

Bangor University

DOCTOR OF PHILOSOPHY

Translating The Spanish Bestseller

Transnational Consecration in the Global Literary Market

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Award date:
2024

Awarding institution:
Bangor University

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Translating the Spanish Bestseller:

**Transnational Consecration
in the Global Literary Market**

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BA, MSc

Thesis submitted in fulfilment of the requirements for the degree of
Doctor of Philosophy in Modern Languages

Bangor University, School of Arts, Language and Culture

June 2023

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Abstract

This thesis examines the processes of international marketisation, transnational circulation and global consecration of three authors of contemporary bestselling fiction in Spanish through a combined critical and translational perspective. In particular, the thesis studies the early works and literary trajectories of Arturo Pérez-Reverte (1951), Carlos Ruiz Zafón (1964–2020), and María Dueñas (1964) by focusing on their transition from the Spanish into the transnational literary polysystem through their translation into English. First, the thesis presents a brief overview of their literary careers, then discusses the scholarly reception of their works in an attempt to map out what aspects of their narrative production have received most attention. Secondly, it relies on the translation analysis of the selected authors' breakthrough works in Spanish alongside their English editions. This will serve as the basis for the parallel bilingual examination or “stereoscopic reading” of the novels' text itself, and as the comparative study of their paratextual dimension.

The thesis argues that these books have been rewritten and repackaged according to some of the criteria governing the pole of commercial or large-scale literary production as defined by Bourdieu, and that this has shaped their authors' ascent to transnational literary circulation. Interviewed editors, publishers and translators declared the appeal of these texts to the English-language market to be their detective genre, time setting, intellectual focus and cosmopolitan atmosphere. However, the translation analysis findings reveal four sites of tension in the creation of the English editions —political correctness, perception of literary genres, representation of Spanish modern history and the construction of translocal literary spaces for global consumption. In addressing these, this thesis contributes to the ever-expanding body of academic research on the symbiotic relationship between the transnational circulation, the global literary polysystem and translation as well as to the critical studies of Spanish popular fiction by establishing a concrete connection to its translational literary presence. In this sense, it posits that the abovementioned authors feed off and capitalise on canonical literary conventions by incorporating certain aspects characteristic of world literature and that this shows the role that translation plays in the configuration of the global. Moreover, it sheds light on the differences between the Spanish and Anglo-American publishing fields, notably insofar as the modifications in English-language editions uncover different literary compromises for authors.

'Yr wyf drwy hyn yn datgan mai canlyniad fy ymchwil fy hun yw'r thesis hwn, ac eithrio lle nodir yn wahanol. Caiff ffynonellau eraill eu cydnabod gan droednodiadau yn rhoi cyfeiriadau eglur. Nid yw sylwedd y gwaith hwn wedi cael ei dderbyn o'r blaen ar gyfer unrhyw radd, ac nid yw'n cael ei gyflwyno ar yr un pryd mewn ymgeisiaeth am unrhyw radd oni bai ei fod, fel y cytunwyd gan y Brifysgol, am gymwysterau deuol cymeradwy.'

'I hereby declare that this thesis is the results of my own investigations, except where otherwise stated. All other sources are acknowledged by bibliographic references. This work has not previously been accepted in substance for any degree and is not being concurrently submitted in candidature for any degree unless, as agreed by the University, for approved dual awards.'

ABBREVIATIONS

APR	Arturo Pérez-Reverte
CRZ	Carlos Ruiz Zafón
MD	María Dueñas
EMDE	<i>El maestro de esgrima</i> (novel)
Maestro	<i>El maestro de esgrima</i> (film)
TFM	<i>The Fencing Master</i>
LTDF	<i>La tabla de Flandes</i>
TFP	<i>The Flanders' Panel</i>
ECD	<i>El club Dumas</i>
TCD	<i>The Dumas Club</i>
TDC	<i>The Club Dumas</i>
Gate	<i>The Ninth Gate</i> (film)
LSDV	<i>La sombra del viento</i>
TSOTW	<i>The Shadow of the Wind</i>
EJDA	<i>El juego del ángel</i>
TAG	<i>The Angel's Game</i>
EPDC	<i>El prisionero del cielo</i>
TPOH	<i>The Prisoner of Heaven</i>
ELDLE	<i>El laberinto de los espíritus</i>
ECDLLO	<i>El cementerio de los libros olvidados</i>
GDLBDCRZ	<i>Guía de la Barcelona de Carlos Ruiz Zafón</i>
ETEC	<i>El tiempo entre costuras</i> (novel)
ETEC-TV	<i>El tiempo entre costuras</i> (TV series)
ETEC-EM	<i>El tiempo entre costuras, El Musical</i> (musical theatre)
TTIB	<i>The Time in Between</i>
TS	<i>The Seamstress</i>
MO	<i>Misión olvido</i>
THHIR	<i>The Heart has its Reasons</i>
ST	Source Text
TT	Target Text
TT1	Target Text 1
TT2	Target Text 2

ACKNOWLEDGEMENTS

First of all, I would like to express my deepest gratitude to my supervisor, Prof Helena Miguélez-Carballeira, whose expert knowledge, immensely patient guidance, and constant reassurance have been instrumental for the completion of this thesis. It has been an honour to learn from her. Secondly, I wish to extend sincere gratefulness my co-supervisor, David Miranda-Barreiro, for his gentle manner as well as the thoughtful and constructive suggestions offered for the benefit of the work I present here. Thirdly, I am very thankful to Dr Eirini Sanoudaki for regularly checking in with kind words to help overcome my crippling anxiety, notably since the pandemic. Fourthly, I am tremendously grateful to Margaret-Jull Costa, Lucia Graves, Daniel Hahn and Elie Kerrigan, the literary translators of my case-study authors, who provided detailed and informative answers to the questionnaires that I sent them. Likewise, I am indebted to Christopher MacLehose, for generously proposing an in-person interview about his experience as British publisher for one of my case-study authors. His insights proved extremely relevant. Moreover, I will forever appreciate Iria Pérez-Muñio for her invaluable formatting assistance. Special thanks are reserved for Dr Christie Margrave for graciously explaining how to improve my academic writing in the first year of my doctoral studies, and Dr Stefanie Kreibich for her helpful tips regarding the introduction. Similarly, I wish to also pay my regards to Dr Encarnación Hidalgo Tenorio and Dr Mariña Arbor Aldea for their useful advice on my thesis proposal at the start to this incredibly challenging research journey.

I owe many thanks to all my friends. I will never forget their always being ready to lend a hand, lift my spirits with unwavering trust and infectious optimism; but, most of all, the terrific moments of leisure shared. Some started as Bangor University colleagues and were mentioned above: Dr Lorena López, Rubén Chapela-Orrí, Dr Martina Codicè and Gareth White. I treasure their affection, motivating feedback, and quiet studying companionship, which made bearable the daunting task ahead. My dear Cordelia Teatro (∞): your creative safe haven kept me active and hopeful. Finally, words fail to convey how wholeheartedly I cherish my family, above all my parents –Eugenio and Lourdes–, and my sister –Emma–, for their unconditional love and steadfast support throughout my life, especially since I embarked on this academic endeavour. Last but not least, I must mention my kitty, Missy, the perfect sidekick in the final stretch of this adventure, who comforted me napping on my lap while I worked and whose antics provided much needed levity on my breaks. Thank you truly, everyone, I could not have done this without you.

To my parents, Eugenio and Lourdes, who taught me that, with motivation, effort and perseverance, one can achieve anything they set their mind to do.

Introduction

The present thesis studies the process of literary transnationalisation of contemporary Spanish best-selling fiction through translation and translation-related processes. The thesis aims specifically to elucidate the processes of transnational market circulation and authorial consecration through translation for contemporary bestselling fiction in Spanish. To this end, the thesis examines the translations into English of early works by three bestselling authors of contemporary Spanish literature, namely Arturo Pérez-Reverte (1951–), Carlos Ruiz Zafón (1964–2020), and María Dueñas (1964–), emerging as leading representatives of Spain’s bestselling literature in each of the last three decades. The thesis follows a translational perspective in that it focuses on the procedures by which the abovementioned writers have acquired their transnational standing through the translation of their early novels into English. In particular, this research employs a translation analysis as a heuristic method to gain a better understanding of the creation, circulation and reception of the selected authors’ source and target texts. Their similarities and differences will, in turn, serve to establish how their English translations rest on cultural compromises influenced by dynamics that affect the notions of intersectionality –i.e., gender, race and sexuality equality– and political correctness, or the perception of urban spaces.

The above aims will be pursued by addressing the following research questions:

How do patterns related to literary transnationalisation processes inform the access of Arturo Pérez-Reverte, Carlos Ruiz Zafón, and María Dueñas to the centre of the literary polysystem? What is the role of translation –including paratranslation and adaptation– in these Spanish authors’ literary transnationalisation process? What do their early bestselling novels in English translation tell us about current trends at work in the transnationalisation process for contemporary Spanish literature?

‘Transnationalisation’ and ‘transnational’ are used instead of ‘internationalisation’ and ‘international’. According to Davies and O’Byrne, ‘transnational’ was originally a linguistic term employed in the 1860s by German philologist Georg Curtius to discuss language families, noting that ‘every language is fundamentally transnational’. In the 1980s it began to describe global finance and significant multinational corporations operating across the borders of nation-states. In the 1990s, it started to be used in migration studies to describe populations that move and settle across borders while maintaining close ties to their home communities (2020: 5). Minter posits that these terms’ overuse regarding postglobalisation lacks consensus, and stresses the importance of “address[ing] the transnational as a field structured by power relations” (2021: 123). Her reflections are relevant despite their postcolonial implications, given my thesis approach: the circulation beyond national and linguistic borders to access and get established in multiple foreign, multilingual, and dominant literary systems.

My terminological preference is triply motivated. Firstly, because the notion of “national literature” is ineffective within literary translation analysis, due to “maps” confusing “geographical boundaries with linguistic territories”. In this sense, “different countries speak the same language and the same country speaks different languages” (Pegenaute, 2019: 19). Secondly, due to the abovementioned Spanish-English translational focus within the expansion of literary circulation and consecration. Thirdly, it stems from the global status of Spanish, as main official spoken and written language not only of Spain, but also Latin America. This is aptly described by Pazos Alonso’s justification for including Brazil in her article on transnational dissemination of Portuguese poetry through translation: “one often overlooked dimension in the analysis of transnational circulation, is the reality of transatlantic circulation without the need for translation” (2023). Spanish being a global language guaranteed that the early novels by Pérez-Reverte, Ruiz Zafón

(henceforth Zafón), and Dueñas had an international projection to numerous countries – among them, Mexico, Colombia, Peru, Chile, and Argentina–, in their original editions. Hence, for the purposes of this thesis, the circulation of these bestselling authors’ breakthrough works in their translated English editions is termed transnational.

The thesis is organised into two chapters devoted to each of the three abovementioned authors, making a total of six case-study chapters. The methodological approach is twofold: on the one hand, Chapters 1, 3 and 5 involve critical engagement with the scholarship available on the respective case-study authors’ fiction, discussing new theoretical insights discovered in the sample which had not been critically argued before about these authors: feminist literary criticism (de Beauvoir, 1949; Millett, 1970; Kauffman, 1989; Mulvey, 1975, 1989; Firestone, 1970; Moi, 1985, 1989; Gilbert and Gubar, 1979; Felski, 1989, 1995; Belsey, 1997; Maier and Massardier-Kenney, 1996), and the literary construction of a heroine-centred *Bildungsroman* genre (Abel et al, 1983; Kleinbord Labovitz, 1986; Lazzaro-Weis, 1990; Maier, 2007; Brändström, 2009). On the other, chapters 2, 4 and 6 present the translation analyses. According to Baumgarten, “[c]ontrastive linguistic analysis of translations and their original texts is a prime way of investigating the parallel or as it were ‘co-occurring’ ways and strategies of constructing social reality in texts across cultures”, particularly in an “ongoing process of globalization and internationalization” (in Santaemilia, 2005: 54, 55) being at the heart of the translation, publication, reception and sales processes of the target text creation, since its purpose is to emulate the source text on an international or even global scale. This type of translation analysis is known as “stereoscopic reading,” as coined by translator-educator Joanne Englebert in 1989 (1997: 90) and has been applied by Marilyn Gaddis Rose to her translation studies pedagogy (Feltrin-Morris et al, 2012: 1). Gaddis Rose argued that this exploratory mode of literary texts and their translations reveals “the interliminal richness”,

that is, the potential interpretations of texts by their readers resulting from the “harmony or disjunction” between the source and target texts; which, in turn, points out to the “semantic space” between languages and texts (1997: 54, 55). My approach is to look at the “richer” aspects of the translated literary texts from the sample, insofar as, according to Gaddis Rose, ‘[r]icher’ includes more complex, more problematic, more troublesome” (1997:75). However, considering the concept that “un texto no existe si no se edita” (Yuste Frías, 2010: 287) and the complementing notion that “no text is accessed without some form of translation” in which “language is but the façade of the translation process” (Cain 2001: 2), the translation analyses will not have the exclusively text-centric perspective (Even-Zohar, 2007: 36) focused on the interlinguistic transfer that is typical of traditional literary translation studies (Iacob, 2012: 116). Instead, they will comprise the comparative study of paratexts in Pérez-Reverte’s, Zafón’s and Dueñas’s breakthrough novels following Genette’s notion of paratextuality (1982, 1987) and Squires’ work (2007). This involves the verbal and non-verbal elements adjacent to these books –i.e., covers, blurbs, etc.– and their translated versions –drawing on paratranslation. Yuste Frías (2010, 2012) coined this term to define the concept of the translation of the paratext, although it was initially explored by Cain (2001) and studied by Pellatt (2012) as well as Iacob (2012), amongst others–. The second part of the analyses will also look at how said elements surrounding the text have undergone different types of translations for the early fictions by this thesis’ case-study authors to “make sense for a new audience”: reformulation –to create the book as a literary product in Spanish language–, translation into English to reach more transnational markets–, as well as adaptation into another medium –i.e., audiovisual and tourism– to expand audiences for both the original and translated texts as well as the adaptations globally (Cain, 2001: 3). Therefore, an overview of literary reviews and press reception of the novels in the sample, as well as their transmedia ramifications will be

given in the paratextual examination, to uncover instances of adjustments made that also shape the aforementioned authors' ascent to transnational circulation. The presentation of findings will also engage with relevant scholarship on concepts arising from the data, including: intersectionality and political correctness (Crenshaw, 1989; Simms, 1997; Martín Ruano, 2003, 2018; Benmessaoud and Buzelin, 2018), dehistoricisation and depoliticisation (Van Doorslaer, 2012), Gothic and romance genre shift (Byron, 2014; Harzewski, 2011) literary urban space (Gullón, 1980; Morley and Robins, 1995; Pike 1999; Pillet Capdepón, 2014) and feminist translation studies (Maier, 1985, 1998, 2007; Simon, 1996, 2012; Von Flotow, 1997, 2000, 2007; Santaemilia, 2005, 2015; Saldanha, 2011; Castro, 2017; Reimóndez, 2009, 2017).

The authors studied in this thesis are established commercial fiction writers who have ostensibly made it to the globalised literary market. Their first novels were translated, advertised, reviewed and distributed abroad shortly after they became bestsellers in Spain between the 1990s and the 2010s. It is noteworthy that the three of them employ characteristics and references with an international appeal in their narratives, among which parallels to celebrated highbrow and lowbrow fiction classics can be identified. However, there is an absence of critical reflection on the role that translation has played in the transnationalisation process on Pérez-Reverte, Zafón and Dueñas's literary trajectories, hence the methodology focus of this thesis. Interestingly these parallels were not altered in translation, yet certain mannerisms in each case-study author were streamlined. Therefore, to understand the factors determining their transnational circulation, the next section will present the theoretical background. It will explore the notions of bestselling fiction and world literature; the functioning of the postglobalisation publishing industry and the structure of the global literary polysystem, as well as the role of translation and paratranslation in literary transnationalisation within the pole of large-scale production.

Then, the case studies will be discussed from the perspective of the Spanish literary system and similarities connecting their literary breakthroughs, followed by the chapter summaries.

1. Literary transnationalisation in the making

1.1. Bestsellers and the publishing industry

What is a ‘bestseller’? Clive Bloom offers a theoretical and simple definition: “the work of fiction sold in the most units (books in a given price range) to the most people over a set period of time” (2008: 28). However, he also reflects on the difficulties of finding a more accurate explanation of this literary phenomenon due to “difficulties as to the definition of units (hardback; paperback; serialisation) and period of time (month of publication; a year; the twentieth century), the importance of the price at which it is sold (significance of cost of hardback or paperback) and the definition of fiction itself (whether the work is literary, popular, pulp)” (2008: 28). Along these lines, Godsland and Moody distinguish the unpredictability and heterogeneity of the bestseller from the homogeneity of popular fiction. On the one hand, the former is characterised by unanticipated success, diverse readership, genre mixture and adaptation, as well as flexible narrative style open to interpretation. While the latter is known for repetition of genre formulas, language and ideology, and predictable narrative (2004: 3).

Indeed, Bloom insists that the terms ‘bestseller’ and ‘popular fiction’ must not be confused. Both terms are products of the literature that came into being in the 1800s with the advent of working and lower-middle-class readerships as a result of the generalisation of compulsory elementary education and the subsequent spread of literacy (2008: 39).

Unlike bestsellers, popular fiction is not dependent on mass sales but on the consumption demands of the increasing new reading public. Nineteenth-century popular fiction was the

basis for the emergence of twentieth-century bestsellers. Since the latter ones are the most widely bought and read works of fiction, they are, consequently considered popular, too. Therefore, bestsellers are occasionally commercial successful works of popular fiction (Bloom, 2008: 39).

According to Gullón, bestsellers originated in the USA “cuando los editores descubrieron la posibilidad de comercializar volúmenes baratos fuera de las librerías” (in Tortosa, 2009: 87). Moreover, he argues that the popularity and success of the format resulted in books becoming a mass-product, and on the predominance of intrigue “sobre cualquier otro [elemento], como pudiera ser el aspecto estilístico” (in Tortosa, 2009: 87). Acín clarifies that the term bestseller usually applies to non-canonical fiction designed for maximum profitability and targeting a wide readership. Hence, they narrate exciting storylines with archetypal characters and plots prioritising melodrama, action or intrigue as well as being characterised by brevity, structural, aesthetic and linguistic simplicity (in Tortosa, 2009: 158).

Furthermore, he explains how extraliterary factors –i.e., market-related– influence more “la *fabricación* de un libro de éxito” than intraliterary ones (163) because these stakeholders, beneficiaries and intermediaries streamline literary market flows but “cargan de impureza los fines de la creación cuando persiguen el mayor rendimiento económico posible” (Acín, 1996: 60; Santos Alonso, in Tortosa, 2009: 142, 153). This connects with the double devaluation of commercial art “as mercantile and ‘popular’.” (Bourdieu, 1996 [1992]: 220).

However, Acín also urges not to forego other elements such as the “temática, género o combinación de géneros, grado de adecuación literaria y estructural, sociedad en la que surge, hibridismo entre cultura y ocio, dependencia de la moda” that contribute to

the consideration of bestseller as a creative act and a more complex phenomenon (in Tortosa, 2009: 158). In fact, scholars in the past two decades have questioned preconceptions attributed to bestselling books. Dinçkan notes the unsuitability of stereotyping bestsellers based on sales rates and ephemerality, amongst other characteristics (2010: 459). For his part, Bloom (2008: 1) states that “bestseller” could refer to a short-lived, poorly-written book for the sake of leisure just as easily as to a genuinely and carefully well-written book that could eventually turn out to be a timeless masterpiece.¹ As for the surprise versus planned success dichotomy, Bourdieu argues that both situations exist somewhat symbiotically in the publishing world: “[w]hen a work ‘finds’ [...] an audience which understands and appreciates it, this is almost always the effect of a *coincidence*, [...] almost never [...] a conscious search for adjustment to the expectations of customers or to the constraints of command or demand” (1996 [1992]: 249, emphasis in the original).

Viñas Piquer refuses the notion of a single bestselling style: “no hay rasgos textuales omnipresentes en los distintos *best-sellers*. Lo que significa [...] que no hay reglas cuya aplicación garantice el éxito de ventas” (2009: 22). Instead, he takes Bourdieu’s interdependence approach further to explain that “[s]in el poder seductor de una obra literaria[,] la mercadotecnia, por muy sofisticada que sea, no tiene nada que hacer. Pero [...] sin sutiles estrategias comerciales no hay *best-seller* posible, por muy seductora que sea la obra” (2009: 17, emphasis in the original). Additionally, he clarifies that, in the case of surprise bestsellers, marketing techniques are only activated to maximise the already established success (Ibid). However, his most salient contribution to the concept of

¹ This latter argument is illustrated by Kühni’s study of García Márquez’s *Crónica de una muerte anunciada*, which he argues was both a programmed bestseller and a quality literary work, whose complexity is incompatible with the fast-reading expected of the conventional bestseller (in López de Abiada and Peñate Rivero, 1996: 164–165, 168).

bestselling literature is that it is “más una actitud de lectura que de escritura” (598), lacking a concrete textual form but existing as a clear general idea in readers’ collective imagination that conditions each and every reading of a new book (600).

The nineteenth-century publishing industry was not so different from that of today. Indeed, it was also characterised by “multiplicity of products and broad audience willing to consume them” (Godsland and Moody, 2004: 1), market drive and profitability focus. The fiction in popular works of this period is stylistically classified into genres. Genre stability is a conservative trait in fiction, favoured both by authors and by publishers as well as booksellers. In fact, it has continued well into the first decade of the twenty-first century, with writers of family sagas, romances, gothic horror, thrillers and detective fiction being the most successful (Bloom, 2008: 5). The contemporary publishing industry has been evolving since its modernisation in the mid-1800s until our current time, which Bloom considers “the supremely *literate* century” (2008: 27, emphasis in the original) when more books are available to people than ever (Fuller and Rehberg, 2013). What is different nowadays is the stratospheric rise in the scale of print-runs, sales expectations and scope, advances, and the changes in the structure, as well as in the methods of production and promotion. All this, together with the evolution from the 1800s consideration of the book as a commercial product to the one as a financial product (Gullón, in Tortosa: 2009: 74, 83) in the late-1990s and early-2000s, has been the result of globalisation. This industry is, according to Bourdieu, a field of cultural production of symbolic goods whose position is defined by properties in relation to other positions (1971, 1977).

The basis of this industry is, according to Bourdieu, an economy structured around the “distribution of the capital of specific properties which governs success in the field and the winning of the external or specific profits” (1983: 312). In it, capital is accumulated

labour, goods or resources and services (1986: 1–3, 6), of which there are different kinds depending on the field in which it functions.

Economic capital means income, property, and other assets that can be invested for profit generation or converted into money. Social capital stands for relationships and networks of influence and support –such as family, friends, and professional contacts. Cultural capital denotes forms of knowledge and skills substantiated by educational credentials (2).

Bourdieu considers these types of capital forms of power and capable of functioning as one another, particularly as a fourth one: symbolic capital, which represents socially-recognised legitimation as prestige or honour (2–8, 10, 12–14), as well as deeming them convertible back into economic capital (2–3, 7, 10–14).

Within the field of cultural production, he identifies an additional form: temporal capital, which he distinguishes from symbolic capital. The latter is acquired in the field through peer recognition, whereas the former refers to the accumulation of resources not specific to the field, such as economic capital or external institutional consecration (Bourdieu, 1993, in Sapiro, 2015: 322–323). Moreover, the capacity to reconvert symbolic into temporal capital determines the autonomy of a field (323).

The businesses at the pole of large-scale circulation focus on sales and short-term profit to gauge success, thus its reliance on commercial fiction. In this economy of prestige, for books and authors to enter the field and circulate, they need, first and foremost, to be published. In this respect, the publisher is the key to the legitimisation of literature in that s/he “confer[s] upon a text and its author a public existence” by consecration –i.e., transfer of symbolic capital (Bourdieu, 2008: 123).

As a result of the globalisation of publishing in the late-1970s and early-1980s, most of the old small and medium-sized book publishers were absorbed into giant international media conglomerates (Bloom, 2008; Thompson, 2011; Fuller and Rehberg, 2013). These corporations started acquiring content and controlling publishing on a transnational level based on the selection process for book publication ruled by the mutual dependence and acquired cultural and economic capital of the various stakeholders in the process of making books become a reality: literary agents, publishers, editors, marketing and sales staff (Thompson, 2011; Fuller and Rehberg, 2013). In this final stage of the “commoditisation of literature” (Fowler, 1997: 175), key players involved in the publishing and bookselling business are in constant negotiations. Booksellers interact with retail bookshops and other points of sale – i.e., supermarkets and newsagent’s – for prime store location. Their aim is to guarantee visibility to possible buyers/readers and to drive up sales to ensure that some of the mass-produced books become literary blockbusters in an already saturated marketplace. Marketing personnel at publishing corporations allocate a large amount of financial resources to promoting and advertising what they consider to be “big books” (Thompson, 2011: 310), that is, those books that have the potential to become bestsellers (Bloom, 2008; Fuller and Rehberg, 2013).

However, the winning formula for how a book becomes a bestseller remains a mystery (Bloom, 2008). Fewer resources are destined to find books –i.e., autobiographies and non-fiction written by celebrities– that are fast-sellers and act as list fillers. The least attention is usually paid by publishing corporations to the books that do not make it quickly into the fast and high sales lists. Instead, slow sellers are preferred by independent publishing houses at the pole of small-scale circulation governed by quality, aesthetics, intellectual criteria and a focus on upmarket literary works (Bourdieu, 1983; Sapiro, 2010). Some works turn into steady-sellers for years, with a few even becoming longsellers

(Thompson, 2011; Sapiro, 2010) because of their long-term sales stability, although for certain of such novels the sale factor loses relevance, as they acquire “un estatuto especial” when entering the “dimensión de lo clásico” (Viñas Piquer, 2009: 10).

Literary awards were once a distinction conferred to honour authors of works of literary quality, foster creativity and reading habits as well as guide readers in their literary choices. However, their nature has been distorted and devalued as another link in the capital-acquisition chain. Their proliferation, socio-political pressure and the market uses them –together with advertising campaigns, reviews as well as media coverage and dissemination– as a method for symbolic capital to be turned into economic capital (Sapiro, 2015: 323). The cultural validation that they provide focuses on a few literary works that, notwithstanding their quality, would have otherwise gone unnoticed by the general public. Consequently, these awards have a short-lived media promotion and sale-boosting effect that makes it possible for highbrow fiction to enter the realm of best-selling literature (Bloom, 2008; Kovač and Wischenbart, 2010; Gupta, 2009; Acín, 1990 and 1996; Tortosa, 2009). This is particularly the case with hefty commercial fiction awards granted by large publishing houses, although the longer-established, more prestigious literary awards also have an important influence on the cultural scene (Martín, in Godsland and Moody, 2004: 11).

The selective logic of the field has been exposed by Bourdieu, as authors proactively ‘decide where to send their manuscripts based on the [...] image they have of different publishers [...] that determines the conduct of all agents involved [...], who favour the “perfect match” –often exalted as a “discovery”’ (2008: 124). Writers who reach bestseller status – either by having written one single book or several consistent big sellers – can earn a fortune through well-negotiated advanced payments from the publisher with the help of a savvy agent and large sales. Their name becomes a brand name –and, by

extension, their work a branded product– to act as a label to refer to any of their works (Bloom 2008: 38). Therefore, authors are considered as the ambassadors of their own writing brand among readers (Thompson, 2011; Fuller and Rehberg, 2013; Kovač and Wischenbart, 2009). Writers are defined by their public profile –which is sometimes built on a fictional mass-marketable image– (Gupta, 2009: 158) and sales track record, amongst other factors. This profile will determine the book’s print-run scale, and the marketing budget as well as the publication formats to be used: from the traditional physical hardcover and paperback to the various digital ones, such as e-book, and audiobook – popular with readers in Anglophone literary systems–. However, if expectations are not satisfied after one or several titles, some writers change pen name or publishing house in search of better conditions (Bloom, 2008; Fuller and Rehberg, 2013). These intricacies of the publishing industry help contextualise factors in the literary trajectories of this thesis case-study authors that contributed to their literary transnationalisation and authorial consecration.

Likewise, the advent of globalisation brought about a revolution in how national markets in the book trade interact: an ever-increasing process of internationalisation, with direct consequences for the book trade’s relationship with other media. The general fleeting existence of commercial fiction creates the business imperative to search for fresh presentations of the same product to ensure its continued appeal to and purchase by readers (Thompson, 2011: 352). This need can be satisfied through the bidirectional cross-promotion provided by transference into other media, such as theatre or cinema (Murray, 2008: 16), thus also providing source material for playwrights and film directors (Bloom, 2008: 43).

According to Nornes, cinema was “one of the first globalized art forms,” owing to the thoroughly internationalised configuration of its production on the basis of translation

and traffic (2007: 4). Consequently, the adaptation of a literary work will benefit from cinema's "transnational traffic" (10), thus exponentially experiencing an increase in market access and readership reach worldwide. At the same time, the source material of literary adaptations for the screen will also contribute to box office performance, given that a substantial number of readers become viewers of their favourite stories' new iterations. What is more, these mutual commercial and circulation benefits comprise the "symbiotic potential of literary translation and film adaptation in the importation of foreign literature" (Reisenauer, 2022: 13), as illustrated by Pérez-Reverte's transnational projection (Chapter 2).

Similarly, the invention of television provided another medium for the promotion of book titles and their adaptation as films or series (Bloom, 2008: 63), with merchandising and book clubs later becoming new ways to expand the commercial impact phenomenon (Fuller and Rehberg, 2013). In this regard, according to Schneidmueller, "digitalization has given new impetus to the television landscape by introducing new production, distribution, and reception models" such as "tablet or even mobile phones, via streaming services" (2016: 86). However, literature has similarly benefited from the ever-growing global subscriber base of such platforms. Indeed, Netflix –the leading such service ahead of Amazon Prime Video, Hulu, and others (Pérez, 2019)– is ramping up its usual reliance on adaptation with fifty book acquisitions in 2018 seeking content for its 139 million subscribers. The significance of this connection is further illustrated by the attendance of Netflix executives to the two major international book events: the London and the Frankfurt book fairs, as well their collaboration with major publishers such as Simon & Schuster (Boog, 2019).

This boom in the digital audiovisualisation of literature is another instrumental factor in the enabling of transnational literary circulation –including that of Pérez-Reverte

and Dueñas–, as expressed by Kelly Luegenbiehl, vice-president for International Originals at Netflix: ““authentic” foreign-language properties can resonate with “universal audiences”” (in Boog, 2019). This belief is at the root of the popular trend that, countering past prevailing monolingual practices, provides the option to stream adaptations of novels originally written in languages other than English in undubbed version with subtitles. This multimedia marketing link will be relevant to this thesis, as revealed by the audiovisual cross-promotion discussed in the translation analyses of Pérez-Reverte, and Dueñas’s novels (Chapters 2 and 6).

Additionally, newer forms of adding capital emerged in the early twenty-first century with the revival of book clubs, shared reading and other online or offline massive reading events (MREs). These revolve around elements contained in books’ stories –e.g., tours visiting literary spatial settings– and integrate some of the multisensory attractiveness and excitement often ascribed to audiovisual media. MREs gave rise to a phenomenon combining the social and intellectual prestige associated with reading books that are advocated by cultural and public institutions with the promotion of commoditisation and consumerism disseminated by mass media (Fuller and Rehberg, 2013). That is the case of the Oprah Winfrey’s Book Club (1996) in the USA and the Richard and Judy Book Club (2004) in the UK –now only running online– (oprah.com, richardandjudy.co.uk). Their popularity made any selected and endorsed books become bestsellers, including this thesis’ Zafón’s *The Shadow of the Wind* (2004) and Dueñas’s *The Seamstress* (2012).

Consequently, social, cultural and economic power feed on each other as large-scale publishers promote book titles and authors consolidate their careers (Fuller and Rehberg, 2013: 124–130). To engage readership and boost sales, in recent decades online influencers receive advanced copies in exchange for reviews, the first chapter(s) are made available for free and regular posts appear on authors’ websites and social media accounts

–e.g., Facebook, Twitter, YouTube, Instagram, TikTok, etc. This illustrates the current reality of converged cultural media where the publishing, cinema, television, radio, theatre, newspapers and magazines, as well as the Internet do not overtake but complement one another in a two-way flow of commercial and cultural capital (Murray, 2008: 12).

The academic definitions and types of bestselling literature discussed above share an overall focus on simplicity. This is significant for this thesis argument regarding how dominant trends within central literary systems influence access to transnational circulation. Despite enjoying a commercial success usually associated with lowbrow fiction, my case-study authors' works are based on stylistic, thematic, structural, and characterisation complexity. These are highbrow fiction traits contributing to their transnational literary recognition and global authorial consecration. Given this hybridity, I would define contemporary bestsellers like those by Pérez-Reverte, Zafón, and Dueñas as middlebrow fiction. According to Holmes, middlebrow fiction is determined by textual qualities, readership and circulation (2018: 176). On the one hand, it addresses “‘serious’ issues’ of importance to readers nowadays via immersive, compelling plots set in real and symbolic locations (2016: 8). On the other, its dissemination is enabled by literary prizes connecting both of Bourdieu’s poles of literary production: the restricted and the large-scale one (2018: 151).

1.2. The global literary polysystem and the role of translation

As “the engine of dissemination –whether across languages, cultures, generations, or mediums–” (Kietrys, 2018: 176), translation is another way for books to prolong their literary life and retain or further their bestselling status across national borders. This international circulation of literature is, according to Sapiro, largely dependent on translation (2008: 158). As Dinçkan declares, “[t]ranslating a bestseller into another

language is also a way of transferring it to another medium, to another market and to different readers” (2010: 460). Indeed, Bourdieu states that the translation of a book at the commercial pole of the publishing industry is “a financial investment geared, overtly or not, toward the production of bestsellers” (2008: 148). The abovementioned large-scale versus small-scale polarisation also characterises the world market of translation (Sapiro, 2008, 2010, 2015). Scholars such as Even-Zohar (1979, 1990) and Heilbron ([1999]2010) have defined the publishing industry from a transnational perspective encompassing translation by using a core-periphery model. Both Even-Zohar and Heilbron consider literary translation as a system: as an integral and active one within any literary polysystem² (Even-Zohar, 1990: 46) and as “a cultural world-system” of unequal circulation of translations between language groups and the changing role of translations within language groups (Heilbron, [1999]2010: 308). However, they appear to differ in their notion of the default position for literary translations once they enter the recipient system. Even-Zohar argued that the “normal” position assumed by literature in translation is peripheral in the target system (1990: 46, 50), which Heilbron criticised as a partly inaccurate assumption ([1999]2010: 314). Nevertheless, Even-Zohar granted that flexibility is possible, as translated books may become either “central or peripheral”—or a bit of both—depending on the section of translated literature in the polysystem (1990: 46, 49). This concession connects with what Heilbron posits as a more accurate explanation to the possible positionings of literature in translation: that the role of translated texts varies significantly depending on the “degree of centrality in the international translation system” ([1999]2010: 314).

² In Even-Zohar’s core-periphery-structured polysystem theory about language and literature, a polysystem is a “system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent” (Even-Zohar, 1979: 290).

The effects of globalisation in the publishing and media industries which govern the production, circulation and consumption of books are, by extension, also reflected in the asymmetrical flows of literary translation, which is distinctively different from other kinds of translation (Álvarez and Vidal, 1996; Gupta, 2009). Translation, as Von Flotow explains, “is a deliberate act, eminently social, historical, and personal –a hugely variable, opportunistic act– and as such it is context-bound” (in Santaemilia, 2005: 39). This context involves “all the conditions affecting the production, the publication, the dissemination, the reception, the lack of reception, and the revival of a text” (44). When texts circulate transnationally, they do so without the context of their original field of production (Bourdieu, 2002). Thus, they are “neutralized from the point of view of center-and-periphery struggles” (Even-Zohar, 1990: 46). This means that they are influenced by “the social norms and literary conventions in the receiving culture (‘target’ system), which govern the aesthetic presuppositions of the translator and thus influence ensuing translation decisions” (Gentzler, 1993: 107).

In 2008, Sapiro combined field theory and the core-periphery models to “describe the market of translation as embedded in both the international book market and the international relations between countries [...] or linguistic communities” (159, 163). In so doing, semi-central and semi-peripheral positions were acknowledged (2015: 322). Likewise, attention was given to the need to include political and cultural factors in the understanding of international “translational power relationships” (2008: 159). Bourdieu’s consideration of publishers’ top position in the symbolic capital hierarchy is expanded by Sapiro’s acknowledgement of their influence to “the international circulation of books, in their original language as well as in translation” (2008: 154). Elaborating on this, she states that their consecrating power in the transnational literary field depends on the centrality or peripherality of their country of location and language in the world market of translation

and within the linguistic area, as well as their temporal and/or symbolically dominant versus dominated position within the national field (Sapiro 2015: 341). Additionally, she acknowledges the equal dependence of literary translation as a social endeavour on the book trade and its intermediaries (2008: 158).

This is further enlarged by Apter's argument regarding the "obviously crucial" role that capital-acquisition practices at publishing, editorial, promotional and media levels play in "a text's access to translatability" (2001: 4). In line with this reasoning, Casanova focuses on the essential role of translation and criticism in the process of literary transnationalisation, equating the use of both disciplines as "weapons in the struggle by and for literary capital" (2007: 23). Her contribution is that, given the unequal linguistic and literary capital exchanges in the hierarchically-structured world literary field, translation must be considered as a "rapport de force," that is, another unequal transaction (2002: 7, 9). Likewise, Gentzler and Tymoczko posit that power is "inherent in the translation process itself" (2002: xxviii), which Simon (2012) expands by identifying the first "powerful act in the context of translation" as the selection where "agents decide which works are worth being translated" (in Fischer and Nisbeth Jensen, 2012: 12). Furthermore, Simon sees the strength in translators' mediating position "caught between two camps" (in Fischer and Nisbeth Jensen, 2012: 12), i.e., the publisher as "institution in power" and the author as "seek[er of] empowerment" (Gentzler and Tymoczko, 2002: xix). In this sense, Casanova declares that the effect of translation depends on the respective positions of the three authorities involved in the linguistic transfer: the source and target languages; the authors translated—in their national literary field and its relation to the international literary field—; and finally, the translators and other consecrating agents. Among these figures—editors, publishers, literary agents, etc.—, Casanova calls attention to the legitimising role of the "consacrants sacrés" (2002: 18), that is, the internationally

celebrated translators and authors acting as cultural agents for other writers with their translations or reviews: “the great, often polyglot, cosmopolitan figures of the world of letters act in effect as foreign exchange brokers” (2007: 21) exerting a “canonizing effect of prefaces and translations by writers who themselves have been consecrated at the center” (115).

Translation, then, plays the role of a double-agent in the world literary space. The first function is as a key to “*littérisation*” (Casanova, 2002, 2007) or “literary mondialisation” (Apter, 2006: 98), that is, as “a means of obtaining official entry to the republic of letters” (Casanova, 2007: 154). The second function is as “annexion, [...] une sorte d’universalisation par déni de différence” (2002: 20), that is, a denationalisation of the whole literary space (2002: 13), an “isomorphism by imitation in the global market of translation” (2015: 342) which results in a homogenisation of reading and the disappearance of variety (Bloom, 2008; Fuller and Rehberg, 2013; Wischenbart, 2008). Apter exposes the existence of this “transnational canon” on the basis of the limitations on the works that can be found in translation, as a result of a careful selection of authors whose style is deemed neither “not exotic enough” nor “too exotic for mainstream taste” and are advertised through niche market labels that can contribute to catapult them to international fame but condition their reception by means of stereotypes (2006: 98, 99). In relation to Casanova’s and Apter’s considerations, Simon posits that translators’ power resides in their “possibility to influence the text by emphasizing specific content or rearrange parts of the text (in Fischer and Nisbeth Jensen, 2012: 12). Indeed, according to Pazos Alonso (2023), “awarding-winning translators are a decisive factor, as champions in the successful dissemination of [Spanish] literature [...] into the English-speaking world on both sides of the Atlantic”. These considerations related to Casanova’s notions of “consacrants consacrés” and “*littérisation*” are illustrated in my thesis’ case-studies. The

first bestsellers in Anglophone markets for Pérez-Reverte, Zafón and Dueñas were the work of famous literary translators Margaret Jull Costa, Lucia Graves and Daniel Hahn, respectively. Indeed, examples analysed from their English translations present divergences from the Spanish source texts that can distort perception of their settings and genres.

According to Benmessaoud and Buzelin, “translation is a site where symbolic capital can be acquired, literary prestige ‘transferred’”. However, in the postglobalisation context of publishing conglomerates dominating the pole of large-scale production, “economic logic” alone “cannot account for the modes of reception and circulation” of literature (in Harding and Carbonell Cortés, 2018: 167). Hence, since the 1990s, research seeks to uncover links between translated products and wider ideological, institutional, and sociocultural variables, particularly power disparities and cultural and ideological asymmetries that impact and shape translations (Martín Ruano, in Harding and Carbonell Cortés, 2018: 262). In this respect, Simms states that translators “cannot but acknowledge cultural sensitivities” (in Simms, 1997: 10), while also being influenced “by socio-ideological values of the text-producing culture” which govern the text’s production in the target system (24). In my case-study authors’ early novels, translators generally consider diversity and intersectionality –notably sexism, racism and homophobia– when addressing issues “vis-à-vis sensitivity, politeness and taboo” (Martín Ruano, in Harding and Carbonell Cortés, 2018: 265, 266).

Political correctness reflects values inherent to Western cultures –particularly Anglophone ones and specifically the USA– that emerged in the 1970s inspired by the civil rights movements for racial, gender and sexual equality (Pshenitsyn, 2011: 242, Monashenko et al. 2021: 149–150). Political correctness became sociolinguistically consolidated in the 1980s (Wareing, in Sing and Stilwell Peccei, 2003: 14) and is closely

related to intersectionality, a term coined by Crenshaw (1989) to name an already existing reality where “women experience” injustices in “multiple forms” depending on “distinctive systems of oppression” because cultural patterns are “interconnected” in society (Collins, 2002[1990]: 202, 203). Such intersections comprise “race, class, gender, sexuality, ethnicity, nation, and religion” (9) and are organized according to “structural, disciplinary, hegemonic, and interpersonal domains of power” (18). Although intersectionality emerged as a sociological theory in the field of gender studies, it helps detect visible and invisible forms of inequality across many disciplines. In this regard, intersectionality is important in literature studies, since it provides a critical approach to examine how the above identity and oppression factors influence characters’ representation by authors and their perception by readers.

In relation to Casanova’s *littérisation* and Apter’s “literary mondialisation”, Martín Ruano posits that political correctness is nowadays the result of an illusion of a shared universal, globalised, transculturality and way of thinking that poses the threat of ethnocentrism and the preservation of only those localisms deemed universally valid (2003: 14). Therefore, by extension, political correctness and intersectionality are essential concepts in translation and their influential role in literary transnationalisation through successful critical and audience reception. Indeed, in connection with translators’ canonizing effect and the partiality of their power, which Gentzer and Tymoczko considered “a necessary condition of the act” (2002: xviii), translators can “artificially create the reception context of a given text. [They] can be the authority who manipulates the culture, politics, literature, and their acceptance (or lack thereof) in the target culture” (Álvarez and Vidal 1996: 2). These concepts are illustrated in my thesis’ case studies, as examples analysed from their English translations present divergences from the Spanish source texts that can affect how readers perceive characterisation. Furthermore, Martín

Ruano explains that “if pre-existing images of the Other have an impact on the reception of foreign works, they also influence the decisions made in its translation” and that translators “may also attempt to push forward the boundaries of linguistic and cultural convention by adopting transgressive transcultural practices in translated texts or by challenging the stereotypical images of the Other” (in Harding and Carbonell Cortés, 2018: 265). This relates to my thesis findings of opposing English translation strategies for my case-study authors’ early novels, as illustrated by Hahn’s intensifying cultural stereotypes in Dueñas’s *TTIB/TS* and Jull Costa’s challenging them in Pérez-Reverte’s *TFP*.

Following from this, Apter highlights that the publishing industry not only selects those authors and works that easily fit the mainstream “transnationally translatable monoculture” criteria (2001: 11), but seeks the translationese –i.e., the “generic language of global markets”– (2006: xii) to match this standard by presenting a “homogenized” and “whited-over” reflection of the original’s national specificity” (108). While Brennan criticises this “dark side of cultural cosmopolitanism” as a “generic, depoliticized translationese” (in Apter, 2001: 7), this imposition of a reduction to the categories of perception of the “mediating powers at the centre” (Casanova, 2002: 20), is more comprehensibly understood by Casanova as “neglecting all the elements of historical, cultural, political, and especially literary context that make it possible to properly and fully appreciate such works” (2007: 154). Nevertheless, Sapiro holds that the alteration to representations of foreign cultures through literature in translation does not necessarily involve subtraction, as it can also be achieved by overpoliticisation, or by emphasising their universal aesthetic or intellectual value (2008: 164). Indeed, the deletion of Spanish historico-political criticism and the intensification of specific popular genre aesthetics is a central aspect that this thesis detected in the English translations of the breakthrough novels of Zafón and Dueñas.

This leads to the conclusion that “literary universality is manufactured” (Casanova, 2007: 354) and, although literary translations, as seen above, are determined by the rules of both the source- and the target-culture literary systems, works deemed compatible in their original form with the target literary system’s trends tend to get translated (Even-Zohar, 1990: 47). In this sense, texts that reach the centre of the overall international literary scene tend to be the most popular, saleable and profitable –e.g., bestsellers in the source system, written by established authors, featuring a successful genre or storyline– by means of a translation that “conformed to the tastes of the recipient culture” (Cain, 2001: 145-146), as they are expected to replicate and even improve on the same commercial effect in the receiving market (Dinçkan, 2010: 457, 460). Therefore, to avoid being restricted to their national readerships, and attain transnational literary recognition and success, some writers apply “the values that enjoy currency at the Greenwich meridian” by showing “that they are different from other writers–but not so different that they are thereby rendered invisible” (2007: 156, 327). Consequently, some authors increasingly tend to adjust their strategies so that their trajectory agrees with the global market or the relevant international field (Sapiro, 2008:164) leading to a “shrinkage of vernacular flavour” (Apter, 2001: 12). This appears to be the case with the authors studied in this thesis: Pérez-Reverte’s urban intellectual noir, Zafón’s Barcelona Gothic, and Dueñas’s travelling female detective novels are bestselling and critically acclaimed works of historical fiction with a transnational reach owing to their negotiating both popular market requirements and world literature influences, following Vermeulen’s argument that “literary works’ worldliness [is situated] in the gap between their worldly aspirations and their undeniable supersaturation by market demands (in Helgesson and Vermeulen, 2016: 81).

The above approaches to the definition and structure of the global literary polysystem make sense of “the emergence of a new economy founded on the specific struggles of

international literary relations” (Casanova, 2005: 83). However, they should not be mistaken for ‘world literature’ –i.e., “a body of literature expanded to a world scale” (72, 75) as derived from Goethe’s creation of the notion of *Weltliteratur* in 1827 (Müller, Locane and Loy, 2018: 1) and Marx and Engels’ allusion in 1848 to its emergence out of the combination of national and local literatures (Moretti, 2000: 54). Nevertheless, since the “spread of literature in a transnational context is fuelled by commercial interests and by the international book markets”, world literature, as a type of literature, is also affected by the marketing rules key in global book distribution (Damrosch, D’Haen and Nilsson, 2017: 5) and threatened by the same cultural and political homogenising and de-nationalising consequences (Walkowitz, 2007) as the financial and spatial aspects of globalisation constraint literary production according to what is saleable and exportable (Donnelly, 2013; Cheah, 2014). This is because in translated works from other cultures, texts already come “mediated by existing frameworks of reception and interpretation” (Damrosch, 2003: 292–293, 295), shaped by “the translator’s choices and the publisher’s framing of the text for its new market” (Damrosch, 2012: 513), since “[t]oo much foreignness can produce a text that will baffle or bore its new audience, while too much assimilation may lose the difference that made the work worth translating to begin with” (Damrosch, 2009a: 75). My thesis analyses reveal that the English translation of the breakthrough works of Pérez-Reverte, Zafón and Dueñas was a commercial and cultural compromise between the amount of Spanish paratext and text that could be kept stylistically and linguistically, and the prospect of transcending the realm of the national and international to reach a transnational readership which resulted in shifting some literary aspects from the originals.

The initial Goetheian and Marxist definitions of world literature as a singular entity –i.e., one literature– were expanded in the late-1990s and early-2000s with centre-periphery approaches as a world system of interrelated literatures by Casanova, Damrosch

and Moretti. Casanova's interpretation of the international literary space is the 'World Republic of Letters' (2002, 2005, 2007), organised around the "Greenwich Meridian of literature," with "the assessment of aesthetic modernity" being determined at its centre in Paris (2005: 75). Like previous models, it is polarised and unequally distributed. The dominant pole corresponds to that of greatest autonomy, where the oldest and generally European spaces with more literary heritage and resources stand, have the chance to first enter international literary competition (83). The dominated pole corresponds to that of greatest heteronomy, where the younger spaces with fewer literary tradition and resources stand (2007: 86). The economic forces can be considered a third pole "essential for understanding the structure of the world field" (150). Damrosch introduced a broad and flexible definition of world literature as "all literature that circulates, either in translation or in the original, beyond its own national or linguistic cultural borders" (2012: 513). Nevertheless, he also considers that "[w]orks can also enter world literature [...] by bringing the world directly into the text itself [...] when an author reaches out to foreign literary traditions even when the story has a purely local setting" (2009a: 86). According to Damrosch, production, translation and circulation are the three criteria for literary works to be considered world literature (2003: 212, 213), because they provide a dual cultural perspective, target a transnational audience, and generally benefit in translation, as "stylistic losses offset by an expansion in-depth as they increase their range" (2003: 289). For his part, Moretti coins the notion of "distant reading", whose application he promotes for "the study of world literature" and criticises the concept of "close reading" whose updated version is advocated by Damrosch (D'haen, in Müller and Gras Miravet, 2015: 56) because it "depends on an extremely small canon". Therefore, it is unfit for the study of world literature, which entails looking "beyond the canon" (Moretti, 2000: 56). Following from this, he defines works considered global literature as belonging to what he terms

“modern epic” because of the combination of “discontinuities” –a “supranational dimension of the represented space”– and “structural similarities binding it to a distant past” (1996: 2), as well as their being “almost supercanonical [...] yet [...] virtually unread [...] masterpieces” (4–5). Among recent contributions to world literature research, Mufti posits that the emergence of English as “global literary vernacular” is intricately woven with the history of world literature (2016: 11) and criticises Apter’s coinage of the term “untranslatability” to describe the international publishing industry favouritism towards works from Western countries, written in English in “translation-friendly prose” and characterised by an “internationalized aesthetics” (2006: 9). In turn, Walkowitz expands on this aesthetics in what she calls “born translated novels” (2015: 4). She defines them as novels that seem to have been created aiming to be translated and which approach the transnational literary system in an opportunistic manner (4) by “[p]aying homage to the past” (3) and “highlight[ing] the effects of circulation on production” (6). These approaches and criteria to world literature are relevant to this thesis insofar as they apply more to my case-study authors’ breakthrough novels –including epic narratives rich in highbrow fiction references set in the past and international or local places with global appeal– than the definitions of bestsellers as simple discussed earlier.

In connection with Mufti’s observations above, Heilbron states that the more central a language is, the more books –including a greater variety of them– are translated from it, the fewer books are translated into it, and the more capacity it has “to function as an intermediary or vehicular language” ([1999]2010: 304). Nevertheless, Walkowitz considers Spanish, the “European lingua franca” (2015: 5), part of this group of “major languages” (11). As the medium not only of translation, but also “of evaluation and adjudication in literary relations on a worldwide scale” (Mufti, 2016: 12), and with the American publishing industry holding the highest “consecrating power in the transnational

literary field” (Sapiro, 2015), “[t]here is no more worldwide a literature today than that in English” (Mufti, 2016: 15). Nowadays the dominant language of the pole of large-scale production everywhere in the world, English is the main source language for translated books but a target language for only a very small percentage of books –i.e., 3% in the UK and the US by the late-twentieth century (Sapiro, 2008, 2010 and 2015; Wischenbart, 2008). This imbalance in the book export-import ratio is thus an indicator of core-periphery relationships (Sapiro, 2015; Heilbron, [1999]2010). Given this centrality parameter, English is the leading pivot language –followed by French and German– for subsequent translations into other languages to launch international literary careers (Wischenbart, 2008; Kovač and Wischenbart, 2009).

My position on the relationship between circulation and consecration differs from that of previously-discussed scholars such as Casanova, who deems consecration is enabled by circulation through Paris (2005: 75) despite the centre of the global literary polysystem having experienced a shift in power dynamics from the Francophone literary systems to the Anglophone ones as a result of globalisation and the conglomeration of literature (Sapiro, 2015: 324, 341). My approach is based on the abovementioned shift as well as the increased interrelatedness between the creative, communications and media industries in the postglobalisation era. However, it goes beyond Sapiro’s expansion of Bourdieu’s opposition between small-scale and large-scale literary production, where she explained that although the UK and USA are symbolically dominant at the pole of large-scale production, France retains transnational consecrating power at the pole of small-scale production (2015: 320, 324–25, 342). On the one hand, I discuss circulation from the perspective of the marketing and sales of books, and consecration from the perspective of authors’ acquisition of recognition and accumulation of symbolic and temporal capital. On the other, I argue that the rise of middlebrow fiction shows that boundaries between

highbrow and lowbrow fiction have become increasingly blurred, making distinctions between consecrated and bestselling authors not so clear-cut anymore. This thesis's case studies being bestsellers for whom circulation and consecration coincide illustrates that writers whose novels contain traits with currency at both poles of literary production as well as within the literary prize establishment, can access transnational circulation in central literary systems via English translation, and achieve authorial consecration –which, in turn, leads to bidirectional cross-promotion furthering both circulation and consecration processes within the global literary polysystem.

In relation to Nornes' promotional role of cinema as a key to access markets and expand audience reach worldwide discussed earlier (section 1.1.), the abovementioned uneven transnational flow of cultural products also affects film adaptations. Since Jakobson's identification, among his translation modes, of intersemiotic translation –i.e., between a verbal and nonverbal medium–, this type of cultural product is considered a form of translation whereby the literary text is transmuted from a written code into an audiovisual one (1959: 233, quoted in Venuti, 2000: 114). Despite this, Adaptation Studies remained largely separated from Translation Studies and reduced to the comparison of literary texts with their film version for decades (Cattrysse, 2014: 23). Given the significant theoretical similarities between both disciplines, Cattrysse (1992) suggested the relevance of approaching Film Adaptation Studies from the perspective of Polysystem Theory, arguing that Translation and Adaptation present “man-made products that result from a production process” with context-based creators, actions and recipients (2014: 47). Likewise, both processes are considered intra- or intertextual, then intra- or intersemiotic because they are applied to and produce texts or utterances. Finally, ‘translational’ and ‘adaptational’ processes are one-directional and irreversible (48). Nowadays, both disciplines have become an “ever-widening field” including adaptations from and into

different media such as television, theatre, other arts and new forms and combinations of media entertainment within “comparative media studies, inter-, cross- or transmedia studies, multimodal studies [...], etc.” (2014: 23, 24). Considering, from the abovementioned centrality perspective, that English facilitates distribution as the operating language of the UK and US film industries –particularly with Hollywood at the centre of the cinematographic polysystem–, novel-into-film translations via English within the pole of large-scale production play a crucial role in consolidating and expanding authorial careers worldwide (Cañuelo Sarrión, in Díaz-Cintas and Anderman, 2009: 120; Reisenauer, 2022: 1, 12–13). Furthermore, Cattrysse’s reflections on current Translation and Adaptation collaborative research are relevant to my thesis regarding the transnationalisation processes of Spanish bestsellers, as illustrated by the diverse transmedia iterations of Pérez-Reverte, Zafón and Dueñas’s early novels (Chapters 2, 4 and 6).

1.3. The paratext as vehicle for literary market circulation

As has been established, in this day and age, literature is “constructed by and through the marketplace” (Squires, 2007: 168). Customers gravitate towards literary works that are featured in bestselling lists, have positive reviews in the press, and have won awards. The theoretical framework discussion has so far focused on the textual aspect of literature and its envelopment in market processes of translation, circulation, and commodification from a textual perspective. However, the paratextual aspect of literature also plays an essential role in the above processes. Since books are ever more bought in large stores and online, the first point of visual contact with the potential buyer and reader is through the front cover. Consequently, its role in engaging attention and attracting interest is “tan esencial o más que el producto mismo” (Acín, in Tortosa, 2009: 148). According to marketing techniques,

a book expected to become a bestseller must have a nice cover, a well-known author, easily readable typography (Navajo, quoted in Martín Nogales, in López de Abiada, Neuschäfer and López Bernasocchi, 2001: 190), and a captivating title (Yui, in López de Abiada and Peñate Rivero, 1996: 177) which in itself is essential “para la concepción de la obra y su posterior lanzamiento comercial” (Kühni, in López de Abiada and Peñate Rivero, 1996 162). The material-textual combination of pictures, lettering and praise that makes up book covers “play a central part in defining” in-store book location and guiding readers in their understanding of the work’s “genre, its tone and the kind of audience it seeks” (Matthews, in Matthews and Moody, 2007: xi). Furthermore, because of the determining role they play in triggering a browsing customer into a buying one, Lenquette states that “el nombre de la colección, el del autor y sobre todo el título” are the key mechanisms in the fabrication of a possible bestselling book (in López de Abiada, Neuschäfer and López Bernasocchi, 2001: 101). Indeed, as Squires explains, “the paratextual nature of such strategies, from the publisher’s peritext of the cover and cover blurbs, through to its review coverage, bookshop location and prize-winning potential, have [...] a vitally important influence on the interpretation, categorisation and reception of literature” (2007: 197).

Paratextuality is a type of intertextuality involved in the binding of the body of the literary work to its paratext (Genette, 1997a: 3). Paratexts are contextual “verbal or other productions” (1997b: 1) that surround the literary text, reinforcing and extending its appearance to ‘ensure the text’s presence in the world, its “reception” and consumption’ (11). They are classified into two categories: the peritext involves marginal elements –e.g., front cover images, title, preface, footnotes, back cover design– (5), allowing the text to become a book by giving it materiality (Iacob, 2012:116). The epitext comprises media-related elements and events –e.g., taglines, reviews, interviews with the writer– (Genette,

1997b: 5), as well as “sales presenters and point of sale materials” (Squires; 2007: 75), enabling the public to see the book in context and promoted (Iacob, 2012:116)

This area of semiotics was initiated by Genette in the 1980s as a subtype of transtextuality within the field of literary theory. It gradually gained prominence in the then-emerging field of translation studies until it has finally achieved new relevance in recent years thanks to the creation of the paratranslation discipline. According to Yuste Frías, the term defines the translation of “any paratext that surrounds, wraps, accompanies, extends, introduces and presents the translated text [...] with the aim of ensuring the translated text’s existence, reception and consumption in the publishing world” (2012: 118). In this respect, he posits that the translation of the paratext is as essential to the existence of a book in translation as the paratext is to the existence of a book in its original language: “if, as Genette (1987) maintained, there can be no text without paratext, neither can there be translation without corresponding paratranslation” (2012: 118). His contribution is that “la paratraduction est ce par quoi une traduction se fait produit traduit, se proposant comme tel à ses lecteurs, et plus généralement au public (Yuste Frías, 2010: 291); the paratext being the meeting point of: “deux séries de codes: le code social, dans son aspect publicitaire, et les codes producteurs ou régulateurs de sens du texte traduit” (293).

According to Iacob (2012), the first paratranslation actually happens in the author’s own country as the cover is designed before their work is released: “[c]on la primera publicación de una novela, por ejemplo, en el sistema literario de origen, se generan secuencias paratextuales que se podrían considerar ya traducciones del texto de esa novela” (121). He further elaborates this reasoning by terming the placement of the plot summary and a selected quote on the cover as two types of ‘intrasemiotic translations’ on the basis of Jakobson’s classification (1959: 233, quoted in Venuti, 2000: 114). Thus, the summary

would be a reformulation and the quote would be a relocation or recontextualization (Iacob, 2012: 121). Hence, these parts of the text become peritext within the novel's paratext. By the same token, he explains how other examples of paratext such as epitextual sequences –e.g., press reviews– equally undergo a “modificación de la naturaleza discursiva” when placed on the back cover of a book, consequently becoming part of the peritext (122). Drawing on Jakobson, Iacob considers that the cover image involves an ‘intersemiotic translation’ (1959: 233, quoted in Venuti, 2000: 114) or “una adaptación visual muy comprimida [...] del discurso verbal”, since it features a thematic element that is representative of the book's text –i.e., an object, a landscape, the protagonist, a scene– that has been re-imagined by means of “una figura retórica verbo-icónica” –a synecdoche, a symbol, a metonymy or a metaphor– (122). Finally, elaborating on Cain's arguments on film adaptation (2001) via Jakobson's classification of translation modes, Iacob posits that film adaptations of novels are to be considered yet another type of paratext, as they entail –similarly to cover images– a intersemiotic translation (120). He further explains the common iconic nature of the paratranslation of book covers and literary adaptations for the screen stating that the image is not a “traducción directa” of a novel, but of “un paratexto intermediario” which –in audiovisual adaptations– is the script (Iacob, 2012: 122). Moreover, the paratextual connection between novels and film adaptations is expanded through one of the three kinds of movie tie-in promotion: “the reissue of a previous novel that was adapted into a film” in an edition repackaged with a cover design incorporating the cinema poster (Larson, 1995: 3; Murray, 2008: 12).

Just like the paratext plays an active role in the national market circulation of novels based on target audience appeal, the translated paratext has the same impact on the circulation at a global scale of novels in translation. Indeed, as Walkowitz posits, “born-translated novels introduce new anthologies of the world. They imply new understandings

of literature's place and emphasize new objects of analysis such as the chapter, the page, the edition, the illustration, the script, and the medium" (2015: 23). Thus, the understanding of this paratextual dimension will enable an analysis of this thesis' case studies aimed at elucidating the influences behind their processes of publication in translation, transmedia adaptation and transnational circulation that were relied upon to conquer new audiences in Anglo-American markets.

1.4. Bestsellers within the Spanish literary pole of large-scale production

The theoretical background has so far reviewed the origins and development of bestselling and world literature, the functioning of the publishing industry, the structure of the global literary polysystem, and the role of translation and paratext in literary transnationalisation. This section explores bestsellers from the perspective of the Spanish literary system and their transition to transnational flows of capital, before presenting this thesis's case studies and chapter summaries.

Due to the cultural and social circumstances resulting from the isolation and censorship of the Francoist dictatorship in place from 1939 until 1975, the restructuring and agglutination of publishing companies and media empires started to take place in the Spain of the 1980s, a decade after globalisation began to revolutionise the book world in North America and Britain. This transformation process made assimilation to a market culture possible and applied to the publishing industry, which integrated the business concept normalisation (Acín, 1990: 97; 1996: 14–23). This led to what Acín calls the "bestsellerismo" of Spanish literature (in Tortosa, 2009: 145, 162). There was a transformation from a "narrativa de resistencia y subsistencia" (Santos, in Tortosa, 2009: 138) in the 1960s and 1970s by small artisan publishing houses based on tradition and

quality-assured by literary managers (Tortosa, 2009: 7; Gullón, in Tortosa, 2009: 74)– to a “narrativa de abundancia” (Santos Alonso, in Tortosa, 2009: 138) and “edición extensiva” (Acín, 1996: 62). As illustrated by Godsland and Moody: “[t]he production of popular fiction and a writer’s successful commercial career has to engage with the cultural climate in which it is published to meet new markets and sustain sales” (2004: 2).

By 2009, the bestseller phenomenon in Spain was in full swing (Acín, in Tortosa, 2009: 160) and “apenas difier[e] en su práctica, explotación y consumo a lo que es habitual en el entorno europeo” or the world (160). This publishing prosperity is mostly based on the triumph of the narrative genre –the traditional format of best-sellerism (160) in the 1980s and 1990s as the most commercial genre and the one with the greatest guarantee of profitability in the book market (1990: 51–53, 116; Tortosa, 2009: 10). In this period there is an increasing number of writers-journalists and novels written by women begin to stand out in the literary field (Martín Nogales, in López de Abiada, Neuschäfer, and López Bernasocchi, 2001: 194). Likewise, the 1990s mark the return of genre literature: detective, romance, erotic, and historic novels. The latter genre became “la moda [...] más adicta y beneficiada del esquema del best-seller” (Acín, in Tortosa, 2009: 161). This concerns particularly the use of the Spanish Civil War as historical setting. This conflict has been a constant, inexhaustible source of inspiration for a vast literary creation in Spanish literature since its beginnings (Acín, 1996: 122; Corredera González, 2010: 9) but has increasingly intensified since the mid-1990s, until it became a trend in the late-1990s (Corredera González, 2010: 10).³ The prevalence of contemporary novelists from different generations, ideologies and narrative style choosing this commercially successful setting

³ Figures vary regarding this historical theme’s prevalence in Spanish fiction. According to Bertrand de Muñoz, it is estimated at more than 400 novels since 1996 (2011: 207), whereas Becerra Mayor puts it at less than half the amount with 181 novels between 1989 and 2011 (2015: 19). Interestingly, 25.9 percent of the latter were released under the seal of major Spanish publishing house Planeta (394).

led Becerra Mayor to consider this historical period a literary fashion (2015: 20–21). Its popularity in the early-2000s reflects the sociopolitical climate surrounding the work of the Asociación para la Recuperación de la Memoria Histórica and the 2007 Ley de Memoria Histórica. It conveys “un esfuerzo marcado para recordar y recuperar el pasado particularmente por los que han sido ‘invisibilizados’ durante el franquismo, o sea, los partidarios de la república” (Bertrand de Muñoz, 2011: 207). Indeed, as Corredera González further argues: these novels’ themes focus on the defeated because their memory “es al mismo tiempo la memoria de los oprimidos”, publicly silenced by the victors and “en peligro, cuando se extingan los testigos y sus transmisores, de perderse en el olvido” (2010: 14).

The popular use of the Spanish Civil War in commercial literature is, however, criticised as merely contextual, where neutrality is the general trend and neither side in the conflict is favoured or exalted (Corredera González, 2012: 19 and Becerra Mayor, 2015: 206–230). This type of depoliticised, dehistoricised account is usually linked to hegemonic consensual Spanish discourses on twentieth-century history (Becerra Mayor, in Corroto, 2015b). Additionally, Isaac Rosa links this approach to postmodern capitalism. Hence, a visit to a conflicted past and its trivialisation are justified for the story to dazzle readers into a complacent, passive and uncritical perspective, not seeking “reparación ni justicia” while entertaining with adventures, passion, death, heroes and ideals (foreword in Becerra Mayor, 2015). Conversely, the criticism to this decorative use of history for entertainment clashes with Attridge’s view that literature “can serve as a rich source of historical information; [...] be instructive in the art of moral living” and though “it is *effective*, even if its effects are not predictable enough to serve a political or moral program”, it is not literature’s purpose as “none of these capacities, however, falls peculiarly within the literary preserve” (Attridge, 2004: 4).

In the twenty-first-century Spanish literary system, bestseller status is achieved by a book produced for mass-reading public, exceeding two hundred thousand copies and aspiring “a ser leído por cualquier habitante del planeta” (Acín, in Tortosa, 2009: 159). Spanish novels require translation to successfully reach readers beyond Spain and Latin America, and become transnational bestsellers. This is because Spanish, despite being a “‘lengua-mundo regional’ con sistemas literarios policéntricos y amplios’ (Beecroft, 2015: 267–70, cited in Sanchez Prado, in Müller, Locane and Loy, 2018: 65), is considered a “semiperipheral” language in the literary scene (Heilbron, [1999]2010: 310; Sapiro, 2008: 158) with a “supranational character” (Heilbron, [1999]2010: 308) but lacking the “cobertura planetaria y el capital simbólico del inglés y el francés” (Beecroft, 2015: 267–70, cited in Sanchez Prado, in Müller, Locane and Loy, 2018: 65). In this sense, the preference lies with the “hyper-central English language” (Heilbron, [1999]2010: 310; Sapiro, 2008: 161), which characterises the pole of large-scale circulation that governs commercial literature (Sapiro, 2008: 161), as illustrated by the two major publishing markets in the world –the USA and the UK (Gullón, in Tortosa, 2009: 73). Thus, Spanish authors aim to have their work translated into it and be professionally recognised in other countries such as France, Germany or Italy (Vallat, in Tortosa, 2009: 486).

Regarding insertion into the US market, the assignment of rights to an American publishing company is virtually impossible unless books translated into English are presented by an American literary agent (486). Furthermore, to increase their chances, such works are promoted by some publishers as if they were novels written by American authors instead of books in translation⁴ (Corr, quoted in Gómez-Jurado, 2014).

⁴ This promotion strategy consists in trying to “disimular en lo posible que es una traducción”. It is implemented to avoid prejudice against new foreign authors’ works according to Judith Corr, head of fiction back in 2014 at Simon & Schuster’s imprint Atria –where the novels of María Dueñas, one of this thesis’s case studies, is published in the US.

Traditionally, Spanish literature was second only after the French one to enter the dominant US literary market in translation (Sapiro, 2015: 325). However, in 2018, literature in Spanish became the most frequently translated (Post, 2019), which reflects an increasing interest in books written in this language among the US readership. In relation to the unequal flows of capital involved in Spanish literature's transnational market circulation, Edfeldt et al. (2022) shed light on the so-called "semi-peripheral condition or the semi-periphery as an area of transition". According to them, semi-periphery is "an ideal point of departure to further the understanding of world literature", as it is a place where the cosmopolitan (the transnational and universal literary trends) and the vernacular (the anchorage in a particular culture and limited space) interact in ways that have not yet been thoroughly explored" (1–2). This is relevant to this thesis in both the positioning of a national literary market with regards to the global literary space as well as in the focus on methods of access to transnational literary circulation. On the one hand, the Spanish literary market –as the starting point in the international and transnational stages of the circulation and consecration of Pérez-Reverte, Ruiz-Zafón and Dueñas– is placed in the same middle position as the Swedish one: "certainly not a central space in the world literary system, but neither [...] a distinctly peripheral one". On the other, Edfeldt et al re-interpret "cosmopolitanizing" and "vernacularizing" as "terms describing processes in the circulation of literature" and focus on "the way that authors and works are handled, presented and processed in the practice of cultural transfer", that is, in translation, but "also in publishing, framing and marketing of translated literature" (2). Illustrating this semiperipherality of Spanish-language literature in the global literary polysystem, Washbourne declares: "[t]he Boom itself may be seen as a 'worlding' of a literature through a globalizing process involving North American and British translators, Spanish literary agents, South American rights holders and publishing houses, and readers

everywhere”. Furthermore, she reflects on this legacy contributing to facilitate European Spanish literature’s insertion into the dominant US literary system citing one of this thesis’ case studies: “[a]lthough numbering fewer than 100 titles per year, Spanish-language novels in English translation have found readerships in North America, such as Carlos Ruiz Zafón’s worldwide bestseller, *The Shadow of the Wind*” (2019: 87).

A book fair is the traditional location to transform books’ national status into an international one (Vallat, in Tortosa, 2009: 488). These events are the hub of the internationalised literary market, much like the Stock Exchange is for financial operations. This is particularly the case of international book fairs, especially Frankfurt’s *Buchmesse* or the London one in Europe and the Book Expo of America (BEA) in the USA. Until the early-2000s, it was regarded by publishers and agents as the place to go to establish commercial ties –advantageous co-publishing contracts– and exchange products – copyright licensing, translation rights licensing, assignment of foreign publishing rights– in the hopes of launching an already successful book on its way to stardom outside their country, thus contributing to increase the company’s profits and to raise its profile in an oversaturated national market (Acín, 1990: 101, 102; Gómez-Jurado, 2014; Lambert, in Tortosa, 2009: 125, 128; Kerrigan, in Gómez, 2011). The person in charge of setting the translation process in motion is the literary agent, who “must find the editors in the prospective market’s foreign languages to strike a deal” (Vallat, in Tortosa, 2009: 486). Then, the baton is passed on to the publisher to hire their usual team of translators. These, in turn, may ask the author –either directly or through the agent– to clarify any questions or concerns that may arise, although occasionally, the writer might ask to review the translation (486).

Until the twenty-first century, the top positions in the Spanish bestseller lists were off-limits for Spanish writers, as these were dominated by translations, especially from

novels written in English (Martín, in Godsland and Moody, 2004: 16) in what Tortosa terms “macdonalisation” of Spanish culture, except for a few bestselling Spanish authors such as Pérez-Reverte (Tortosa, 2009: 11). This recent achievement is also extensible to the international classification of Spanish bestselling narrative (Acín, 1996: 37) which is finally ranked in a privileged position thanks to the success of the translations of crime or historical novels –such as Zafón’s *La sombra del viento* in 2006 (Gullón, in Tortosa, 2009: 73).

2. The Spanish bestselling authors in this thesis

As the most successful novelist from Spain with “largest international audience” (Deveny, 2006: 268) to emerge in the 1990s (Vila-Sanjuán, 2011: 85), Pérez-Reverte can be considered the first transnational bestselling Spanish author in the global literary polysystem. His first novel *El húsar* was published in 1986, but his breakthrough came when his third novel, *La tabla de Flandes* was released in 1990. Established as an unavoidable “national icon” (Martín, in Godslands and Moody, 2004: 9, 15–16), he was already well-known to the Spanish general public before he became a novelist thanks to his journalistic career (perezreverte.com). His acquisition of symbolic and cultural capital in Spain culminated with the institutional recognition of his entering the Royal Spanish Academy in 2003 (rae.es).

Pérez-Reverte redefined the Spanish approach to the detective novel merging it with historical fiction and infusing it with nineteenth-century highbrow and lowbrow serialised fiction traits and references (Sanz Villanueva, 402, 411–412; Martín, in Godsland and Moody, 2004: 15). The multiple audiovisual adaptations in the central UK and US cinematographic systems as well as the various prizes that his novels have garnered in foreign countries reflect his successful transnational literary circulation and global

authorial consecration. Indeed, in their 2010 diversity report, Kovač and Wischenbart describe Pérez-Reverte's status as "omnipresent" (2010: 18, 59).

In this thesis I seek to identify various key critical issues with regard to Pérez Reverte's work and his transnational projection. Firstly, whether critical scholarship has somewhat disregarded the problematic gender politics in his texts, to the point of even considering them feminist despite substantial proof of his anti-feminist agenda, particularly evident in his opinion pieces and public intellectual interventions in Spain. Secondly, whether an analysis of his novels from a gender perspective is productive and long-overdue. Thirdly, whether the English translations of his novels have tackled the gender politics in the source texts and thus can be examined as instances of feminist translation politics. And, finally, whether, as a result, the transnational circulation of his books through the medium of translation has had to address questions related to political correctness in them.

Leader of Spain's early-millennium commercial fiction, Zafón is considered among the most internationally bestselling Spanish authors reaching the widest literary projection (Vila-Sanjuán, 2011: 66), with novels which have been translated into more than fifty languages and conquered millions of readers all around the world (carlosruizzafon.com). Moreover, he is defined as the referent of the "cambio de rumbo" for the Spanish bestselling novel in the early-2000s, having adapted Revertian narrative traits (Sanz Villanueva, 2003: 422) to his brand of detective fiction, blending tributes to highbrow and lowbrow classics with gothic atmospheric, thematic and characterisation elements in a variety of historical settings. In 2001, he published his first adult novel, *La sombra del viento*, which became an unexpected literary phenomenon in Spain and abroad. By 2011, it

had entered the “megaseller” category after selling thirteen million copies worldwide (Vila-Sanjuán, 2011: 88).

The critical issues that this research attempts to determine regarding Zafón’s work and his transnational projection are, firstly, whether critical scholarship has ventured to discuss the problems posed by political incorrectness in his works, particularly his sexist, racist and homophobic remarks. Secondly, whether this makes performing an analysis of his novels from an intersectional angle necessary and worthwhile. Thirdly, whether the English translations of his novels have addressed the gender, racial and sexual representation issues in the source texts and can therefore be analysed as examples of intersectional inclusivity translation politics. Lastly, whether, as a consequence of the above, the transnational circulation of his books in translation has had to tackle questions related to political correctness in them.

Since 2004, Anglophone literary systems opened up to Spanish authors, including Dueñas, this thesis’ third case study (Kerrigan, in Gómez, 2011). In 2009 she published her debut novel, *El tiempo entre costuras*, which became a surprising publishing and critical success phenomenon in Spain. A year later, Kovač and Wischenbart’s literary diversity report mention Dueñas in their diversity report as the latest Spanish bestselling author to emerge, being classified among the locally successful and talented writers with a limited international presence but with the potential to change category (2010, 20–22, 59). This prediction was realised within a few years. Her presence in global commercial literature can be attested by the inclusion of a dedicated entry on the 335th volume of *Contemporary Authors* by Michael Tyrkus in 2013 (121–122).

Her fictional production is inspired in the same historical, literary and investigative themes as the works by the two other case studies. Her first two novels studied here represent the continuation of Spanish female-led and female-authored detective fiction (Thompson Casado, in Godsland and Moody, 2004: 136, 138–141), together with the stories about mobility and migration set in multiple locations with historical ties to Spain that have become characteristic of her production. As the only woman in the trio of authors explored in this thesis, Dueñas contributes insightful gender-related implications of transnational book market circulation following the comparison of their early novels' treatment in English translation.

Concerning Dueñas's work and her transnational projection, the critical arguments that I pursue are: firstly, whether the critical scholarship has sufficiently examined the historic and political dimension of her novels as well as the problematics posed by both the exoticising colonial translocality and the physical, psychological, and sexist remarks in her narrative despite its underlying pro-feminist agenda. Secondly, whether an analysis of her novels from an intersectional standpoint is needed and valuable. Thirdly, whether the English translations of her novels have engaged in any form with the historical and political excerpts, the cultural stereotyping, and the various representation issues in the Source texts and can, consequently, be studied as cases of intersectional inclusivity translation politics. Fourthly, whether, therefore, the transnational circulation of her novels through the medium of translation has had to address questions related to political correctness in them. And, finally, whether the paratranslations of her novels have helped or hindered her symbolic and cultural capital, particularly evident in her press interviews and numerous public intellectual presentations in Spain and abroad.

The early works analysed in this thesis show that all three case-studies are characterised by varied sophisticated cultural allusions and intertextual references to global literary classics. Furthermore, they coincide in the combination of genres, provide depth to their stories with the same critical historico-political references, as well as framing them in similar temporal and spatial settings. The combination of these elements provides a worldly reading experience, to which the titles also contribute. As seen above, these authors' examined novels are named following the dominant trend of using noun phrases to suggest atemporality due to the absence of a verb (Lenquette, in López de Abiada, Neuschäfer and López Bernasocchi, 2001: 104). Yui and Kühni point out the importance of a captivating title for a bestselling novel “que despierte el interés, que atraiga la atención del lector” (Yui, in López de Abiada and Peñate Rivero, 1996: 177) as it is “el primer punto de contacto con el potencial comprador y lector”, and is therefore “un factor psicológico importantísimo” from both a creative and a marketing perspective (Kühni, in López de Abiada and Peñate Rivero, 1996: 162).

Considering the notion of genre, these authors use some of the most successful in terms of global popularity and commercial pull since the beginning of publishing as a commercial venture nearly two hundred years ago (D'Haen, in Müller and Gras Miravet, 2015: 58). Nonetheless, they employ the postmodern technique of genre amalgamation, with some dominating over the rest. The detective story is one of their main common denominators. Another genre that reflects their drawing inspiration from celebrated highbrow and lowbrow fiction of the past is *Bildungsroman*, which dominated and made “possible the Golden Century of Western narrative” (Moretti, 1987: 3) and “has influenced literature throughout the world for nearly two centuries” (Thiao, 2016: 1). Transformed throughout its existence into prominent works by celebrated authors such as Goethe, Austen and Dickens, this genre has a “perennial malleability” to “encompass a vast range

of formative processes, and its usefulness as an identity laboratory, makes it—historically and now—a global phenomenon” (Quintana-Vallejo, 2021: i, 12, 59).

Bildungsroman is relevant to this thesis as a dynamic genre with perennial global appeal (Saunders, 2021: 88) redefined by my case-study authors via diversifying protagonists and changing historico-political landscapes while retaining inspiring narration of individual discovery and empowerment through the adaptation to and overcoming of challenging circumstances.

Pérez-Reverte’s, Zafón’s and Dueñas’s early novels have a strong historical fiction component. On the one hand, both male authors use similar nineteenth-century literary tropes, bleak atmosphere and political unrest despite their different century settings —e.g., 1920s and 1930s in Zafón’s *El juego del ángel* and 1860s in Pérez-Reverte’s *El maestro de esgrima*. On the other, Zafón’s and Dueñas’s coinciding timelines combine content reflecting the universal potential of modern history and the singular character of local oppression. These correspond to the same period discussed above as fashionable in Spanish fiction at the turn of the twenty-first-century: mostly the Spanish Civil War and Franco’s dictatorship. In addition, they feature part of Primo de Rivera’s dictatorship and the Second Republic, as well as the end of WWII, which serves as a global reflection on the “historical link between the conflicts (and thus [...], between Francoism, fascism and Nazism)” (Medick, 2010: 251–252).

Their worldliness can also be identified in their construction of translocal literary spaces. This can be achieved in various ways. One of them is through the writers’ fuller engagement “with the wider world by sending their characters abroad” (Damrosch, 2009a: 86), who might feel “both at home and out of place in [their] birthplace and in [their] new country alike” (117). As in recent works inscribed in the currently more encompassing “literatures of the world” term, characters deal with “identidades híbridadas, [...],

migraciones transnacionales e integraciones difíciles” (Müller, in Müller and Gras Miravet, 2015: 84). Another such trait is the use of both transnational settings and multilingualism, which are reflected in Pérez-Reverte’s and Dueñas’s occasional mixing languages –i.e., Spanish, English, French, German–, thus “plung[ing] the reader into the characters’ bicultural life” (18–119). The case-study novels present a structure which reaches “outward toward a multinational scope” where “[t]he action may cross many borders” or, as in Ruiz-Zafón’s case, “a single locale can be imbued with a multitude of ethnicities [...]” (119). In this respect, among all three case-study authors focus on urban spaces, Pérez-Reverte’s conceives place setting as urban monolocality in Madrid in *El maestro de esgrima* and in *La tabla de Flandes*, or as an itinerantly-explored European multilocality in *El club Dumas*. This is coupled in the two latter novels with his postmodernist focus on what Walkowitz explains as “placing the action in locations that function at the very smallest scale” –that is, collective spaces such as streets, cafés, hotel rooms and stations concourses– (2015: 17). For his part, Zafón employs a fantastic monolocality based on pre-Olympic Barcelona feeding on its current reputation as a Spanish global city in *El cementerio de los libros olvidados* series, while Dueñas’s realistic multilocality relies on former Spanish colonies –the Spanish protectorate of Morocco in *El tiempo entre costuras* and Franciscan mission settlements in California in *Misión Olvido*. Their different approaches –multiple versus single locations, former versus current, fantastic versus realistic, etc.– notwithstanding, yield the same outcome: to situate Spanish contemporary fiction in global cartographies.

Likewise, authors’ descriptive style determines novels’ visual potential for readers: “El espacio novelístico actúa más por convención sémica; [...] ya que es el lector quien espacializa lo presentado en el texto, reconstruyendo e interpretando el *situs* sugerido por las palabras” (Navajas, 1993: 204). In this sense, Zafón and Dueñas describe spaces –

particularly the urban ones of Barcelona, and Tetouan and Tangiers, respectively– in such a fascinating and detailed manner, that they engage the readership’s interest in both story and location, to the point that they are enticed to visit the site of their fictional characters’ adventures. The sensory descriptions of Barcelona and Morocco contributed to the success of Zafón’s *La sombra del viento* and Dueñas’s *El tiempo entre costuras*, which, in turn, led these cities to become literary tourism destinations, with guided itineraries inspired in their novels.⁵

The novels examined in this thesis seem to have been “born translated” (Walkowitz, 2015) or at least “destined to be translated from [their] inception” (Durham, 2001: 71), owing to their having been conceived employing a “thinking beyond borders” approach (Minter, 2021: 131) by being written “combining local content with the European narrative form”, while keeping “one eye on the export market” (Beecroft 2015: 287). Although the patent Eurocentrism of their intertextual references as well as the origin, circumstances and evolution of their protagonists prevents their consideration as “examples of literature that seeks to have a worldly causality in contemporary globalization” (Cheah, 2016: 13), the itinerant life of their protagonists reflects the social and economic reality of the world and the influence of the most recent and inclusive approaches to world literature.

Finally, the authors studied also share representation and publishing bodies. Zafón and Dueñas are both signed by Planeta and literary agent Antonia Kerrigan in Spain (antoniakerrigan.com). For his part, Pérez-Reverte is published in Spain by Santillana’s imprint Alfaguara, and is managed by Raquel de la Concha (amvagencliteraria.com).

⁵ Interestingly, two of my case-study authors’ work lead literary tourism influences alongside Cervantes’ universal Spanish classic in Pérez Redondo’s statistical study (2017): “[l]as tres obras que más han incitado a realizar turismo literario a nuestros entrevistados han sido *Don Quijote de la Mancha* de Miguel de Cervantes (24%), los libros de la saga de *Las aventuras del capitán Alatriste* de Arturo Pérez-Reverte (17%) y *La sombra del viento* de Carlos Ruiz Zafón (12%)” (126).

These authors enjoy the backing of major players in the literary consecration game: Planeta and Alfaguara are the two leading publishing groups in Spain since the 1990s (Peñate Rivero, in López de Abiada and Peñate Rivero, 1996: 78), while de la Concha and Kerrigan are two of the most prominent literary agents in Spain (Ayén, 2010). Therefore, these mediators play an important role in launching these authors' careers in the Spanish literary system, promoting their works and image in the most effective marketing mediums in the context of their literary breakthroughs' respective decades, as well as facilitating their transition into transnational markets through connections with foreign publishers. This influence has contributed to their novels being gradually available in all physical and digital formats as works of bestselling fiction in both the Spanish and Anglophone literary systems. Most notably, their adaptation into new mediums –audiovisual, theatrical, and tourist– culminates the cycle originated in their literary translation from Spanish into English to reach a transnational readership, leading to the global expansion of audiences for both their Spanish and translated editions as well as their transmedia iterations.

Following from this, the case-study chapters in this thesis will seek to unveil the role of English translation in these authors' transnational market circulation and authorial consecration within the global literary polysystem.

3. Chapter synopses

Chapters 1 and 2 will be devoted to the first case-study author: Pérez-Reverte. Chapter 1 discusses the existing academic studies on his early literary production and argues that scholars have tended to avoid the problematic politics in his work, particularly in relation to gender and sexual representation. The sample texts at the centre of the above discussion will be his first three hit novels: *El maestro de esgrima* (1988), *La tabla de Flandes* (1990) and *El club Dumas* (1993). Chapter 2 will examine whether some of the abovementioned issues have been handled in the translation and editing processes of these first works, as well as what resulting influence was exerted by the English versions in the establishment of his transnational prestige, which largely revolves around his being perceived as a worldly, intellectual novelist. The translation analysis uncovered the alteration of a significant number of excerpts driven by political correctness to remove sexist remarks.

Chapters 3 and 4 will centre on the second case-study author: Zafón. Chapter 3 discusses how he acquired his status as Spanish global long-seller since the publication of *La sombra del viento* in 2001 –the first instalment in his *El cementerio de los libros olvidados* tetralogy. Apart from scrutinising the usually academically discussed Zafonian traits and techniques, it will mainly focus on the least explored of his writing features –i.e., political incorrectness (notably regarding racism) in background character description and the use of a single urban setting with a global dimension. The sample consists of his abovementioned debut adult novel, as well as the second and third instalments in the series: *El juego del ángel* (2008) and *El prisionero del cielo* (2011). Chapter 4 will look at how politically incorrect remarks, dense prose and references to history or politics were dealt with, and whether the trendiest genre elements were either kept or maximised in the English versions. Likewise, it will explore the effects of translation adjustments for Zafón

as an author and his saga, as well as the transmedia expansion triggered by his chosen spatial context. Indeed, the translation analysis found that overwrought excerpts were often simplified. In contrast, removal or abbreviation of political or historical segments seldom occurred –similarly to their treatment for Pérez-Reverte. However, Zafón’s examined novels have undergone some genre-related modifications: the existing Gothic was intensified occasionally in-text, and mostly in the paratext. Thus, both Pérez-Reverte and Zafón’s studied novels have had their sharp edges softened with barely any effect on reading experience, coupled with the paratextual positive focus on universal and intellectual appeal mentioned above. The added benefit is these authors’ ability to maintain abroad their literary standing and consideration of their writing style.

Chapters 5 and 6 will focus on the third and last case-study author, Dueñas. The critical examination of the available scholarship on her fictional production contained in Chapter 5 will reveal that Dueñas’s works add a cosmopolitan perspective with her migrant female-led stories set in a multilocality historically linked to Spain. The sample, in this case, comprises her first two novels –*El tiempo entre costuras* (2009) and *Misión Olvido* (2012). Chapter 6 will determine the literary compromises involved in the release of the English-language editions of these works as women-authored novels with romantic elements within the storyline. This will be ascertained on the basis of the alteration of source text elements in the target text versions –i.e., political correctness (psychological and body image problematics), feminising leading women, stylistic simplification, deletion of Spanish historical and political passages, as well as marketing repackaging assimilation to contemporary romance genres. According to the analysis on the English editions of her first two novels, the translation and editing processes prior to publication were significantly interventional for this author. Problematics of intersectionality in the form of

political incorrectness involving physical and intellectual criticism, xenophobia, and sexism were addressed. Moreover, simplification, deideologising and dehistoricising of excerpts was frequently detected and the covers feature a gendered, highly romanticised pictorial and typographical design considerably different from the original Spanish editions. In contrast to the amendments made to the two other authors above, the examined narrative of Dueñas, as the only female author, suffers the most intense transformation. On the one hand, the combined effect of streamlined prose and pared-down, depoliticised historical context with an outer aesthetics evocative of contemporary romance moves her starting position as a writer of quality and serious commercial fiction in Spanish across the other side of the literary divide. On the other, it presents readers with a deceptive front inconsistent with the story found on the pages inside, as they are still featuring more substance and complexity than meets buyers' eyes on the outside.

The conclusions chapter will recapitulate on the examination of the processes of marketisation, transnational circulation and literary consecration of Pérez-Reverte, Zafón and Dueñas. It will revisit this thesis's major findings regarding the early works of these case-studies. These will include the additional insights on the translational influence in their literary transnationalisation: the sensitive engagement with issues of intersectionality, political correctness, genre shift, historico-political minimisation, and literary translocality to make the works more appealing and easily marketable to potential readers in central Anglophone literary systems. Likewise, it will review the effect that the alterations uncovered in the English-language editions of the case-studies' sample novels have in connection with the research questions asked above.

The thesis's overall argument is that the assessment of the English translation of contemporary bestsellers which circulate beyond their source language and culture from

national book markets in (semi)peripheral literary systems reveals sites of tension. These are negotiated and refracted from the originals by translators, editors and publishers according to book industry dynamics that influence target audience-seeking approaches from transnational book markets in central literary systems. The study of Pérez-Reverte's, Zafón's and Dueñas's literary trajectories focusing on their breakthrough works alongside their English translations makes a compelling case for the significance and bidirectional cross-promoting influence of literary translation in transnational market circulation and global authorial consecration. As world-renowned Spanish bestselling authors with respective breakthroughs in the 1990s, 2000s and 2010s, the success of their early novels' sensitive English translations, varied transmedia adaptation formats and promotional methods illustrates the evolving interrelatedness of globalised publishing, media and cultural industries.

Chapter 1: The making of the Spanish historical noir bestseller

In the previous chapter, I discussed how the current world literary field was shaped by the globalisation of the publishing industry in the 1970s and 1980s in the case of Spain. On the heels of these profound changes, Arturo Pérez-Reverte became the first contemporary Spanish author to reach transnational bestselling status in the 1990s. His successful writing thus influenced authors in the commercial spectrum of the Spanish literary system in the following years (Sanz Villanueva, 2003: 422).

In this chapter, I will examine the cornerstones underpinning Arturo Pérez-Reverte's becoming a transnationally bestselling author. I will start by providing an overview of how his writing career evolved from its beginnings in the mid-to-late 1980s. Since his debut work with *El Húsar* (1986) did not garner much attention and was not translated or primed for sale in foreign language book markets, the focus will then be set on his second, third and fourth novels: *El maestro de esgrima* (1988), *La tabla de Flandes* (1990) and *El club Dumas* (1993). I will then engage with the scholarship available on these works to discuss Pérez-Reverte's influences, techniques, themes and style –such as nineteenth-century highbrow and lowbrow fiction as well as postmodern literary intertextual references, cynical male detective protagonists and femme fatale antagonists, as well as a preference for at least partially historical and international settings. In doing so, I will ascertain how Pérez-Reverte's problematic authorial voice –i.e., sexist images of women, description of female attitudes and bodies– is discussed by engaging with gender and feminism studies. Additionally, I will argue that this Revertian approach to female characterisation poses significant challenges to the creation of the English-language editions from a translational and transnational point of view. The objective of this chapter is to establish the narrative features that, by reflecting Spanish literature and culture, have facilitated his books meeting the requirements to enter transnational literary circulation.

Finally, this chapter aims to direct attention to the role that translation might have played in this process, especially its ability to imperceptibly adjust certain phrasings that hinder transnational success, thus enabling Pérez-Reverte's circulation in transnational literary systems and eventual consecration into the global literary polysystem within the pole of large-scale literary production as defined by Bourdieu.

1.1. A global literary second act

Currently considered “el escritor español vivo más universal” (Goitia and Tagarro, 2012), Pérez-Reverte was a well-known journalist to the Spanish general public since the mid-1970s owing to his career as a reporter in the written press –at newspaper *El Pueblo*–, radio and TV –mainly as a war correspondent for TVE1 for twenty-one years– but also as a presenter (perezreverte.com/biografia).

He wrote his first book, the historical novel *El húsar* in 1983, published with Mondadori in 1986 to modest reception. His second work, *El maestro de esgrima*, combined history with detective fiction and was released in 1988 with better results. This improvement was confirmed with the acclaimed publication in 1990 of *La tabla de Flandes* under a new seal and management: the prestigious Santillana publishing company's imprint Alfaguara and literary agent Raquel de la Concha (amvagencialiteraria.com). If this semi-historical noir novel marked the beginning of Pérez-Reverte's recognition as a bestselling author in Spain, the success achieved by *El club Dumas* repeating this formula mere months after its release, consolidated him in this spot. Indeed, by June 1993, all three Revertian novels examined in this thesis were ranked among the top twenty bestselling books in Spain (Servimedia, 1993: 43).

In 1994, he decided to focus exclusively on being an author of novels and opinion articles in the press (perezreverte.com/biografia). Since this shift, his popularity continued

to rise, as reflected by the triumph of his first foray into both a book series and young-adult fiction with *Las aventuras del Capitán Alatriste*⁶ in 1996 (perezreverte.com/capitan-alatriste). Pérez-Reverte is a prolific writer who produces a new work every year. After finishing his second series, the *Falcó* 1930s-40s noir tetralogy,⁷ in 2018 to roaring success (perezreverte.com/falco), he temporarily set aside the detective genre in recent novels. The newest one, *Revolución* –about the Mexico of Villa and Zapata’s revolution– was released in October 2022. In it he uses “la ficción como puente narrativo para describir hechos reales”, as he had done in his two previous books: *El italiano* (2021) –about a mission by Italian submariners in Gibraltar during WWII– and in *Línea de fuego* (2020) –about the Battle of the Ebro during the Spanish Civil War (Chuet-Missé, 2022).

A noteworthy characteristic in the success of his narrative production is the early interest shown in it abroad (Walsh, 2007: xi) from both commercial and cultural perspectives. On the one hand, his bestselling status was boosted by the attention garnered by the Spanish film industry in *El maestro de esgrima* in 1990 and by Hollywood in *La tabla de Flandes* and *El Club Dumas* in 1999. On the other, he acquired cultural and symbolic capital once his novels began being awarded abroad –e.g., *El Club Dumas* received the French Grand prix annuel de littérature policière in 1993 and The Danish Palle Rosenkrantz Pris⁸ in 1994 (perezreverte.com/biografia/premios). His appointment to the Royal Spanish Academy as a member assigned to the letter T armchair in 2003 established

⁶ A swashbuckling adventure series about a sword-for-hire and former captain of Spanish King Phillip IV’s army of Flanders in the 17th century spanning so far 7 books: *El capitán Alatriste* (1996), *Limpieza de sangre* (1997), *El sol de Breda* (1998), *El oro del rey* (2000), *El caballero del jubón amarillo* (2003), *Corsarios de Levante* (2006), and *El puente de los asesinos* (2011). Two more –*La venganza de Alquézar* and *Misión en París*– are planned to be written and published in coming years (Pérez-Reverte, in Llorente, 2021). However, Pérez-Reverte reiterated last year his willingness to do so when the time is right (Gil and Pérez-Reverte, 2022, April 2) and the project appears to be currently still in limbo (Moradan, 2023).

⁷ Three novels –*Falcó* (2016), *Eva* (2017), *Sabotaje* (2018)– about the missions of a Spanish spy in Spain, Morocco and Europe during the Spanish Civil War and WWII.

⁸ The Grand prix annuel de littérature policière is awarded annually in April to a foreign novel translated into French (Anon., 1993b). The Danish Palle Rosenkrantz Pris is awarded annually by Det Danske Kriminalakademi to the best crime novel written or translated into Danish (Palle Rosenkrantz Selskabet, 2017).

his authorial consecration at the centre of the Spanish-language literary and linguistic establishment (rae.es/academicos). Nowadays Pérez-Reverte has more than twenty million readers worldwide, thanks in great part to his fictional works having been translated into more than forty languages (penguinlibros.com/es) and continuing to be nominated for or winning literary prizes in countries like France,⁹ Sweden,¹⁰ United Kingdom,¹¹ and Italy,¹² has solidified his transnational literary consecration as an author of quality historical noir bestsellers.

Pérez-Reverte's global relevance “lo alinea con un número de novelistas contemporáneos [...] cuya obra señala la emergencia de una nueva literatura cosmopolita [...], lo cual es consistente con la construcción de una nueva Europa y un mundo siempre más globalizado” (Durham and Gabriele, 2003: 234). Further evidence of this is that, in April 2016, he became publisher and co-founder¹³ of the *Zenda Libros* literary magazine and webportal specialised in promoting Hispano-American literature (zendalibros.com). In this space, as well as his own website and social media accounts, he also shares his weekly press contributions, which are infamous for being politically incorrect. Thus, as “one of Spain's most popular, though controversial, contemporary authors” (Walsh, 2007: xiv), he is seemingly keen on challenging his being identified as a “conformist” writer of the “elder generation [...] who take their prizes, join the Academy and become a part of the great Pantheon” (Davis, in Guttman et al, 2006: 54).

⁹ *La piel del tambor* [*La peau du tambour*] won the Prix Jean Monnet de Littérature Européenne in 1997 (litteratures-europeennes.com) and *La carta esférica* [*Le Cimetière des bateaux sans nom*] received the 2001 Prix Méditerranée étranger by the Académie Goncourt (cmlprixmediterranee.com).

¹⁰ *La tabla de Flandes* [*Vem dödade riddaren?*] and *El Club Dumas* [*Dumasklubben*] were nominated ‘Best translated crime novel’ by the Svenska Deckarakademin [Swedish Academy for Detection] (deckarakademin.se) in 1994 and 1998 respectively.

¹¹ The British Crime Writers' Association declared *El asedio* [*The Siege*] winner of the Dagger award in the ‘Crime Fiction in Translation’ category in 2014 (thecwa.co.uk/past-winners).

¹² *El pintor de batallas* [*Il Pittore di battaglie*] won the Premio internazionale Vallombrosa Gregor von Rezzori in 2008 in the ‘miglior opera di narrativa straniera’ category (archivio.corriere.it).

¹³ Together with fellow Spanish-speaking writers and journalists –such as Javier Marías, Élmér Mendoza, Almudena Grandes, Emilio Lara, Espido Freire, José Ángel Mañas, Juan Manuel de Prada, Rosa Montero, or Sergio Vila-Sanjuán (zendalibros.com).

1.2. The Revertian literary phenomenon through the scholarly lens

In view of Pérez-Reverte's status as a transnational bestselling author since the mid-1990s, there is ample academic research on his production. Because this thesis focuses on the circumstances leading to and consolidating such position in all case-study authors, this section will explore the findings in the existing scholarship vis-à-vis his breakthrough novels, –*EMDE*, *LTDF*, and *ECD* hereafter–, the ones that made him famous in Spain and opened up the door to his projection abroad through translation. The studies examined revolve around his main narrative devices: globalising features –high culture themes, literary intertextuality and universal urban settings–, genre amalgamation –particularly noir and historical fiction–, as well as characterisation approach –tired heroes and formidable heroines. The pillars of Revertian writing will be discussed to determine their bearing on his access to transnational literary circulation.

1.2.1 Globalising intertextuality

A defining trait in Pérez-Reverte's fiction that has been key for his readers' and critical recognition are his globalising features. These consist of an “homenaje a textos de los que se nutre” (Grohmann, 2019: 65) through intricate intertextual references to postmodern and world literature as well as nineteenth-century fiction, and allusions to high culture such as fencing, music, painting, religion, philosophy or gastronomy, and urban settings in global cities such as Madrid, Lisbon and Paris.

Observations of this dimension in his narrative abound, yet only two scholars focus on the universalising role exerted by his references. De Urioste (1997) focuses her interpretations of the global appeal wielded by Revertian fiction considering only their original form in the Spanish edition. Durham goes beyond that: taking into account the transnational circulation of his works, and having read *ECD* in Spanish as well as in French and English translation, she declares this “best seller seems to have been destined

for translation from its inception” (2001: 475). This is particularly so, given that Pérez-Reverte had the first chapter begin with the narrator introducing himself as a former literary translator: “Me llamo Boris Balkan y una vez traduje *La Cartuja de Parma*” (Pérez-Reverte, 1993: 14).

The literary intertextual connections vary in their form and explicitness. They can emulate in their phrasing, placement and narrative style a celebrated world literature author’s most prominent work such as the first paragraph of chapter 1 in *EMDE*. Here, Pérez-Reverte employs his usual “comienzo misterioso de la novela” that serves “para mantener alta la tensión narrativa y crear un efecto de suspense que se resolverá sólo al final de la obra” (Canónica, in López de Abiada and López Bernasocchi, 2000: 79). Moreover, the retrospective presentation of the events from the third-person narrator’s in the absolute past, the wording and sentence structure provide echoes of Gabriel García Márquez’s *Cien años de soledad*: “Mucho más tarde, cuando Jaime Astarloa quiso reunir los fragmentos dispersos de la tragedia e intentó recordar cómo había empezado todo, la primera imagen que le vino a la memoria fue la del marqués” (Pérez-Reverte, 1992 [1988]: 17).

Likewise, parallels can be drawn through characters’ personality descriptions, as Canónica points out similar ethics and profession between Astarloa –*EMDE*’s male protagonist– and his counterpart “Lagardiére, el personaje de las novelas de Paul Féval, igualmente noble de espíritu y esgrimidor sin par” (in López de Abiada and López Bernasocchi, 2000: 79): “[...] Ignoro si eso es compatible con la honestidad, pero en realidad sólo pretendo ser honesto, se lo aseguro. Honorable. Honrado. Cualquier cosa que tenga su etimología en la palabra honor” (Pérez-Reverte, 1992 [1988]: 116). Other character analogies can be detected in *LTDF*. On the one hand, César disguises himself as

a woman to divert attention until his final reveal as the killer. De Urioste traces the inspiration for this plot device to “Sir Arthur Conan Doyle en 1909 el primero en [...] travestir a un personaje homosexual masculino para explicar una serie de asesinatos” (1997: 408).

–Entonces recurriste a la mujer del impermeable...

–Sí. [...] No ejerzo de travestí, ni maldita la gracia que me hace... [...] A la hora de hacerte llegar el sobre, [...] Era como [u]na especie de desafío [...]. Ver si era capaz de engañar a la gente jugando a decir, en cierto modo, la verdad o parte de ella...

(Pérez-Reverte, 1994 [1990]: 382).

Similarly, there are two intertextual references, which De Urioste deems a parody of Edgar Allan Poe’s *Maelzel’s Chess-Player* (1997: 409). The first one is a comment by Muñoz to Julia regarding the use of chess in police investigations. The second one is the confession to Julia and Muñoz by failed chessplayer César of having resorted to using a computer-assisted chessplaying software in his murder clues:

–¿Edgar Allan Poe?... No me diga que también jugaba al ajedrez.

–Era muy aficionado. El episodio más famoso fue su estudio de un autómata conocido como Jugador de Maelzel, que casi nunca perdía una partida... Poe le dedicó un ensayo hacia mil ochocientos treinta y tantos. (Pérez-Reverte, 1994 [1990]: 295).

–[...] El prodigioso jugador de Maelzel tenía dentro un hombre oculto, según Allan Poe... ¿Recuerda? Pero las cosas cambian, amigo mío. Ahora es el hombre quien esconde al autómata (Pérez-Reverte, 1994 [1990]: 396).

On the other, Pérez-Reverte creates different levels of reality to connect the crime and chessgame in the fifteenth-century Flemish painting that Julia is restoring and the crimes and chessgame happening in Julia’s twentieth-century Spanish social circle. In doing so,

Kunz spots an allusion to Lewis Carroll's *Alice Through the Looking Glass*: “[c]omo Alicia, Julia también atraviesa el espejo al creer estar dentro del cuadro” (in López de Abiada and López Bernasocchi, 2000: 173).

Julia [...] por primera vez tomó conciencia exacta de la situación: un vasto tablero que comprendía el pasado y el presente, el Van Huys y ella misma, incluso Álvaro, César, Montegrifo, los Belmonte, Menchu y el propio Muñoz (Pérez-Reverte, 1994 [1990]: 224).

Se miró en el espejo veneciano, apenas una sombra entre las sombras, la mancha levemente pálida de su rostro, un perfil difuminado, unos ojos grandes y oscuros, Alicia asomaba al otro lado del espejo. Y se miró en el Van Huys, en el espejo pintado que reflejaba otro espejo, el veneciano, reflejo de un reflejo de un reflejo. Y volvió a sentir el vértigo que ya había sentido antes, [...]. O tal vez sólo era que el tiempo y el espacio se tornaban, después de todo, conceptos despreciables de puro relativos. Y [...] sintió que si alargaba la mano podía dejar el vaso sobre la mesa cubierta por el tapete verde, justo sobre la inscripción oculta, entre la mano inmóvil de Roger de Arras y el tablero. (Pérez-Reverte, 1994 [1990]: 171)

Intertextuality is so pervasive across Pérez-Reverte's fiction, that Zamora describes it as “frenética” (2008: 170). This is evident in *ECD*, primarily by commemorating Alexandre Dumas with its title and devoting half of its plot to a manuscript of *The Three Musketeers*, as well as parodying various of its characters. But it also includes throughout the novel the names and works of acclaimed adventure, suspense, crime and espionage authors such as Melville, Chandler, Christie, Fleming, amongst others (2003: 170). Such intense literary referencing –which both Zamora and De Urioste concede might become overwhelming for readers (2003: 155, 1997: 409)– is explained by *ECD*'s plot revolving around bibliophile-

related crimes and narrator Balkan being a literature expert. Another intertextual tribute to popular fiction authors of the 1800s is *ECD*'s structure combining the suspense of detective fiction with the architecture of the serialised novel (Zamora, 2003: 153), as Poe, Balzac and Dumas employed this technique (De Urioste, 1997: 410). Regarding intertextuality with canonical literature, Zamora points to a more intricate thematic and philosophical connection: “una búsqueda universal: *Moby Dick*, *Paraíso Perdido* y, desde luego, *el Quijote*” (2003: 166). Durham and Richmond Ellis expand on this, focusing on the reason for Cervantes' universal work's presence “in every library and bookstore that Corso enters” (Durham, 2001: 471). They posit that both novels' search is about using reading to make sense of reality as a separate realm from fiction “an investigation into the possibilities and consequences of reading” (Richmond Ellis, 2006: 38) given that “Corso [...], like his famous predecessor, has read so much and so well that he comes to read the world as if it were a book and to seek in reality the logic of fiction” (Durham, 2001: 471). Nevertheless, these myriad references to the most celebrated authors and works in the history of literature worldwide are not only an homage, but have been instrumental in Pérez-Reverte's novels gaining access to circulation beyond the Spanish-language literary systems. Indeed, this is reflected in the following statement by Durham: “the intertextual becomes the bridge to the international” (2001: 466).

Concerning references to high culture, in all three analysed Revertian novels the fulcrum for suspense is an elevated pastime: *EMDE* is centred on fencing, *LTDF* on 1400s Flemish painting and expert chessplaying, and *ECD* on nineteenth-century narrative. Additionally, they are teeming with allusions to affluent lifestyles. For instance, gourmet food and drink: the marquis has a sherry after every daily lesson in *EMDE* (Pérez-Reverte, 1992 [1988]: 19, 21, 24, 52, 135), Fargas drinks and offers Corso fine cognac in *ECD* (1993: 186-189, 207, 218), and Julia is invited by Claymore's director to dine salmon à la

Royale and seabass Sabatini style in a fine restaurant (1994 [1990]: 154-55) in *LTDF*. This novel abounds in items suggesting sophistication such as antique furniture and decorative arts –as César is an antiquarian–, classical music –especially Vivaldi (14, 16, 19) or Bach (62, 66-67, 234-235, 281, 285-286, 311)– or Menchu’s penchant for luxury: perfume from Paris (56), fine lingerie (23), cocktails at the Palace hotel, etc. This could come across as contradictory with the Revertian references to popular literature and mass-culture.

However, De Urioste understands them as reflecting the late-twentieth-century influence of formerly rigid class-related likes on the population at the opposite side of the spectrum, as they “hacen posible que aquello que le gusta a una ‘minoría selecta’ cultivada, le guste también a una mayoría popular y viceversa” (De Urioste, 1997: 404). Together with his everpresent intertextuality, this careful placement of cultural references pertinent to the elevated themes and character backgrounds in his novels, plays a significant part in Pérez-Reverte’s perception as a cultivated author of an attractive intellectual narrative marrying highbrow and lowbrow fiction. The next subsection will explore the contribution of his temporal and geographical settings to his authorial transnationalisation.

1.2.2. Revertian time and space

In his narrative universe, Pérez-Reverte’s approach to his works’ settings, both in the temporal and the spatial sense, is also significant for its complexity. Concerning the former, history always plays several functions. On the one hand, whether the story is fully set in the historical past –i.e., *EMDE*– or partially set in the present time with flashbacks to the past –i.e., *LTDF* and *ECD*–, the past is the period when the key enigma setting the action in motion originates and it predates the protagonists’ story. In *EMDE*, the key is the letter revealing the political conspiracy involving the deal between Adela’s benefactor and Astarloa’s aristocrat pupil leads Adela to act years later on behalf of her patron by killing

the marquis and anyone else with knowledge of the document. In *LTDF*, the key is the hidden inscription and chessgame in the Renaissance Flemish painting pointing to the murder of the knight by his lover gives César the idea to steal the work of art and kill Julia's lover in the early 1990s. Finally, in *ECD*, the key is the safekeeping of a forbidden demonic summoning book into three partially forged copies after the author is burned at the stake by the Inquisition leads Corso's client in the late-twentieth-century to acquire the two copies not in his possession by killing their owners so he can be the only one to invoke the devil and gain ultimate knowledge himself. In other words, Revertian fiction comprises "textos que se sitúan en el pasado y que remiten a él desde el presente" (Sanz Villanueva, in López de Abiada and Belmonte Serrano, 2003: 418). On the other, despite the abundance of accurately and detailed descriptions of "noticias relativas al ambiente o la anécdota" (Sanz Villanueva, in López de Abiada and Belmonte Serrano, 2003: 410-411), the role of history in his novels is not to provide escapism, but to "rescue the Spanish past" (Walsh, 2007: 49) in "un sentido entre renacentista y galdosiano que ve en ella un *magister vitae*". That is, the trials and tribulations depicted acquire "mediante el distanciamiento temporal", a universalising dimension "en cuanto elementos de la condición humana" (Sanz Villanueva, in López de Abiada and Belmonte Serrano, 2003: 410-411). These are then expressed by background characters' or the narrator's voice through meditative analyses: "la mentira, el engaño, la traición están patentes en todo momento en las acciones de los individuos" (419). This treatment of history as a pessimistic warning is typical of Pérez-Reverte and connects not only with his globalising features, but also with the fatalistic psychology of his male protagonists.

Revertian narrative is "indiscutiblemente urbana", a choice that Muñoz Ogáyar deems of "capital importancia" (2009: 34). As in Pérez-Reverte's time setting, this is because of its multiple roles, including characterisation, since cities are "un element hostile

al que el protagonista [...] debe enfrentarse” (38). His early fictional works are set in world-known urban spaces. Madrid is the metropolitan location chosen in both *EMDE* and *LTDF*, and part of *ECD*. On the one hand, it is described in detail in *EMDE*, mentioning specific sites. Belmonte Serrano observes that on “un mapa actual podríamos seguir el itinerario habitual de don Jaime Astarloa” (2002: 62). This exhaustiveness serves various purposes: to reinforce the impression of an accurately realistic historical context depicting the Spanish capital in the mid-1800s (59), to pay “un homenaje implícito” (57) to the *costumbrista* Madrilean works of nineteenth-century Spanish writer Benito Pérez Galdós, and to closely link both hero and action (Muñoz Ogáyar, 2009: 34, 35). This contrast is reflected in the strict, long-established routine in Astarloa’s work-related movements as well as the café being “un elemento aislado al resto de la ciudad” (35), where he attends his friends’ daily discussions about the rapidly changing times, despite his anachronistic lifestyle and abstention from talking politics. On the other, in *LTDF* this city’s streets, squares and parks, as well as shops, and bars are not mentioned by their specific names. Indeed, as Walsh notes, Madrid “is not emphasised beyond being urban, modern and a centre for the arts” (Walsh, 2007, 127). This is because this city is employed here as a mere nondescript urban space for the characters, plot and storylines to unfold. The exception to this treatment of the city and the spaces that the characters live, work, socialise and go to is the Prado museum. It is mentioned several times given Julia’s profession as an art restorer and the significant role it has played in her life, as well as being the place where the second-to-last chessgame enigma from the murderer appears: “Frente al museo del Prado, entre la niebla gris, Julia lo puso en antecedentes de la conversación con Belmonte. Muñoz escuchó hasta el final sin comentarios, ni siquiera cuando la joven le contó la afición de la sobrina” (Pérez-Reverte, 1994 [1990]: 292). As for *ECD*, the spatial context of the novel is international, as the action takes an itinerant form and unfolds throughout various cities –

mainly Sintra, Paris, and Toledo owing to manifold motives. On the one hand, the distorted perception into “una imagen [...] esperpéntica” of the three “como una sola” is predicated on Corso’s being under the influence of Bols gin as a coping mechanism, and their role foreshadowing the key to the mystery uncovered at the end (Muñoz Ogáyar, 2009: 38). On the other, these cities known worldwide for their history and culture accentuate the sense of cultural “europeísmo” that infuses Revertian fiction (Belmonte Serrano, 2002: 42) and in particular reflect Corso’s nomadic lifestyle as a “ciudadano del mundo” (Muñoz Ogáyar, 2009: 38) due to his line of work in a globalised economy:

Aquella bolsa le ayudaba a improvisar una casa, un lugar de residencia en cualquier sitio a donde lo condujesen el azar o sus clientes: aeropuertos, estaciones de ferrocarril, polvorintas librerías europeas, habitaciones de hotel fundidas en su recuerdo cual una sola estancia de límites cambiantes, con despertares desprovistos de referencia, sobresaltado en la oscuridad, buscando el interruptor de la luz para tropezar con el teléfono, desorientado y confuso (Pérez-Reverte, 1993: 96).

In this regard, Pérez-Reverte’s treatment of urban spaces –whether single in *LTDF* or multiple in *ECD*– is suggestive of the notion of “non-place” that designates generic places such as underground, bus and train stations, airports and shopping centres (Augé, 1995: 111). In such spaces, identity is reduced to the mere function of passing from an origin in point A to a destination in point B (107) while consciousness is emptied (93), as people find themselves present in the “urgency of the moment” (104), and have “neither singular identity nor relations; only solitude, and similitude” (103). Augé argued that the growing number of non-places worldwide reveal the existence of supermodernity as a product of late capitalism (111). Hence, Revertian urban non-places in *LTDF* and *ECD* also reflect both the lone-wolf existence of his male characters and the storyline’s time setting early

into the last decade of the twentieth century, when globalised capitalism was beginning to take full swing in Spain.

According to Durham, these “complex acts of travel and of translation function together as both strategy and metaphor in what might be described as a (meta)fictional journey beyond historical, linguistic, and geographic borders” (2001: 466). This is manifested, for instance, in Corso’s knowledge of French when he first lays eyes on the Dumas manuscript (Pérez-Reverte, 1993: 18-19). In this sense, De Urioste and Deveny draw attention to the tone achieved through the “defamiliarization technique” (Deveny, 2006: 273) consisting in the use of first or last names “de una españolidad imposible” for characters in *ECD* such as Lucas Corso, Flavio La Ponte, or Varo Borja (De Urioste, 1997: 412). These statements suggest that Pérez-Reverte’s breakthrough works were already well-poised for translation. Applying this thesis’ overall argument about the significance of translation in literary transnationalisation, it could also be argued that, by extension, so were they for transnational circulation upon being first released in Spanish.

1.2.3. Revertian narrative devices: postmodern noir game

Considering the traits discussed so far, and his predominant main genre as a whole, Pérez-Reverte redefined detective fiction after following in the steps of pioneering Spanish bestselling authors Manuel Vázquez Montalbán and Eduardo Mendoza, who brought the detective fiction to market success in the 1970s with works such as the *Carvalho* series and *La verdad sobre el caso Savolta*, respectively (Bayó Belenguer, in *Godsland and Moody*, 2004: 28; Thompson-Casado, in *Ibid.*: 136; Herrera Postlewate, 2003: 6; De Urioste, 1997: 405).

Revertian narrative follows a complex, multileveled structure with a frequent *in medias res* technique (Canónica, in López de Abiada and López Bernasocchi, 2000: 79).

This is used in crime fiction by means of a “texto anticipativo” placed at the beginning (Belmonte Serrano, 2002: 32). The function of this excerpt is to set up the event initiating the unfolding of the main storyline. However, Pérez-Reverte has the occurrence of said trigger predate the main storyline which, in turn, takes the form of an analeptic narration in the past tense (Canónica, in López de Abiada and López Bernasocchi, 2000: 77). This is observed in both *EMDE* and *ECD*, with their respective two-page openings: a political and financial conspiracy (Pérez-Reverte, 1992 [1988]: 13–15) and a seemingly unconvincing suicide (1993: 11–13). *LTDF* does not strictly conform to this mold, as no retrospective narration welcomes the reader. Nevertheless, it starts with a sophisticated *mise-en-abyme* presenting the enigma whose solution is the key to solving all mysteries in the story: the hidden «*Quis necavit equitem*» inscription. This clue buried in paint points to the chessgame and the murder of the Flemish knight depicted in the 15th century painting as well as the murders and chessgame clues happening in the twentieth century (Pérez-Reverte, 1994 [1990]: 11–49). Therefore, it is endowed with a reflective “doble (e incluso triple) sentido en la novela” (Kunz, in López de Abiada and López Bernasocchi, 2000: 165–166). Pérez-Reverte delivers the denouement through a final showdown between protagonist and antagonist resulting in the death of the latter: the duel between Astarloa and Adela in *EMDE* (1992 [1988]: 243–273); César’s suicide after confessing to Julia and Muñoz in *LTDF* (1994 [1990]: 370–406); Corso’s uselessly claiming his debt before Borja’s fatal failed invocation in *ECD* (1993: 472–491). Nonetheless, he includes a two-to-three-page open-ended epilogue: Astarloa’s practising his newly-found perfect thrust (1992 [1988]: 273–275); the lady in the painting joining a convent (1994 [1990]: 407–410); Corso realising the last engraving’s forgery while heading to the car where Irene waits (1993: 491–493).

The notion of game is key in Revertian fiction. He plays with the rules of the detective genre by taking the crime-solving clues beyond the story itself and applying them to the novel in its entirety, as he envisions “la novela como un misterio que hay que resolver, como un juego de enigmas con el que pretende que el lector participe” (Belmonte Serrano, 2002: 27). It is then to this playful end that “each text of his exploits its readers’ knowledge of these games” (Walsh, 2007: 84) with their convoluted and deceitful “minefield” layout where “tricks, traps and false leads” as well as clues coexist in equal measure (Pérez-Reverte, in Gussow, 1999). As a result, his novels twist “the rules so that expectations of how the plot should, or could, develop are thwarted” (Walsh, 2007: 84) to keep “en vilo la atención del lector” (Belmonte Serrano, 2002: 34).

This author-reader game in Pérez-Reverte’s early novels often employs intertextuality. The first instance of the game is foreshadowing, which he provides in two ways. On the one hand, using chapter-opening quotes providing clues “en relación directa con el desarrollo de la acción en cada una de estas partes” (Belmonte Serrano, 2002: 36). While in *EMDE*, these literary citations are thematically related to fencing; as in chapter 1 –Del asalto–: “«Un asalto entre hombres de honor, dirigido por un maestro animado de los mismos sentimientos, es una de aquellas diversiones propias del buen gusto y la fina crianza.»” (Pérez-Reverte, 1992 [1988]: 17). These excerpts in *LTDF* are about chess and murder-solving thinking by world-renowned authors and popular characters. An example of a chess-related quote is chapter 1 –Los secretos del maestro Van Huys–: “«Dios mueve al jugador, y éste la pieza. ¿Qué Dios detrás de Dios la trama empieza?» / *J.L. BORGES*” (1994 [1990]: 11). Chapter 4 –El tercer jugador– illustrates the detective’s mind at work: “«Entonces, Watson –dijo Holmes–, ¿no resulta curioso comprobar cómo, a veces, para conocer el pasado, es preciso conocer antes el futuro?» / *R. SMULLYAN*” (100). Similarly, such quotes are by famous writers in *ECD* and foreshadow upcoming events. Chapter 1 –

El vino de Anjou— begins with one generally by an early representative of *roman-feuilleton* announcing grisly happenings: “«El lector debe prepararse para asistir a las más siniestras escenas.» / (E. Sue. *Los misterios de París*)” (1993: 15) And chapter 5 –Remember– features one by twentieth-century crime fiction’s grande-dame that hints at Corso finding Fargas’s copy half-burned in the fireplace: «Estaba sentado tal y como lo había dejado en su sillón, colocado delante de la chimenea.» / (A. Christie. *El asesinato de R. Ackroyd*)” (127). On the other, he includes explicitly phrased hints in the first chapter of the novels. For instance, in *EMDE*, the line “la primera imagen que le vino a la memoria fue la del marqués” (Pérez-Reverte, 1992 [1988]: 17) suggests who will become the first victim. Similarly, ending the chapter with “[e]n ese momento llamaron a la puerta, y nada volvió a ser igual en la vida del maestro de esgrima” (43) introduces the antagonist. Likewise, the following narration in *LTDF* announces the cause of the coming upheaval: “estaba muy lejos de imaginar hasta qué punto ese gesto iba a cambiar su vida” (1994 [1990]: 11). Finally, this opinion by Corso’s friend in *ECD* anticipates part of the truth about the three copies of the 1600s devil-invoking manual: “Quizá todos sean falsos –sugirió el sentido común de Makarova” (1993; 40).

Another example of his authorial clues for readers is metaliterary referencing. Unlike the globalising, literary or foreshadowing kinds of intertextuality discussed so far, this is a postmodern technique that Grohmann explains as “intradiscursividad o la interdiscursividad restringida” (2019: 92), whereby Pérez-Reverte infuses “nuevamente hálito a esas historias suyas, ya contadas” (Belmonte Serrano, 2002: 39). These internal intertextual allusions tether his first three bestselling novels together by means of exclusively Revertian objects, spaces, characters and institutions. Regarding objects, a 1870 copy of Astarloa’s fencing treatise is in the rare book collection of satanic bibliophile Varo Borja (Pérez-Reverte, 1993: 71). Moreover, one of the artefacts antiques owned by

dealer César is a Steiner's bronze figure of a fencing master (1994 [1990]: 346), and he also used to teach fencing to Julia when she was little (170). Regarding spaces, murdered Dumas manuscript owner Enrique Taillefer lived in the former palace of the Marqués de los Alumbres –Astarloa's pupil and friend in *EMDE*– (1993: 45). As for characters and institutions, Paco Montegrifo and Claymore –the auction house he directs in *LTDF*– also appear in *ECD* (1993: 296).

Pérez-Reverte's interaction with readers also extends to characterisation. Character-related clues can take a straightforward pattern. For instance, male protagonists' professions evolved from literal sports, games or pastimes at which they excelled. But their expert exercise involves a metaphorical progression with an initial life-affirming capacity, subsequent life-challenging properties and eventual life-altering consequences: whether it is practicing fencing for Astarloa in *EMDE*, playing chess for Muñoz in *LTDF* or locating antique books and finding authenticating evidence for Corso in *ECD*. Nevertheless, most characterisation hints take a challenging form, where readers are misled, for instance, by devious, innocent-looking antagonists. In *EMDE*, Adela seduces Astarloa to befriend and murder his fellow pupil, then pretends to be another victim when she fakes her own death by killing and defacing her maid. As such, she plays the traditional stereotype of the femme fatale spy in detective fiction “utilizando las armas clásicas de la seducción femenina” (Canónica, in López de Abiada and López Bernasocchi, 2000: 86). In *LTDF*, César fooled Julia and everyone else by lying and keeping both his youth chessplaying skills and occasional crossdressing interest hidden. According to De Urioste, with his refined, cultured personality and known preference for same-sex partners, he is initially spared the usual Revertian negative portrayal of male characters on the basis that he poses no threat to the female characters. However, this treatment is reversed at the end, when he commits suicide after revealing his crimes, secrets, and fatal illness –thus echoing the

negative connotations of homosexuality in noir fiction up until the 1980s– (1997: 408). Both characters’ deceptions are held until the end despite textual cues to figure out the culprits. In *EMDE*, the marquis is killed using Astarloa’s exclusive thrust (Pérez-Reverte, 1992 [1988]: 170–171) which he had only taught Adela, and who he briefly considers to be the murderess (182) until discovering the corpse supposed to be her own (206–209). In *LTDF*, César replies “[r]eprimiré mis impulsos homicidas” (1994 [1990]: 75) to Julia’s admonishment to behave with Álvaro, despite her former lover being already dead. Criminal actions notwithstanding, their ambiguous profile ‘dista mucho de ser el del clásico “malo de la película”’ because of the depth provided by their redeeming quality: “su actuación obedece a un sentimiento noble” (Canónica, in López de Abiada and López Bernasocchi, 2000: 87), which is “lealtad, bien a una persona (o su memoria) [...] bien a una idea (Grohmann, 2019: 66). Hence, Adela aims to return a favour to her benefactor and César wants to offer Julia one final formative adventure for Julia and financially secure her future. In relation to Revertian antagonists’ good intentions, Muñoz Ogáyar posits an additional plot clue pattern: the character actually “a cargo de la acción de la novela, el que hace que ésta se desarrolle, no es el héroe” (2009: 190). This is due to “[e]l papel cardinal de los personajes del sexo opuesto, situados al margen, pero que en realidad son quienes manejan los hilos de la historia” (16). In the end, the antagonists shatter the protagonists’ outlook on life, causing “el desengaño que viene con la pérdida de esperanzas e ilusiones” (Grohmann, 2019: 69), eventually enabling their “resurgir [...] con un conocimiento distinto del mundo” (Muñoz Ogáyar, 2009: 70). Adela using Astarloa’s unstoppable two-hundred-escudo thrust against him, forced the fencing master to improvise a better unopposable thrust and kill her in self-defence. This life-saving innovation in his craft restores his self-confidence despite the changing times and brings acceptance of his advancing age: “un anciano de pie frente a un gran espejo. [...] Su porte era digno y

orgullosos; [...] ahora lo sabía por fin, [...] la más perfecta estocada surgida de la mente humana” (Pérez-Reverte, 1992 [1988]: 273–275). César forced Julia continue her life free of toxic people, including him: “—Yo lo había organizado todo para liberarte de ataduras e influencias perniciosas, para cortar todos tus vínculos con el pasado. [...] Tenía la certeza de que ibas a emerger renovada; más dura y fuerte. —A un precio muy alto, ¿no crees? Álvaro, Menchu... Tú mismo” (Pérez-Reverte, 1994 [1990]: 398, 393). Following from this, the next subsection will explore Pérez-Reverte’s construction of his male and female characters.

1.2.4. Revertian characters: cynical men and formidable women

Regarding Pérez-Reverte’s characterisation, academic criticism has centred on his protagonists, who are mostly male. These leading men are defined unanimously as tired heroes: “galanes postmodernos” constantly waging “su batalla particular [...] contra el mundo y los demás hombres” (Belmonte Serrano, 2002:15). Because of their obstinacy to preserve their own version of the truth and uphold their personal sense of what is right and wrong they “fracasan o claudican” and end up turning into “héroes desengañados” focused on surviving (Sanz Villanueva, in Belmonte Serrano and López de Abiada, 2003: 421). On the one hand, Astarloa in *EMDE* is an antiquated aging gentleman in every sense. He is physically old-fashioned in his impeccable posture and attire, but also psychologically in his strict morals, his attachment to the increasingly unpopular fencing that is his life’s craft and his adamant rejection of political discussion. On the other, Muñoz in *LTDF* and Corso in *ECD* are more similar to one another in their lone-wolf behaviour and their middle-aged careless appearance –unshaven face, dishevelled hair, creased and ill-fitting clothes over a slouching and skinny body. But Muñoz is a passive, introverted and demotivated office-worker until his perceptive, philosophical chessplaying persona arises in the evenings and –like Astarloa– is ruled by a code of ethics that makes him reject the idea of winning.

Corso, on the contrary, is a cunning rare-book appraiser with a reputation for going above and beyond –regardless of legality– to acquire prized obscure bibliographic treasures for his clients. All of them are highly intelligent and experts in their fields, but deeply cynical and unable to radically “transformar su sistema de valores” despite the appearance of “elementos que indican una evolución de la personalidad” (Canónica, in López de Abiada and López Bernasocchi, 2000: 83). Markers of said evolution are Astarloa’s giving in to teach Adela (Pérez-Reverte, 1992 [1988]: 60) and conceding to the necessary use of a pistol in the final showdown in *EMDE* (240). Likewise, Muñoz found in the chess challenge by the mysterious murderer the one game that would make him want to win in *LTDF* (1994 [1990]: 221). Finally, Corso seemed to be ready to let go off the ghost of his former lover and embrace the possibility that Irene was willingly waiting in the car to continue by his side at the end of *ECD* (1993: 492).

Regarding the notion of inherent weakness in Pérez-Reverte’s male protagonists, Zamora states that “la imagen disminuida del ser masculino [...] no se deriva exclusivamente de la fragilidad física [...], los hombres sobrados de la novela murciana denotan decadencia” (2008: 168). This decadence is explained by Grohmann’s suggestion that these tired heroes are modelled on “el arquetipo del héroe tradicional, pero también están alejados de él, adaptándose a las necesidades de un relato escrito a finales del siglo XX” (Grohmann, 2019: 60). De Urioste builds on this reworked archetype by adding that most Revertian men are negatively portrayed through flaws and vices, with particular emphasis on “vulgaridad” and “ineficacia” (1997: 408). Consequently, they are punished because of the threat that they represent to the female characters. However, De Urioste argues that physical disability and homosexuality are exceptions to such penalty: “[ú]nicamente dos hombres se salvan de esta negatividad que lo masculino posee en el texto y es porque ninguno de los dos representa una amenaza para las mujeres. Manuel

Belmonte, republicano, antiguo director postrado en una silla de ruedas y el otro es César, homosexual [...] de una clase social alta, coleccionista, con una solvente economía” (408).

In addition, Zamora considers the reluctant male hero to be a “parodia del héroe de folletín” who does not take centre stage, preferring to remain on the fringes, since “el escenario [...] pertenece sobre todo a las mujeres de la novela, mujeres inteligentes, fuertes, dinámicas y sobre todo, no dependientes del macho (2008: 169). Grohmann takes this juxtaposition further, arguing that Revertian leading men’s inferiority is exposed by the leading women’s virtues: “mediante ellas se perfilan también las notables limitaciones de sus héroes masculinos” (2019: 56). In this regard, these two scholars’ analyses highlight female characters’ contrasting physicality. Whereas Zamora focuses on their anatomy: “mujeres en las que el físico sobrado denota fuerza y dinamismo” (2008: 168), Grohmann brings attention to their dignified demeanour: “un señorío y una elegancia generales que prácticamente todas las mujeres revertianas ostentan en mayor o menor medida” (2019: 56). Conversely, Walsh’s comparison is psychologically founded. She considers that, although male characters are clever and specialists in their own right, their insight and potential are curtailed by their wallowing in previous mistakes or impulsive reasoning. Instead, female characters have “expertise, knowledge, common sense and reason” (2007: 35) in that they “think first and act only when their hands are forced” (45). Likewise, they are capable of learning from the past, evolving (46) and being flexible enough to break the rules (35). For instance, Walsh points out that Julia’s working on the painting triggered her instinctive superior knowledge of the events in *LTDF* (37): “Mucho más tarde, Julia afirmó haber presentido de qué se trataba; pero ella misma reconoció que esas cosas es fácil afirmarlas *a posteriori*” (Pérez-Reverte, 1994 [1990]: 112). Another example is the enigmatic Irene, possessor of infinite wisdom given her long existence as a fallen angel in *ECD*:

–Tú lo sabías todo desde el principio –dijo–. Eran dos historias sin relación ninguna; [...]. Pasabas las páginas de tus *Mosqueteros*, dejándome jugar sobre casillas incorrectas [...].

Apenas podía hacer otra cosa que acompañarte –respondió al cabo–. Cada uno debe recorrer ciertos caminos solo. ¿Nunca oíste hablar del libre albedrío?... –su sonrisa era triste–. Algunos pagamos por él un precio muy alto (1993: 464–465).

Grohmann (2019) incorporates these signs of female superiority into a structured classification of Revertian female characters. With this, he also expands Muñoz Ogáyar proposition that Pérez-Reverte drew on Carl Jung’s theories regarding the *anima* being the archetype for the female psyche and the *animus* being the archetype for the masculine psyche (2009: 49). Grohmann argues that the two main types of fictional women are reminiscent of Booker’s two female character archetypes of Jungian origin. On the one hand, the light feminine represents “valores como la simpatía por otros y la visión de la totalidad, cruciales para escapar de los límites impuestos por el ego y lograr la unidad con el propio ser (2019: 60). In this sense, Julia could be considered one such instance of early Revertian anima-dominated, light feminine character, particularly her intelligence and increasingly attuned insight mentioned by Walsh and exemplified by her realisation of the parallels between the Flemish painting and the Madrid murders discussed earlier.

However, Grohmann focuses on the paradox of *ECD*’s dark angel Irene representing not “la oscuridad sino [...] la lucidez y que ayuda al héroe a alcanzar el conocimiento” (72). In this regard, he concludes that she is “el supremo héroe cansado revertiano” because her enlightenment «se paga con la inocencia del alma», precisely as experienced by other Revertian tired heroes (73). Additionally, light feminine characters can represent “el prototipo de la mujer evocada” (59), separated from the male protagonist by time, space or life’s circumstances, thus exposing “la imposibilidad del héroe cansado de conseguir la

plenitud última (60). This is Nikon's case in *ECD*, since she is only present indirectly, through Corso's memories (59), which emerge "con relativa nostalgia" "de forma intermitente" as "una especie de castigo" to introduce aspects of his personality (Muñoz Ogáyar, 2009: 93, 94). On the other, the dark feminine, entails "una (engañosa) exhibición de atributos «femeninos»" motivated "por el egocentrismo asociado con la «masculinidad oscura»" (Grohmann, 2019: 65). According to Muñoz Ogáyar, Adela's masculinised personality in *EMDE* "parece proceder de un exceso de desarrollo del *animus* de la psiquis" of Pérez-Reverte's first female antagonist (2009: 50, original emphasis). Grohmann explains this prototype through the challenges facing the hero: indirectly through temptation in the figures of a siren or demon-associated cat and snake, as well as directly fighting the Monster (2019: 61, 63, 65). In this sense, he argues that "[l]as mejores y más logradas representantes de lo «femenino oscuro» en la literatura serán capaces de retar al héroe tanto mediante las artimañas de la Tentación como a través de la confrontación directa del Monstruo" (2019: 65–66). Thus, he considers Adela among them, because she "se vale tanto de sus dones de atracción y seducción como, cuando estos fallan, del florete (y la aguja) en el cara a cara final para matar a Jaime Astarloa" (66).

1.3. Problematics in Pérez-Reverte's writing

Within the scholarship consulted, only a small number of studies discuss the problematics in Pérez-Reverte's writing. Furthermore, those who do, appear to avoid delving deeply into the matter. This chapter posits that there is a gap in the academic research regarding the problematics of his authorial voice, as well as the challenges potentially posed to transnational circulation for his early novels, which could have jeopardised his worldwide consolidation as a bestselling author and risked his consecration in the global literary polysystem. The purpose of this section is to engage with and build on the existing

scholarship by rendering these concerns visible. This will be done by analysing instances of controversial characterisation in *EMDE*, *LTDF* and *ECD*.

1.3.1. Female character construction: a sexist approach in disguise?

Pérez-Reverte's standard choice of narrative mode is the third person singular, usually termed omniscient narrator (Moreno, in López de Abiada and López Bernasocchi, 2000: 269). This type is more accurately referred to as an extradiegetic narrator, since it “comes from outside the storyworld” (Porter Abbott, 2008: 75). This narrator knows more than the characters, or “says more than any of the characters knows” (Genette, 1980: 189). Its narrative point of view, or focalisation¹⁴ –Genette's non-visual alternative coinage (185)– is zero or nonfocalised (189, 208). However, omniscience can switch focaliser¹⁵ sometimes to let readers perceive the action through certain characters and allow their utterances or thoughts to filter through the third-person narrator's voice via indirect or free indirect style –i.e., without quotation marks or repertorial indicators– (Genette, 1980: 194, 171–172; Porter Abbott, 2008: 73–77). Although these shifts enrich the reading experience, Yeazell noted audiences' likely difficulty in distinguishing characters' from narrators' voices given “how subtle such perspectival cues can be” (2021: 106). Indeed, Dahlgren observed that problems appear when there is a confusion among narratological levels: “it is not only the narrator and the characters who perceive, see and tell in a novel: at the same time as their voice and vision come through to the reader, another level is superposed. The reader adds to the immediate perception of a scene” (1993: 94).

¹⁴ Genette later clarified his new term by explaining the convenience of foregoing “omniscience” for “completeness of information” –which, when supplied to a reader, makes him “omniscient”, because ‘the author has nothing to “know”, since he invents everything’ (1988: 74).

¹⁵ “Similarly, the division between variable focalization and nonfocalization is sometimes very difficult to establish, for the nonfocalized narrative can most often be analyzed as a narrative that is multifocalized *ad libitum*” (Genette, 1980: 192, original emphasis).

A critical look at Revertian narrators' descriptions of female characters, their thoughts and attitudes –including their perception by male characters– in *EMDE*, *LTDF*, and *ECD* reveals confusing variable focalisation, indirect style and narrative reporting which could be interpreted by readers as “passive ideology” conveyed via the (implied) author's “unexamined assumptions” (Hollindale, 1988: 12). Considering Dahlgren's comment on Bal's 1990 research using “narratology to demonstrate the pernicious influence of male chauvinism on language” (1993: 90), said narrations of female characters expose gender problematics that are underexplored in the current scholarship on Pérez-Reverte. In this sense, few of the scholarly work examined above discusses the differences between female and male characterisation in Pérez-Reverte's breakthrough novels in terms of their personality and appearance (De Urioste, 1997; Walsh, 2007; Zamora, 2008) and those which do fail to address the existence of issues in his construction of female characters. The purpose of this subsection is to bring attention to these problematics. It will engage with the studies which touch on Revertian female characterisation. Moreover, controversial physical and psychological narrations of female characters in *EMDE*, *LTDF* and *ECD* will be discussed from the perspective of gender and feminism studies.

Both *ECD* and *EMDE* have a male protagonist who is then paired with a female co-protagonist or a female antagonist, respectively. *LTDF* is the first of Pérez-Reverte's novels to feature a female lead. This is, according to De Urioste, one of the distinguishing qualities of said work (1997: 407), given that protagonists in the hard-boiled detective novel and suspense thriller subgenres are “traditionally super masculine and male “in the vast majority [...] before the end of the 20th century” (Danyté, 2011: 27, 35). Despite the success achieved by the first Spanish detective fiction writers Manuel Vázquez Montalbán and Eduardo Mendoza in the 1970s (Herrera Postlewate, 2003: 6, De Urioste, 1997: 405), it would take until the 1980s for there to be female sleuths in Spanish fiction (Thompson

Casado, in Godsland and Moody, 2004: 136). With this decision, Pérez-Reverte bent noir genre conventions as a male author by including Julia, a woman, as the main character and “dotándola de las características básicas del detective” (De Urioste: 1997: 407). These traits are: intelligence, thoroughness, perfectionism, working late at night, heavy smoking and reliance on coffee as well as independence (Pérez-Reverte, 1994 [1990]: 11, 15, 19, 47, 156). However, Pérez-Reverte’s gender-based genre alterations are only partial, since Julia is not the absolute leading character, she is an amateur detective and feels unable to be the one making complete sense of all murder clues. It is Muñoz, the chess expert she consults with, who remains “el verdadero cerebro pensante de la novela” (De Urioste: 1997: 407) due to how crucial chess is in solving the crimes.

Female characters in *LTDF* “juegan papeles decisivos, haciéndose hincapié en su independencia económica, así como en la liberalización sexual de las mismas” (De Urioste: 1997: 407), although their sexual behaviour differs considerably from one to another: leading heroine Julia and her colleague Menchu –the second victim– are both single. Julia is in her late twenties and prefers serious personal relationships though she was involved for a couple of years with her married university lecturer Álvaro –the first victim (Pérez-Reverte, 1994 [1990]: 27–43). Menchu is fifty-something and has short-lived relationships with younger men who are economically dependent on her (22). The remaining women are both minor characters, married and financially well-off: one of them is Álvaro’s wife and despite being only mentioned once without a name –in a conversation between Julia and her former lover– she is shown to have a successful professional career, similarly to the other women in the novel: “¿Cómo está tu mujer? [...] –Está bien [...]. En Nueva York, preparando una exposición” (41). By contrast, Lola Belmonte appears several times in the story, with readers getting an idea of her looks and mind both through the narrator reporting Julia’s impressions of her: she is the heiress of the painting, a stern

woman dissatisfied with her idle, womaniser of a husband. “Lola era una mujer descarnada y seca, de unos treinta años largos, con el pelo rojizo y ojos pequeños y rapaces. Mantenía el brazo derecho, enfundado en la manga de un abrigo de piel, alrededor del izquierdo de su marido” (Pérez-Reverte, 1994 [1990]: 68). She is qualified by De Urioste as a feminist (1997: 408) on the basis of the character’s comments: “[u]na mujer es capaz de hacer cualquier cosa. Otro cantar es que nos lo permitan [...]. Es como la mujer, en casa [...]. Todo el mundo da por sentado que es el hombre quien lleva los pantalones” (Pérez-Reverte, 1994 [1990]: 313, 314). However, both De Urioste’s assessment and the character’s remark are left unspecified in their motives and uncontextualized. Lola talks in a challenging tone at Muñoz as he discreetly interrogates her as a possible suspect of the murders. He wants to find out which playing style she favours, since this is associated with the colour of the chess pieces: defensive for black ones, attacking for white ones. Lola’s is triggered by both his question regarding her colour/style preference and his pleasant surprise to find a woman who is an accomplished chessplayer. It is noteworthy that Muñoz mentions the uncommonness of good female chess players three times throughout *LTDF*. He first talks about it with Julia while considering who the chess playing murderer might be. Then he utters this argument framing both ends of the dialogue with Lola. This insistence reflects a difficulty or resistance for this male character to make up his mind about traditional, patriarchal versus modern, feminist considerations of women’s capabilities. However, it is also problematic, since such subtle comments or actions fall under the category of sexist microaggressions (dictionary.cambridge.org).

This catalogue of late-twentieth-century, professionally and sexually active female characters can be perceived as feminists in differing degrees. As the quote below shows, Menchu can be identified with a second-wave liberal feminist who assumes for herself the

traditional patriarchal male behaviour: she has a high economic and professional status and she takes a practical approach to life, whether it is business or pleasure in any form:

Roch tenía fama de no haber dejado pasar nunca la ocasión de hacerse con un cuadro, un hombre o una dosis de cocaína que despertaran su interés. Aún se podía considerar atractiva, aunque [...] no se resignaba a envejecer, entre otras cosas porque no le apetecía en absoluto. Y, tal vez a modo de desafío ante sí misma, contraatacaba con una calculada vulgaridad, extensiva a la elección de maquillaje, vestidos y amantes (Pérez-Reverte, 1994 [1990]: 22).

By comparison, Julia could be assimilated to a third-wave feminist who has a flexible, low-key and middle-term approach to the enjoyment of her independence, craft and personal life: she likes good quality stuff, but prefers simplicity in her surroundings and personal attire. Regarding relationships, she has a romantic view of love, though she does not necessarily mind lack of exclusivity in her partner, and she disregards marriage as an option. Lastly, there is Lola, also financially well off but –unlike the previous two– she is married, uptight, and –most importantly– openly critical of patriarchy. She can be considered a second-wave radical feminist. With her reply to Corso she is rejecting what Felski defines as the “internalization of this view of female identity as supplementary to and supportive of a male figure by women themselves” (Felski, 1989: 129).

It seems paradoxical that, despite De Urioste’s article being focused on globalising trends instead of on feminism issues in the first few bestsellers penned by Pérez-Reverte, she includes comments on the types of modern women represented in these works. However, these are merely mentioned without providing further elaboration, not least her branding the only clearly outspoken feminist as repressed. By stating that Lola is “una feminista reprimida” (1997: 408) without justification, she leads to believe that the

judgement is based on the descriptions of the character's personality as a prudish, mean woman:

Tenía, pensó Julia, un aire a un tiempo mojigato y rapaz, con aquellas faldas excesivamente largas, las manos finas y huesudas, como garras, y la mirada firme bajo la nariz ganchuda, reforzada por el agresivo mentón. Observó que los tendones del dorso de las manos se le tensaban como si anudasen energía contenida (Pérez-Reverte, 1994 [1990]: 312–313).

Lola is also described as haughty, embittered with men and suspicious of younger women interacting with her husband. These descriptions are provided via embedded indirect and free indirect style that complicate readers' distinction between Julia's mind and the narrator's voice:

Una arpía de cuidado, se dijo: agriada y arrogante. No costaba trabajo imaginarla saboreando la maledicencia, proyectando sobre los otros sus complejos y frustraciones. Personalidad coartada, oprimida por las circunstancias. Ataque al rey como actitud crítica frente a cualquier autoridad que no fuese ella misma, crueldad y cálculo, ajuste de cuentas con algo, o con alguien... Con su tío, con su marido... Tal vez con el mundo entero (Pérez-Reverte, 1994 [1990]: 312–313).

The portrayal above reflects the common “caricature of feminists as unreasonable, angry and anti-intellectual” (Boyle, in Evans et al, 2014: 218). While the three female characters are feminists, their depictions, status and fate are differently affected by their approach to life and feminism. Gilbert and Gubar classically devised two opposing classifications – angel and monster– assigned to women in patriarchal societies “where women are warned that if they do not behave like angels they must be monsters” (2000 [1979]: 53). Pérez-Reverte's representation of female characters is problematic precisely because it

perpetuates these stereotypes. Julia, as the favoured leading figure, is idealistic, discrete and does not lecture anyone. She fits in the former category because of the quiet way in which she exerts her freedom as a woman. By contrast, Lola, as the antagonist, is an unhappy, angry, unattractive woman who challenges those who do not agree with her, venting her frustration at sexism and gender inequality without restraint. Her anger informs her physical description in terms associated with ugliness and meanness. In this respect, Gilbert and Gubar state that “assertiveness and aggressiveness” are “all characteristics of a male life of ‘significant action’” considered “‘monstrous’ in women precisely because [they are] ‘unfeminine’” (28). Therefore, Lola’s physical traits match the stereotypical attributes of an evil witch: red hair, hooked nose, prominent chin, bony hands, along with arched and tensed fingers, and this –together with the final thoughts on her vindictive agenda entertained by Julia– are illustrated by Jamison’s article on female rage:

The phenomenon of female anger has often been turned against itself, the figure of the angry woman reframed as threat – not the one who has been harmed, but the one bent on harming. She conjures a lineage of threatening archetypes: the harpy and her talons, the witch and her spells, the medusa and her writhing locks (2018).

Regarding Menchu, the only female victim, she is a middle-aged woman whose drug use, clothing choices and promiscuity are seemingly judged by Julia based on the narrator’s descriptions varying focalisation and switching from narrative report to free indirect style:

Menchu [...] cruzó las piernas. Dos jóvenes [...] dirigieron furtivas miradas de interés a sus muslos bronceados. Julia se agitó en el asiento con una punzada de irritación. Solía divertirse la espectacularidad con que Menchu planificaba sus efectos [...], pero a veces el habitual despliegue se le antojaba excesivo. Aquéllas

—miró el Omega cuadrado [...]— no eran horas para exhibir lencería fina (Pérez-Reverte, 1994 [1990]: 23).

Therefore, Menchu is assimilated to “la posición que en la novela de detectives tradicional ocuparía la prostituta” (De Urioste, 1997: 409). Her killing also fits this “muerte de burdel” cliché: “[...] tendida en el suelo, boca arriba, a los pies de la cama, y el pañuelo con que la habían estrangulado aún estaba alrededor de su cuello. Tenía la falda grotescamente subida hasta la cintura, y el cuello de una botella introducido en el sexo.” (Pérez-Reverte, 1994 [1990]: 297). What is more, the choice of setting and wording for this scene is highly problematic, as it gives the impression of glorifying gender violence.

In this regard, De Urioste does not argue that *LTDF* is written from a feminist point of view. Instead, she indicates the novelty of a Spanish male-authored, female-led detective novel with other female characters built as modern women aware of their power and struggles vis-à-vis men. Moreover, she attributes this change to the social reflection and critique inherent to the genre: “la elección de una mujer profesional como protagonista de la acción es representativa de los cambios ocurridos en la sociedad española en la década de los ochenta” (1997: 407). De Urioste’s acknowledgment of Pérez-Reverte’s progressive female character portrayals was echoed by Grohmann: “en España, hace casi 30 años, pocos escritores había que dibujaran y defendieran a la mujer de esta forma” (2019: 58). Only a few other scholars discuss aspects of feminism and patriarchy in Revertian characterisation. Nevertheless, their observations on these issues are either briefly broached and dismissed as irrelevant to the work’s focus or argued ineffectually. The former is particularly the case with Walsh, who specifically mentions feminism but argues that such a reading falls outside her book’s purview: “[t]his is not to say, however, that Perez-Reverte’s novels are a defence of women, or a feminist reconstruction of the female role, though some may choose to read them as such” (2007: 15). She later clarifies

that her book's "central interest is not a feminist critical analysis of the male portrayal of Woman, but the narrative role played by Revertian female characters" (35). Walsh sees his heroines as "expert reader(s)" (153) in that they "'read' events more successfully: they are more powerful, less gullible; they are the manipulators of the stories" (15). In contrast, she sees his male heroes, as "inexperienced reader(s)" (153) that are "in control neither of narrated events, nor of their own actions" (15). Conversely, Zamora's article addresses the topic, although regarding Pérez-Reverte's characterisation as a subversion of the patriarchy-aligned character models in detective fiction and the nineteenth-century serialised novel: "opera desde una perspectiva más bien feminista en la que los valores patriarcales típicos de la novela de folletín y de la policiaca dura quedan desacreditados" (2008: 156). This supplements Walsh's study on stronger female against weaker male characters but, unlike her focus on intelligence, Zamora's interpretation of character strength centres on physical description and how it feeds the psychological makeup of both female and male characters specifically in *ECD*. But his insights are, like De Urioste's, also applicable to other novels by Pérez-Reverte. According to Zamora, the brief appearance and description of Makarova –bar owner and best friend of male protagonist Corso– sets the model of "mujeres formidables" as women inspiring fear or amazement that all female characters follow in *ECD* (2008: 157): "sus bíceps excesivamente fuertes no eran lo único masculino que podía olfatearse en ella[...]. Con su aire báltico y su forma de moverse, parecía un oficial ajustador en una fábrica de cojinetes de Leningrado" (Pérez-Reverte, 1993: 36). Hence, he argues that physical vigour in female characters portrays them as strong and intimidating in contrast to male ones: "la [...] exuberancia física [...] produce un efecto interesante en la dinámica de los sexos ya que da la impresión de grandeza y, por lo tanto, de fuerza. Es decir, a la vez que magnifica la apariencia de los seres femeninos de la novela, disminuye la de los hombres" (Zamora, 2008: 158).

Interestingly, it could be argued that this also magnifies the female characters by merely giving them male qualities. Nevertheless, Zamora posits that this exuberance “constante de todas las mujeres principales” (2008: 159) is not only associated with traditional masculine traits such as height, muscle development, or strength, but also feminine voluptuousness: “la típica función patriarcal de objeto sexual, la exuberancia sirve para destacar la fuerza y el físico dominante de las mujeres formidables de *El club Dumas*” (159). Such corporeal features come into contrast with male characters’ physicality and psyche: “la naturaleza interna del hombre abúlico [...] se manifiesta en gran parte a través de [...] cinismo, amargura y cierta insuficiencia física” (167). Zamora’s views are paralleled and expanded by Grohmann, who vehemently defends the transposition of patriarchal stereotypes in Revertian gender characterisation as feminist. However, his position suffers from the same misconceptions of feminism, since his key arguments are predicated on questioning Pérez-Reverte’s critics’ objectivity and knowledge, as well as relying on the superiority of Revertian female characters to justify the narrator’s male-centred perspective:

[E]n el contexto de un período donde hay feminismos cada vez [más] militantes [sic] que a veces conducen a la condenación de la literatura de Pérez-Reverte como «machista», no deja de sorprender que ésta es y ha sido todo lo contrario, a juzgar por los papeles y la calidad literaria de sus protagonistas femeninos y por la igualdad de la mujer con los hombres en su mundo, *o más bien la superioridad de aquélla*, [...]. El hecho de que a menudo las novelas revertianas estén ambientadas en mundos cuyos protagonistas suelen ser hombres *o el punto de vista desde el que se narran sea masculino*, se confunde quizás con la propia literatura y la cosmovisión que emerge en conjunto, que no creo que se puedan calificar como machistas. Es decir, se confunde la parte (la ambientación o la perspectiva) con el todo (la literatura en conjunto). De «machista», es decir, una literatura que

desprende una actitud de prepotencia de los varones respecto a las mujeres [...], sólo podría tildar la literatura revertiana quien la desconoce por completo; sus protagonistas femeninos desmienten del todo tal calificación (2019: 56, emphasis added).

Discussing Irene Adler as representative of the anima-dominated light feminine in *ECD*, Grohmann identifies another intertextual reference to her namesake in Conan Doyle's Sherlock Holmes universe, with both Irene's being considered "la mujer suprema" (73). To illustrate this, he includes a footnote with the beginning of *A Scandal in Bohemia*, about Holmes viewing Irene as "the woman" who "eclipses and predominates the whole of her sex" (Conan Doyle, 1981: 9, quoted in Grohman, 2019: 73, original emphasis). In the body of the text, he explains how Irene is "descrita físicamente como la suma de todas las mujeres" (73), quoting Corso's narrated thinking about Irene's nakedness: "[t]odas las mujeres, todas las hembras creadas por el género humano estaban allí, resumidas en aquel cuerpo de dieciocho o veinte años" (Pérez-Reverte, 1993: 361). Whilst providing an insightful literary parallel, Grohmann overlooks the reasoning behind Irene's preternatural being represented as a barely-legal-age maiden embodying the universal feminine, an authorial choice reminiscent of the heteropatriarcal trope of women as enigmatic and unknowable creatures, with virginity in youth "as its highest form" for the man to be "the only one to grasp and penetrate" (De Beauvoir, 2011 [1949]: 206, 208, 209). Moreover, he omits this scene's controversial context beyond using positive adjective: "y más adelante, en una notable escena amorosa" (Grohmann, 2019: 73). Corso admires Irene's naked body as she sleeps after their first intimate encounter is halted by his erectile dysfunction and right before he successfully initiates sex again before she wakes up. Intercourse begins

with her still half-asleep, becoming wide-awake only mid-act (Pérez-Reverte, 1993: 363). Although once alert, she appears delighted, Corso did not seek her agreement beforehand.

In contrast with Zamora and Grohmann's arguments, Richmond Ellis draws attention to the gender imbalance at the end of *ECD*: "the only remaining characters are Corso, a middle-aged man, and his young-looking female lover, Irene Adler. If the political position of the text is conservative, its gender suppositions are clearly male centered" (2006: 31). His use of 'conservative', also refers to –and completes– De Urioste's observation about *LTDF*'s ending, where the victims are deviants "con costumbres sexuales negativas que desequilibran el orden del bienestar establecido en la sociedad burguesa" (1997: 409). Interestingly, albeit Richmond Ellis does not elaborate further, he was the first scholar to unequivocally identify the biased heteropatriarchal perspective behind Pérez-Reverte's "representation of gender and sexuality" (2006: 30–31). Similarly, Muñoz Ogáyar considers that *EMDE*, *LTDF* and *ECD* contain a gender subversion by historically marginalised or rejected female or homosexual characters which undermine the heroes' "orden canónico" (2009: 41). His direct and repeated use of these key terms in feminist gender criticism contrasts with other scholars' ambivalence. In this sense, he argues that this subversion is reflected in power and sex relations where "el acto sexual [...] es el intento último por penetrar la realidad del otro" for the protagonist to make sense of his own reality (42). This conflation of male intellectual and carnal knowledge with recovery of power and control connects with de Beauvoir's discussion of sexual penetration as a way for men to understand the mysterious feminine (2011 [1949]: 206, 208, 209). Thus, Richmond Ellis's and Muñoz Ogáyar's arguments are significant in relation to my thesis' contribution regarding underexplored gender problematics in Revertian writing.

Despite Irene's anatomical representation discussed above, she is generally portrayed as androgynous, contrary to most Revertian female characters' voluptuosity:

slender, natural, with youthful looks and short-hair parted to one side “como el de un chico” (Pérez-Reverte, 1993: 131). Initially, this makes her physically evocative of the damsel in distress archetype in a pared-down, indirect way. Such perception suffers two major alterations along the story. On the one hand, she “adopta el papel de protectora de Corso” (Zamora, 2008: 162), notably when fighting his male assailant and rescuing the hero (Pérez-Reverte, 1993: 346–47). On the other, when she enters his hotel room, she undergoes a physical transformation into a buxom and statuesque woman in Corso’s eyes as told by the narrator, thus assimilating her to other women in *ECD*:

Reparó en que la camiseta de la chica moldeaba unas tetas magníficas, que no había tenido ocasión de observar bien hasta entonces. Las adivinó morenas y pesadas, piel oscura bajo el blanco algodón, carne de claridad y sombra. Otra vez lo sorprendió su estatura. Era tan alta como él. Casi más (286–87).

Irene’s sexualised description from Corso’s perspective is an apt illustration of male gaze, a term coined by Mulvey (1975) regarding gendered representation in the audiovisual field. She claimed that it is the male character’s view of the female character which defines how she is interpreted, as her existence in film serves the mere purpose of scopophilia –i.e., to provide voyeuristic pleasure, visual entertainment as a sexual object for the man (815).

Further detailing this representation’s perspective, she explains:

In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its phantasy on to the female figure which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so they can be said to connote *to-be-looked-at-ness* (808–809).

Along these lines, Firestone talks about the “male angle” in art and literature as the representation of the “male’s idea of female” as “‘feminine’, i.e., sentimental, light” (2015 [1970]: 143), as well as “sensual, sensitive” (145), associated with “loveliness” (147) and “delightfulness” (148). In literature, there are cases, she explains, where this bias is “more insidious (because less obvious) in male writers who honestly attempt to describe the whole spectrum of male/female experience but who fail because, often without realizing it, they have described this whole from a limited (male) angle” (145), that does “not understand women” (147), or “female motives” (150), and so only uses them “as a source of eroticism” (151). This focus on the depiction of women as sexual objects in the arts is rooted in the phallogocentric notion in patriarchal Western culture that “[m]ale sexuality” is “the essence of literary power” (Gilbert and Gubar, 2000 [1979]: 4), thus “the text’s author is a father, a progenitor, a procreator, and aesthetic patriarch whose pen is an instrument of generative power like his penis [...] to create a posterity to which he lays claim” (6). This idea is supported by Morgan, who states that the literary cultural tradition is “a history principally of male activity, analyzed and evaluated according to male perceptions and norms” (quoted in Ellen Messer-Davidow, 1989, in Kauffman: 83). Hence, it seems only logical that “dominant literary images of femininity” respond to “male fantasies too” (Moi, 2002 [1985]: 57). The scholarly underexploration of controversial Revertian gender representation that this thesis contributes to tackle is also reflected in that instances of male gaze are not discussed in the consulted academic work about *EMDE*, *LTDF* and *ECD*, with only Walsh fleetingly hinting at the issue without further exploring it: “[t]hough the male character may seem to react in a clichéd manner to them, there is more to these females than first meets the eye” (2007: 34). However, the example analysed above is not an isolated occurrence. Irene, Julia and Adela, despite being feminist characters, or at least transgressive of traditional gender attributes, are still adapted to fit a

mould conceived by and for men: they are still hindered by their female gender in the way that they are described, mostly in physical terms –constantly focusing on their youth, beauty, body, clothes or lack thereof. The depictions of Julia’s various states of undress in *LTDF* are a clear illustration of this. For instance, she is voyeuristically described as naked in the shower: “[s]e desnudó, metiéndose bajo la ducha con la puerta abierta y la música de Vivaldi acompañándola entre el vapor del agua” (Pérez-Reverte, 1990: 19); out-of-the-bath and half-dressed: “con el pelo húmedo y su viejo jersey sobre las piernas desnudas, bebió café y se puso a trabajar en el cuadro” (88); or in a pullover barely covering her bottom: “descalza, con las piernas desnudas bajo un holgado jersey de lana negra que le cubría hasta el arranque de los muslos” (240).

Moreover, a sexist bias regarding these female characters underlies the pervasive tendency in Revertian fiction for narrators’ reporting to unequally focus on women’s gender and age by employing allusions to their youth, but on men’s identity and occupation by introducing them by name, surname or profession. This use of young woman or “girl to describe adult women, where man would almost certainly be used if the reference were to an adult male” (Wareing, 2004: 78), constitutes a marker of asymmetrical power (Coady, 2018: 12) and conveys a connotation of “immaturity, dependence, triviality” (Litosseliti, 2006:15). Consequently, heroines or villainesses are narrated as peculiar and unpredictable, denying recognition for skills. For example, *LTDF*’s Julia is seldom introduced by her first name; rather, she is mostly referred to as “la joven”. Neither is she ever presented according to her profession as “la restauradora de arte”, as opposed to César or Muñoz, who are often referred to as “el anticuario” or “el ajedrecista/el jugador de ajedrez”, respectively. This narration imbalance echoes what Firestone defines as the patriarchal notion that “most women spend their emotional energy on men, whereas men ‘sublimate’ theirs into work” (2015 [1970]: 140). Following this

stereotype, Julia is described as being momentarily confused by her former feelings for her ex-lover Álvaro when asking for his professional advice. Other cases of imbalanced psychological representation of female versus male characters in Revertian fiction involve the relegation of the leading women to an inferior category –that of insecure, inexperienced, immature creatures prone to “childlike fancy” (Reiss, in Kauffman, 1989: 12) when describing psychological reactions to a distressing event. Such is this narrator’s comparison of Adela to an adolescent girl in *EMDE*: “[p]arecía tímida e insegura, como una chica díscola que pidiera disculpas por regresar a casa a horas intempestivas” (Pérez-Reverte, 1992 [1988]: 244). Another instance is this intrusive thought entertained by Julia regarding César in *LTDF*: “[v]amos juntos –lo miró con ternura. Alguna vez lo había besado en los labios, jugando, como cuando era niña. En aquel momento sintió el impulso de hacerlo otra vez; pero ya no era un juego–. Tú y yo” (1990: 262). As a final example, see this description of Irene’s frown in *ECD*: “–Se lo oí contar a Bileto, un amigo –al pronunciar el nombre se detuvo un instante para fruncir el ceño, con ternura de niña que revelara un secreto–” (1993: 274). In Revertian gender representation, on the one hand, the male gaze dominates the portrayal of all women in the novels –whether they are main, secondary or background characters– and mostly focuses on their physicality, although it is not exclusively restricted to it.

If the narrator’s problematic male-centered exposition in the examples discussed is excluded, Pérez-Reverte does construct powerful and proactive main female characters, in that he does not generally implement “gendered literary conventions” (Messer-Davidow, 1989, in Kauffman: 78). Indeed, Revertian characterisation seemingly subverts sexual stereotypes typically assigned to male and female characters under patriarchal gender constructions. This was inferred by Zamora and Grohmann from Pérez-Reverte exchanging the traditional identification of male characters with “strong and active”

attitudes and female characters with “weak and passive personalities” (Moi, 2002: 32) or the association of masculinity with modernity, and femininity with tradition (Felski, 1995: 2). However, Lola’s character in *LTDF* confounds this assumption, in that she adheres to a traditional lifestyle lacking agency as an unhappily married heiress in conservative attire but also “rejects the submissive role patriarchy has reserved for her” (Moi, 2002 [1985]: 57). Her not being described as feminine in the beauty and youth-centred sense of the male gaze could be viewed as another Revertian subversion of patriarchal gender clichés, were it not for the focus still being her beauty and sexual attractiveness –or absence thereof, in her case. Her appearance and personality suffer because of her ideas: she is harsh-looking, vicious and hateful as a “woman who refuses to be selfless” (Moi, 2002 [1985]: 57). Consequently, Lola’s representation remains sexist due to being based on “self-destructive” reductive stereotypes whose “only existence is as verbal constructs in the service of ruling patriarchal ideology” (Ellman, quoted in Moi, 2002: 38). The inconsistent combination of heroines’ masculinisation with the controversial narrator’s interventions regarding all female characters’ gestures, attitudes and fears in *EMDE*, *LTDF* and *ECD* conveys a male heteropatriarchal perception of women’s nature presented in a devious way “through a feminine consciousness” (Millett, 1970: 239); that is, through an account of the thoughts of female protagonists.

Scholars may be tempted, like Zamora and Grohmann, to read Pérez-Reverte’s masculinisation of heroines (as strong, confident, intelligent, dangerous, tall, resilient, independent, etc.) and feminisation of heroes (as weak, insecure, apathetic, easily manipulated, exposed to danger, economically dependent, etc.) as a contribution to redressing the balance of power traditionally assigned to both genders. This is because the inversion of patriarchal stereotypes is a gender-bending approach evocative of Wollstonecraft’s redeployment of “‘manly’ traits and ‘feminine’ traits” to show that men

frequently rely upon ‘feminine’ behaviour and women compete in the ‘manly’ pursuit” (Ferguson, in Kauffman: 1989: 59). However, Moi reasons that patriarchal ideas are so encroaching as to influence other currents of thought (1997 [1989]: 105). Consequently, it can be subsumed that for female protagonists to be perceived as resilient, driven and empowered, it is not indispensable to reject characteristics traditionally deemed feminine or to employ typically masculine attributes in said female characters’ descriptions. Therefore, Pérez-Reverte’s masculinisation approach to the construction of his heroines can still be categorised as oversimplifying, due to its reliance of binary patriarchal values.

In view of all this, and compared to the boldness of Millett’s insightful analysis of sexism in female representation in early-to-mid twentieth-century literature by male authors (1970), it is surprising that scholars largely overlook in their research the contradictory gender representation and patriarchal attitude transpiring from the narrator’s voice of Pérez-Reverte’s early novels. Their ambivalent approach when discussing Revertian female characterisation signals the uncertain representation of feminist issues in Pérez-Reverte’s work. Regarding the authorial perspective, when confronted with accusations of sexism in his novels, Pérez-Reverte cites his masculinisation approach to female characterisation to defend that he is not sexist, reasoning that his female characters “con frecuencia son duros, potentes... y cuando son malas, son mucho más peligrosas que los hombres”, and his male characters are misogynistic (in Caballero, 2017). Nevertheless, authorial intention and effect need not coincide. Pérez-Reverte’s wanting audiences to perceive him as non-sexist does not preclude different readings, as the translation analysis in Chapter 2 will reveal.

The observed disregard to acknowledge the gender treatment imbalance in the early Revertian bestsellers researched results in scholarly analyses which come across as “partial

and superficial” (Pritchard and Morgan, 2000: 117) and the heretofore absence of an exhaustive feminist critique of Pérez-Reverte’s work revealed in this chapter. This disinclination is rooted in what Millet defined as “sexual dominion” and “perhaps the most pervasive ideology of our culture” (1970: 25), which sanctions masculine power and privilege versus feminine submission and objectification as the natural state of things, then perpetuated in Western societies through “language and imagery” –be it art, media, literature, or cinema– that favours the white, male, heterosexual gaze” (Pritchard and Morgan, 2000: 117). Firestone expands on this pervasiveness and its effects on female perception: “this cultural barrage of man/subject, women/object desensitizes women to male forms” (2015 [1970]: 142). Indeed, Firestone’s thoughts help understand why De Urioste does not elaborate on Revertian gender representation paradoxes and goes as far as describing the only murdered woman in derogatory terms not used by Pérez-Reverte in *LTDF*: “Menchu Roch es una cincuentona drogadicta y tragahombres” (409). Reimóndez aptly explains this socially entrenched male bias becoming the norm and passing as neutral and inconspicuous: “[i]t is only mainstream ideologies, patriarchy in this case, that go unnoticed and mask themselves as non-ideological” (2009: 82). However, both Zamora’s and Grohmann’s research arguing the superiority of heroines versus heroes in Revertian fiction as feminist shows these scholars are ill-equipped to enter the debate on this bestselling author’s controversial female representation, owing to their misunderstanding that feminism pursues supremacy for women, when it actually seeks gender equality.

1.4. Conclusion

This chapter set out to explore how Pérez-Reverte became a Spanish global bestseller since the publication of *EMDE* (1989) onwards.

As argued by the existing criticism on Pérez-Reverte, this author and his works enjoyed a swift projection to a distinguished position in the global literary polysystem. This prestige resulted from a combination of factors: firstly, the prior status that he had gained as a TV-news war correspondent; secondly, the influence of and references to celebrated highbrow and lowbrow fiction; thirdly, his reworking of a genre well-established in English-language literatures but relatively new in Spain; and finally, his geographical settings in world-renowned cities for their history and culture, also two main focal points in Revertian narrative.

The discussion of the scholarship on Pérez-Reverte's breakthrough novels showed that *EMDE*, *LTDF* and *ECD* are renovated classics: the ubiquitous and intense intertextuality has been interpreted as both a tribute to and drawing on the capital of world literature and popular classics. Pérez-Reverte's global literary approach, combined with his particular blend of history with detective fiction in high culture environments spearheads his reconception of the Spanish noir novel, a middlebrow fiction for the newly globalised book market of the late 1980s. This approach conquered the transnational literary prize establishment and challenged Spanish commercial publishing standards: topping bestselling charts with genres and themes eschewed by writers of his generation, a decade before the Spanish historical novel boom.

Likewise, my research for the literary review has expanded and deepened the limited existing scholarly findings on the problematics of Pérez-Reverte's writing career by critically addressing his politically incorrect style, notably in terms of sexism. Beyond being an infamous part of his media communications, these issues are specifically relevant within this thesis' scope because they also affect Revertian fiction, as they are perceived in his narrators, thus permeating the construction and presentation of female characters to the

potential detriment of his literary transnationalisation. The next chapter will examine how the foundations of Revertian fiction and the problematics revealed above have been handled in the English-language editions. Consequently, it will also explore how the translation and editing strategies shaped the transnational circulation of Pérez-Reverte's early works and helped his perception as a worldly, intellectual historical noir novelist, thus cementing his consecration in the global literary polysystem, particularly within what Bourdieu defined as the large-scale pole of literary production.

Chapter 2: The transnationalisation of the Spanish historical noir bestseller

The previous chapter established Pérez-Reverte's hitherto underresearched controversial authorial voice rooted in misconceptions about gender equality. Despite this, his novels benefited from swift and extensive transnational circulation and recognition that culminated in his consolidated status within the global literary polysystem. Considering the crucial translational component in transnationalisation, this chapter will examine this process in Revertian early fiction through its translation into English to determine how the problematics discussed in chapter 1 have been handled. This will entail a comparison of Pérez-Reverte's breakthrough novels –*EMDE*, *LTDF* and *ECD*– first published in Spanish against their English-language editions.

This analysis is structured into two parts: the textual translation and the paratextual translation. The second half involves scrutinising the strategies that underlie the choice and configuration of these novels' "naturaleza intrínseca, material" as well as their promotion and reception (Iacob, 2012:116). Said paratexts are examined according to reformulations, translations and further adaptations undergone in order for these novels to "make sense for a new audience" globally (Cain, 2001: 3). Given that Pérez-Reverte's views filtering through his narrators' voice affect the characterisation of female figures in his novels particularly, the translation analysis findings will be discussed in relation to gender theory and translation studies.

The aim of this chapter is to determine the aspects that, despite Pérez-Reverte's controversial authorial voice and in line with the main parameters in central Anglophone literary systems, facilitated his transnationalisation, consolidated his commercial success worldwide and enabled his global consecration within the large-scale pole of literary production.

2.1. The influence of consecrated translators on Revertian transnationalisation

Pérez-Reverte's first three Spanish bestselling novels were published in English by Harvill Press in the United Kingdom, and shortly after by Harcourt-Brace in the USA with few alterations to the British English translations. The English editions appeared out of the chronological order of the Spanish originals: the first one was *The Flanders Panel* (*TFP*) in 1994, then came *The Dumas club* (*TDC*) in 1996 –released under US title *The Club Dumas* (*TCD*) in 1997–, and *The Fencing Master* (*TFM*) followed in 1999.

Chapter 1 discussed Pérez-Reverte's early literary recognition by the global literary prize establishment alongside the transnational circulation of his first three bestselling novels (section 1). Said projection and consecration were partly enabled by the work of two literary translators: Sonia Soto (*TDC/TCD*) and Margaret Jull Costa (*TFP* and *TFM*). Both are renowned in their field, although with vastly different media exposure. Despite Soto being a “prestigious and experienced translator” having worked on novels by other award-winning Spanish authors such as Almudena Grandes and Antonio Muñoz Molina, there is little information on her career (Santaemilia, 2011: 271). Among her professional credentials are the Premio Valle-Inclán –winner in 2000 and finalist in 2006 (societyofauthors.org)–; as well as being longlisted for the International Dublin literary award for the English translations of Pérez-Reverte's *El club Dumas* in 1998 and *La piel del tambor* in 2000 (dublinliteraryaward.ie). Conversely, Margaret Jull Costa (*TFP* and *TFM*) is widely “known to be the best literary translator from Spanish into English [...] in Britain” (MacLehose: 2016, pers. comm.). She has translated nineteenth-and-twentieth-century works of globally celebrated authors from Spain –e.g., Javier Marías, Carmen Martín Gaité–, and Portugal –e.g., José Saramago, Fernando Pessoa– in a career spanning over thirty years. Her translations are prestigious for their quality owing to “meticulous close reading, constant consultation and tireless revision” (Gordon, 2011). As such, they

have garnered multiple awards, such as the Premio Valle-Inclán in 2006, 2009, 2010 and 2017 (societyofauthors.org), the International Dublin Literary Award in 1997 (dublinliteraryaward.ie), and she was presented with the Oxford-Weidenfeld Translation Prize in 2011, 2008 and 2000 (new.ox.ac.uk). Moreover, she obtained the PEN/Book-of-the-Month Club Translation Prize in 2008 (pen.org) and won the Calouste Gulbenkian Portuguese Translation Prize in 1992 and 2012 (Agência Lusa, 2018; TLS, 2021). Jull Costa's consecration within the British literary translation community was consolidated with her appointment as Fellow in the Royal Society of Literature in 2013 (rsliterature.org), becoming a decorated Officer of the Order of the British Empire (OBE) in 2014 (thegazette.co.uk), and receiving a honorary Doctorate of Letters by the University of Leeds in 2015 (leeds.ac.uk/info). However, the culmination of her status beyond her homeland came three years later with the recognition of her contribution to the transnational circulation of Portuguese and Spanish literature respectively by the Portuguese Ordem do Infante Dom Henrique (Agência Lusa, 2018) and the Queen Sofia Spanish Institute's Lifetime Award for Excellence in Translation (queensofiaspanishinstitute.org).

Pérez-Reverte's authorial perception benefits from these two translators' symbolic capital, particularly Jull Costa's, as well as her linguistic expertise and sociocultural awareness "channelled through a mind ever alert to the nuances of meaning and tone absorbed through reading and being in different cultures" (Gordon, 2011). This is noteworthy when observing the limited and deficient attention to translation in the UK and US press coverage of *TDC/TCD*, where Soto's work is merely praised for being "eloquently translated" (Livesey, 1997: BR10) in a "racily" manner (EK, 1996: 23). Similarly, regarding *TFP* and *TFM*, Jull Costa's work is solely extolled for being "cleverly rendered" (Manguel, 1994: 27) and having an "elegant style, [...] an air of mystery"

(Stasio, 1994: 42), or barely acknowledged with “seems first-rate, with very few of those infelicities that remind us we are reading a book originally written in another language” (Satterthwait, 1999: BR26). The exception is Eade’s discerning between the author’s work and the translator’s role as he clarifies that writing style shortcomings in *LTDF*’s British English edition have “nothing to do with Margaret Jull Costa’s translation” (1994). Maier explains that this is because “translation itself is often not addressed (much less evaluated) when those works are reviewed, and at times the translator’s name is even omitted” (1996: 243). In this sense, Reimóndez adds that on the rare occasions when they do mention the translation, “[m]ore often than not [...] it is done [...] from a merely linguistic point of view and, without any consideration for the general approach to the text by the translator” (2009: 74). Following from this, the next section analyses *TFM*, *TFP* and *TDC/TCD* engaging with gender and feminist translation studies, and posits that these literary translators subtly minimised some of the Revertian problematics discussed in Chapter 1. This approach, combined with the lack of Spanish command by literary reviewers in leading English-language media, is instrumental in Pérez-Reverte’s positive transnational critical reception, thus facilitating the commercial performance of his early novels in translation and eventually contributing to his global authorial consecration.

2.2. Translation analysis

Santaemilia argues that translation is considered “one of the most privileged loci for the (re)production and (re)negotiation of identities, because it makes them visible or invisible, worthy or unworthy, etc.” (Santaemilia, 2005: 6). This is particularly relevant regarding issues like gender or sex, the translation of which, as Santaemilia explains, “is not an innocent affair, and it involves not only a cross-cultural transfer but a cross-ideological one” (6). According to Grue (2023), authorial bias is “encoded not only in words and phrases, but in characterisation and plot –that is, in the stories’ most fundamental

qualities”. Therefore, problematics can only be addressed on the linguistic surface by subtly modifying some of the words and phrases reflecting said attitude without affecting the novels’ plot. Indeed, the English translation examples analysed in this chapter present divergences from the source texts that may affect how readers perceive characterisation and setting details, as well as Pérez-Reverte’s stance on gender and sexual equality insofar as these novels reveal. This is because the adjustments observed carefully address some of the “[m]uestras de [...] feminidad sumisa y/o estereotípica” as well as “alusiones a la homosexualidad [...] de carácter despectivo” (Muñoz Ogáyar, 2009: 47, 66) discussed in the previous chapter regarding how narrators introduce, address and describe female and sexually marginal characters. Henceforth, emphasis throughout the translation analysis examples featured is my own.

2.2.1. Feminism-oriented and politically-correcting strategies

Nearly all variations in translation involve some of the most glaringly sexist expressions in *EMDE*, *LTDF* and *ECD*, such as the objectification of women’s bodies or heteropatriarchal prejudices over gendered societal roles. The first two instances show this narrative bias regarding secondary female characters, while the ones discussed afterwards are a selection illustrating patronising treatment of heroines in these early Revertian novels.

The example below features a doubly problematic metonymic description in *EMDE*, where women are reduced to an item of female clothing. Firstly, a *skirt* making a rustling sound. This part of this objectifying narration was removed in English, where actual women passing by are visibilised instead. Secondly, the binary heteropatriarchal oppression determined by the clothing’s fit and length: “a beautiful or sexy body gains a woman attention and some admiration but little real respect and rarely any social power” (Bartky, 1990: 73). However, traces of sexism remain in translation due to keeping the

original's *respetable o interesante* phrased as mutually exclusive adjectives to qualify these two different types of women.

ST: [...] al pasar cerca **el frufú de alguna falda** respetable o interesante (Pérez-Reverte, 1992 [1988]: 137)

TT1 – HP: [...] whenever a respectable or interesting **woman** rustled past (1999a: 98)

TT2 – HB: [...] whenever some respectable or interesting **woman** rustled past (1999b: 116)

In the following excerpt, a woman is defined in the source text in terms of her relationship to men by the use of the derogatory term “spinster” that evokes a patriarchal judgement of women who stay single beyond youth as “unfulfilled and useless” (Daly, quoted in Nudd and Whalen, 2016 [2009]: 264). In contrast, the standard term “unmarried” was employed in English, thus preserving the meaning of this woman’s marital status, while leaving out the sexist undertones.

ST: Se santiguó la vieja. Era una viuda parlanchina y regordeta, que vivía con una **hija solterona**. (Pérez-Reverte, 1992 [1988]: 157)

TT1 – HP: The old woman crossed herself. She was a plump, chatty widow who lived with her **unmarried daughter**. (1999a: 113)

TT2 – HB: “The old woman crossed herself. She was a plump, chatty widow who lived with an **unmarried daughter**. (1999b: 134)

The following excerpts illustrate implicit sexist bias in portrayals of *LTDF*'s heroine that have been adjusted in translation. In the first one, Muñoz meets Julia at her apartment to discuss developments in the chessgame linked to the painting that she is restoring and the murders that have been committed. In the source text, his introversion is described from the narrator's perspective in free indirect style mentioning that her youth and attractiveness

make visiting her home worse. This is an unjustified and forced male-gaze observation, since both characters have a professional relationship and mutual respect but lack attraction to one another throughout the story. The problematic remark was omitted in English, shifting the reason of Muñoz's discomfort to invading Julia's private living space. Paradoxically, this change restores consistency to his character's portrayal and interactions with Julia, whose sudden objectification of her in *LTDF* is confusing.

ST: Se le veía incómodo, inseguro en casa ajena, y que Julia **fuera joven y atractiva no parecía mejorar la situación** (Pérez-Reverte, 1994 [1990]: 134-135)

TT1 – HP & TT2 – HB: He was clearly still uncomfortable in someone else's, **especially Julia's apartment** (1994a: 93, 1994b: 93)

According to Wareing, “sometimes sexism is located not in specific words but in the discourse, that is, by meanings created in a whole utterance or sentence, or a longer text.” (in Sing and Stilwell Peccei, 2003: 82). In the second example, the source-text narration in free indirect style suggests Julia's understanding of Muñoz is enabled by her being an intelligent young woman. The unnecessary detail encapsulates this implicit bias: a compliment with the contextual inference that she is the exception to the rule –i.e., the patronising notion that ‘girls are usually dim’–. In English the problematic explanation was removed, keeping her head nod as a sign of understanding to be caught by readers. This omission avoids perpetuating the narrator's sexist condescension, while restoring its expected neutral stance.

ST: E inclinó despacio la cabeza, **porque era una joven inteligente y había comprendido**; y él miró al cielo y dijo que hacía mucho frío (Pérez-Reverte, 1994 [1990]: 196)

TT1 – HP & TT2 – HB: She slowly bowed her head, while he looked up at the sky and remarked how cold it was (1994a: 139, 1994b: 139)

The third example concerns the source-text narration of Julia's godfather as looking nervously at her bent pose over the table while she actively listens to Muñoz explaining his chessplaying. In the story, César feels entitled to secretly ensure that his adult goddaughter's life is secure and happy; thus meddling in her interactions with men regardless of the context being romantic, friendly, or professional. The phrase describing César's discomfort in free indirect style from the narrator's perspective was removed in English. Therefore, the warning in the expression "lanzar miradas (inquietas)" –i.e., shooting (uneasy) glances– is lost, while minimising the microsexist and controlling attitude. Furthermore, despite interfering with a clue to the murder-mystery, this omission was ultimately beneficial to *TFP*'s reception, as it contributed to a more shocking plot twist reveal.

ST: –Ajedrez en estado purísimo –precisó César, que parecía admirado, muy a su pesar, y **lanzaba ojeadas inquietas a la forma en que Julia se inclinaba sobre la mesa para escuchar al ajedrecista.** (Pérez-Reverte, 1994 [1990]: 220)

TT1 – HP & TT2 – HB: 'Chess in its purest state,' said César, who seemed genuinely, albeit reluctantly, impressed. (1994a: 157, 1994b: 157)

Apropos these last two examples, the most consistent adjustment observed in the English translations of Pérez-Reverte's early novels involved neutralising narrators' asymmetrical treatment of female protagonists and antagonists as *la joven*, *jovencita* or *la chica* representing them as inferior to or overly dependent on their older male co-protagonists (Chapter 1, section 3.1.). In this sense, Jull Costa explains that narrating voices are among the challenging areas to tackle in her work: "[w]ith the narrator, I have to keep checking that the tone and register are right" as well as "be able to hear the narrator's voice in [my] head, hear what each character sounds like" (1999: 207, 210). Sexist implications were lessened by visualising the main female characters' textual presence and balancing

narrators' acknowledgement of their personal and professional identity alongside male counterparts. This was achieved through lexicogrammatical changes such as the following:

ST: [...] lo hizo sin apartar los ojos de **la joven** [...] (Pérez-Reverte, 1994 [1990]: 61)

TT1 – HP & TT2 – HB: [...] without once taking his eyes off **Julia** [...] (1994a: 39, 1994b: 39)

ST: [...] pensó **la joven** [...] (Pérez-Reverte, 1994 [1990]: 61)

TT1 – HP & TT2 – HB: [...] thought **Julia** [...] (1994a: 46, 1994b: 46)

ST: Tenía, pensó decepcionada **la joven** [...] (Pérez-Reverte, 1994 [1990]: 96)

TT1 – HP & TT2 – HB: **Julia**, disappointed, thought [...] (1994a: 65, 1994b: 65)

ST: [...] interpretó **la joven** [...] (Pérez-Reverte, 1994 [1990]: 103)

TT1– HP & TT2 - HB: **Julia** thought [...] (1994a: 70, 1994b: 70)

ST: [...] a los pies de **la joven** [...] (Pérez-Reverte, 1994 [1990]: 132)

TT1 – HP & TT2 – HB: [...] at **Julia's** feet [...] (1994a: 91, 1994b: 91)

ST: **La joven** movía la cabeza despacio [...] (Pérez-Reverte, 1994 [1990]: 84)

TT1 – HP & TT2 – HB: **Julia** shook her head slowly [...] (1994a: 56, 1994b: 56)

The Spanish phrase *la joven* was either replaced with her name –as seen above–, or switched for the pronouns “she” or “her”:

ST: En ese punto **la joven** dejó correr la imaginación [...] (Pérez-Reverte, 1994 [1990]: 91)

TT1 – HP & TT2 – HB: **She** gave her imagination free rein [...] (1994a: 61, 1994b: 61)

ST: [...] observó a **la joven** con placidez [...] (Pérez-Reverte, 1994 [1990]: 114)

TT1 – HP & TT2 – HB: looked at **her** placidly [...] (1994a: 78, 1994b: 78)

This is a common method to add clarity where English does not accommodate adjective repetition for noun replacement. However, the numerous examples of this instance, in addition to the translation approach in previously-discussed excerpts, suggest that this is a consistent feminist translation strategy, particularly in *TFP*. In contrast, such changes were barely observed in *TFM* regarding mentions of Adela as *la joven*. Thus, this femme fatale's mental instability and twisted loyalty still invalidate her intelligence and determination in translation. However, this treatment is a standard form to refer to an unmarried woman in *EMDE*'s nineteenth-century setting (Tingley, 1864: 126). Therefore, its retention in *TFM* also falls within Jull Costa's context-guided translation approach: "[a]ny cultural concept must be viewed in the context of the book or story as a whole and translated accordingly" (2007: 114). Regarding *TDC/TCD*, an attempt to redress the female co-protagonist's representation was also observed in Soto's translation. However, compared to the consistency of Jull Costa's inconspicuous interventions granting female characters a more equal footing with male counterparts, Soto's rephrasals countering Revertian narrators' sexism are rare and inconsistent:

ST: Ahora, **la chica** que ya no era Nikon tenía en las manos un librito encuadernado en piel (Pérez-Reverte, 1993: 273)

TT1 – HP: Now, **the girl** who wasn't Nikon, was holding a small, leather-bound book (1997: 180)

TT2 – HB: Now, **the woman** who wasn't Nikon, was holding a small, leather-bound book (1996: 203)

In this scene, Corso is on Paris's Pont des Arts with Irene and remembering his previous visit there with ex-girlfriend Nikon. In *ECD* Irene is initially nameless and referred to as *la chica* throughout. This asymmetrical treatment appears isolatedly replaced with the standard *woman* in this excerpt of the USA's *TCD*, but edited for consistency as *girl* in the

UK's *TDC*. Moreover, Soto's translation in the following passage replaces the condescension and sexism in *jovencita*¹⁶ with the neutral subject pronoun *she*. However, considering that this former angel falls for Corso –who not only is the first man that she directly interacts with in human form, but also commitmentphobic (Pérez-Reverte, 1993: 75)–, selecting *faithful* instead of *loyal* conveys the heteropatriarchal notion of monogamy as a female requirement for Irene but as a male option for Corso.

ST: Ella nunca mintió. Inocente y sabia a la vez, leal y enamorada **jovencita** a la caza de una sombra (Pérez-Reverte, 1993: 464)

TT1 – HP & TT2 – HB: She had never lied. Both innocent and wise, **she** was faithful and in love, chasing after a shadow (1997: 305, 1996: 340)

Some character representations modified in translation contain discriminatory references phrased in offensive, derogatory and/or vulgar language. That is, they are sexist and homophobic descriptions also featuring brutality, animalisation, bodyshaming, ageism, and scatology.

One such instance is the description of Corso's colleague in *ECD*. This secondary male character is always portrayed as a sordid individual. In this case, La Ponte's predatory beliefs are reflected in the ambiguously-focalised narration in free indirect style of the extremely problematic source-text phrase *propiedad de mujeres guapas y arponeables*. This is partly because half of its words have sexist connotations: women, if beautiful, are objects to chase, sexually claim and own. In English, transforming adjective "confeso" in free indirect style into verb "admitted" in indirect style rendered focalisation less ambiguous, and omitting the 'owning women' part slightly minimised the heavy sexism.

¹⁶ The gender problematics of *jovencita* are illustrated in the elimination of this term from its prior use in definitions of some words between the 1992 and 2001 editions of the Spanish Royal Academy Dictionary (Lledó Cunil, 2004: 150).

Nevertheless, the main issue is the violent sexual imagery, which was maintained using the same whaling weapon metaphor: *harpoonable*, instead of opting for a neutral option such as ‘bedable’ (collinsdictionary.com). This is concerning, as the mental representation of a harpoon evokes rape culture fantasies associating women with wild creatures to aggressively hunt, capture, mark as taken and kill if they remain untamed. Likewise, although Corso –not La Ponte– is described as fatphobic, harpoon and derived terms are derogatorily used in slang to define sex with unknown overweight women out of fetish, challenge, desperation or pity (urbandictionary).

ST: Su carácter, aunque tacaño y cobarde confeso, no incluía la envidia salvo en lo tocante a **propiedad de mujeres guapas y arponeables** (Pérez-Reverte, 1993: 38)

TT1 – HP & TT2 – HB: Although he admitted to being a miser and a coward, he wasn't an envious man, except when it came to **pretty, harpoonable women** (1997: 18, 1996: 22–23)

The second instance concerns a gratuitous heteropatriarchal bias in the narrated description of a background female character’s body in *EMDE/TFM*, where the word *jamonas* was used in Spanish with the colloquial meaning of a mature, overweight woman (rae.es/jamona). Instead, the adjective *ample* retains in English the sense of corpulence despite omitting the aging reference, which is compensated by ensuing context. This translation choice minimises the original’s sexism with a neutral rephrasing using standard register that eschews ageist and fatphobic undertones and is more consistent with Pérez-Reverte’s favoured third-person narrators.

ST: [...] la señora coronela, a duras penas encorsetadas **sus jamonas carnes** bajo el vestido cuajado de encajes y lacitos [...] (Pérez-Reverte, 1992 [1988]: 137)

TT1 – HP & TT2 – HB: “The colonel’s wife followed a few steps behind, **her ample flesh** precariously corseted into a dress thick with lace and ribbons, [...]” (1999a: 98, 1999b: 116)

The following three examples are extracted from dialogues. In the first one, *LTDF/TFP*’s heroine confides in César. In Spanish, she uses a scatological metaphor to qualify her distress about the enigmas surrounding the killings in her professional and personal entourage: she is peeing herself with fear. Paradoxically, the euphemistic source-text wording paints her as immature due to Julia’s use of the childspak word *pipí* (dle.rae.es/pipí), thus depicting her behaviour with César as submissive.¹⁷ This patronising infantilisation was removed in English by replacing Julia’s utterance of the physiological act with an expression that conveys her feelings in a standard register, hence reframing her in translation as a capable, self-aware adult woman with agency.

ST: –Oye, creí que estabas asustada. Eso dijiste antes.

–Y lo estoy. **Me hago pipí de miedo.** (Pérez-Reverte, 1994 [1990]: 131)

TT1 – HP & TT2 – HB: ‘Listen, I thought you were afraid. That’s what you said before’ ‘I still am. **I’m truly terrified.**’ (1994a: 90; 1994b: 90)

The second dialogue excerpt corresponds to the imitation of *LTDF/TFP*’s heroine listing redflags in the relationship with her father figure to an imaginary psychiatrist by a colleague. The source text features a derogatory word in Menchu’s remark which conveys intolerance towards male non-heteronormativity. *Mariquita* –a softer variation of *marica*– is a Spanish slang term used to mockingly refer to feminine homosexual men (dle.rae.es/mariquita and dle.rae.es/marica). However, the target-text comment does not

¹⁷ Or, quoting Muñoz Ogáyar’s words on instances of stereotypical femininity in Revertian characterisation: a victim “que depende del hombre para su propia realización (2009: 47).

perpetuate the stereotypical homophobia with the respective British and US equivalents *poof/poofster* and *fag/faggot* (dictionary.cambridge.org). Instead, the neutral colloquial term *gay* replaces it (Coffey, in Dykstra and Schoonheim, 2010: 1277). Moreover, a compound negative connotation is perceived in using *además* [meaning here ‘on top of everything else’] to close the abovementioned enumeration of issues. This formulation is problematic because it suggests that Menchu –known for insouciantly rejecting societal conventions and unapologetically embracing her sensuality and sexuality– is contradictorily prejudiced against these in gay men.¹⁸ Conversely, this adverb was rephrased in English as *by the way*, which conveys tolerance. Nevertheless, the conjunction *pero* –implying her concession that César adoring Julia redeems him– was retained. Thus, Menchu’s attitude reframing is slight, with a lingering unconscious bias in translation, which coherently represents this Revertian female character.

ST: –[...] «Que además es **mariquita**, pero me adora...». (Pérez-Reverte, 1994 [1990]: 209)

TT1 – HP & TT2 – HB: ‘He’s **gay**, by the way, but he absolutely adores me.’ (1994a: 149; 1994b: 149)

Finally, in the third dialogue excerpt, we encounter *EMDE*’s first victim pouring the hero a sherry. The host praises the Spanish fortified wine. In the source text, he adds –via the vulgar expression *mariconadas* combined with *el extranjero*– that he considers foreign dessert wines silly and unimportant (Moliner, n.d.). The choice to formulate a mere product review and comparison is doubly problematic. Firstly, because it derives from the homophobic insult *maricón* –a stronger variation of *marica*– (dle.rae.es/maricón).

¹⁸ In turn, this antagonism associates her with certain first-wave feminism factions (Echols, 1989: 156–157, 164–165, 355); particularly those deeming the 1960s “cultural feminization” of male homosexuality was a contamination of the “clean, feminine exterior” (Friedan, 1963: 263, 273; Bowlby, 1987: 67), and those seeing the gay male cult of masculinity enshrined in 1990s queer theory and politics as detrimental to lesbians and women in general (Jeffries, 2003: 2).

Secondly, due to its xenophobic use in ridiculising non-Spanish sweet wines drunk abroad, thus affecting by extension both people from their countries of production and consumption. This nationalistic demeaning phrasing is highly significant regarding my thesis's focus on literary translational transnationalisation: despite being a character's opinion, Pérez-Reverte's second novel and first bestseller in Spain featured a gratuitous blanket insult to soon-to-be reading spheres for his fiction in translation. Conveniently for the author's worldwide projection, this offensiveness was minimised in English by basing the host's disdain for other countries' equivalents on their deficient taste using standard language. This target-text intervention permitted retaining the character's chauvinism by keeping his praise of sherry's superior quality predicated on his dismissal of non-Spanishness.

ST: –Mírelo al trasluz: oro puro, sol de España. Nada que envidiar a esas **mariconadas** que se beben en el extranjero (Pérez-Reverte, 1992 [1988]: 19)

TT1 – HP & TT2 – HB: Look at it against the light: pure gold, Spanish sun. We have no reason to envy the **insipid stuff** they drink abroad (1999a: 3; 1999b: 8)

This analysis expands the “limited analytical focus on literary translation that most of the FTS [feminist translation studies] scholarship presents” observed by Castro and Ergun (2017: 4). It reveals that Pérez-Reverte's translators acknowledged and engaged with issues based on his early bestsellers' implicitly biased gender and sexual representations and their associated politically incorrect formulations (Chapter 1, section 3.1.). Some imbalanced characterisations were modified in varying degrees –from neutralisation of offensive language through standard vocabulary rephrasal to reduction of objectifying or condescending speech through omission. According to Shread, “[a]s a form of textuality engaged in cross-cultural negotiations, translations are deeply involved in questions of

representation, both in the selection of texts and the communication of the images they provide of a nation or culture” (in Larkosh, 2011: 59). So, albeit correcting interventions were less certain in Soto’s work than Jull Costa’s, both “avoid reinforcing the negative stereotypes” (59) by minimising or eliminating controversial phrasing. Clarity of meaning and translation’s cultural transference –preservation of source-text effect– may also be at work in these translation solutions and not indicate that translators adopted a feminist translation approach. However, the English translations in *TFP*, *TDC/TCD* and *TFM* whitewash Revertian narrators’ problematic biases in the *LTDF*, *ECD* and *EMDE* Spanish originals, which poses an interesting dilemma. On the one hand, said translations could be considered feminist, inclusive and politically correcting. On the other, they could be deemed enabling, as their concealment of said issues from Pérez-Reverte’s Spanish novels prevents English-language readers from demonising them. However, “[i]n the merged scenario of translation and gender issues, translations cannot be examined and interpreted in isolation; they need to be studied within the cultural contexts where they were bred” (Camus, in Santaemilia and Von Flotow, 2011: 450). Indeed, regarding passive ideology, Hollindale argued that “a large part of any book is written not by its author but by the world its author lives in” (1988: 15). Problematic gender and sexual representations in *EMDE*, *LTDF* and *ECD* reflect the lingering heteropatriarchal conditioning in Spanish social mentality by Francoist dictatorship and the latecoming Spanish women’s and gay liberation movements¹⁹ (Threlfall, 2013; Calvo and Trujillo, 2011: 580–581). This 1990s contextual perspective aligns with a translational approach to prevent clashing with Anglophone target readerships for *TFM*, *TFP* and *TDC/TCD*, more accustomed to

¹⁹ Spain’s transition to democracy inscribed feminism into its political framework and decriminalised homosexuality in December 1978 (Toboso, 2017: 39, Calvo and Trujillo, 2011: 581). Nevertheless, the late-1970s ambiguous Spanish press coverage of feminism “contributed to making the movement’s social meaning and consideration invisible, thus making it difficult for public opinion to be totally favourable or opposed to it” (Larrondo Ureta, 2020: 82). Similarly, generalised consensus regarding same-sex partnerships was only perceived after leading newspapers *El País* and *El Mundo* explicitly endorsed them in 1998 and 1996, respectively (Calvo and Trujillo, 2011: 585).

progressive democratic thinking given UK and US societies' earlier widespread exposure to second-wave feminist and homosexual rights movements in the late-1960s (Binard, 2017: 1–4; Threlfall, 2013; Evans, Whelehan, in Evans et al., 2014: 135, 233; Averett; Flanders; Moon, in Goldberg, 2016: 63, 68, 121, 893) as well as politically correct speech in the 1980s (Wareing, in Sing and Stilwell Peccei, 2003: 14). Therefore, Jull Costa's and Soto's approach helped ensure the critical, financial and institutional success of Pérez-Reverte's breakthrough novels through their transnational circulation in English translation.

Nevertheless, in the article “The Style of Translation” with Margaret Jull Costa and Peter Bush as case studies, Saldanha states that “[n]either has an explicitly endorsed political agenda –such as feminist or minoritizing translation– in relation to their professional work” (2011: 241). Furthermore, in the questionnaires answered by one of the two Pérez-Reverte translators²⁰ and the two people formerly responsible for publishing *TFP*, *TDC/TCD* and *TFM* in the United Kingdom and the USA (Jull Costa, MacLehose, Willen, 2016: pers. comms.), it was disavowed that political correctness –regarding gender, ethnicity, class, etc.–, history or genre had been taken into account in translation or editing. Both Jull Costa and MacLehose elaborated on their negative answers. The former pointed out that the intercultural changes enquired about are a rare occurrence in publishing, usually exclusive of works originally written in English: “Publishers rarely make the kind of changes to a translation that you mention. That kind of editing tends to be reserved for English-language books” (Jull Costa, 2016: pers. comm.). The latter declared that Harvill's approach was to make as few modifications as possible: “[w]e always leave everything, we want everything to be as close as possible to the original. We changed nothing and, [as for] political correctness, we don't suffer from it” (MacLehose, 2016: pers. comm.). In view of

²⁰ Attempts to contact Soto were unsuccessful.

these statements, it is unclear whether translators and/or editors were aware of having performed such accommodations to the source material, the publishers did not realise their existence, or neither was willing to disclose the matter.

Nevertheless, the examples examined above indicate the presence of “translation effects” –to use Von Flotow’s terminology (2000: passim). The target texts are positioned in a less sexist light than their source texts, thus suggesting a feminist-oriented translation process. In this regard, Baker argues that translators are “never politically neutral” (175) or “detached”, so, “[c]onsciously or otherwise, they translate texts and utterances that participate in creating, negotiating and contesting social reality” (2006: 105). Nonetheless, the consideration of awareness of translative intervention is irrelevant. What matters is the existence of a decision-making process within translation as is revealed in the sample and what it tells about the active role played by translators in how the resulting work is received in the target culture, readership, market and institutions. Soto’s and, particularly, Jull Costa’s strategies indicate that Revertian characters’ gender and sexual depictions were considered sufficiently problematic for Anglophone cultures and potentially damaging for critical reception, readership acceptance and, therefore, market performance as well as eventual authorial consecration of Pérez-Reverte’s breakthrough novels so as to be addressed in translation. According to Arrojo, “if translators are unquestionably the writers of translated texts and, therefore, if they cannot shy away from making decisions about meaning and word choices as they necessarily take over someone else’s original, whether they acknowledge one or are aware of their agency or not, the usual view of translation as merely “reproductive” practice fails to properly account for the mechanism that makes the process of translation possible” (2018: 127). Belsey and Moore define feminist reading as asking “how the text represents women, what it says about gender relations, how it defines sexual difference” (1997: 1). Hence, *TFM*, *TFP* and *TDC/TCD*’s

consistently redressing *EMDE*, *LTDF* and *ECD*'s imbalanced portrayal of women and their interactions with or attitudes towards heterosexual and homosexual men suggests readings by translators of Pérez-Reverte's early novels as sexist despite his abovementioned declarations to not be perceived as such (in Caballero, 2017; Chapter 1, section 1.3.1.).

According to Von Flotow, "translation has sought to minimise difference" (2007: 101) and in so doing, "the producers –translators, publishers, editors– can choose to take assertive activist positions, rendering aspects and their own interventions deliverately visible" (104). However, the moderate adjustment in English, coupled with the ambivalence in translators' and editors' responses to having been guided by such principles in the handling of gender and sexual representation concerns distinguish these Revertian target texts from other feminist literary translations. While they "question the conventional discourse of gender" (Maier and Massardier-Kenney, 1996: 230), other translation practices defined by de Lotbinière-Harwood (1991) as characteristically feminist, such as supplementing, footnoting or hijacking are absent (Von Flotow, quoted in Simon, 1996:13). Jull Costa's and a few of Soto's translations into English apply a 'minimum intervention' approach (Reimóndez, 2009: 85) based on "far less visible" feminist strategies that "go unnoticed" (74) and manage to imperceptibly counter the originals' phallogentric writing by subtly redressing the balance and making Pérez-Reverte's novels slightly more accessible and inclusive. Despite the most problematic passages involving male characters and undergoing the clearest interventions, their image –though improved– remains largely unaltered. Instead, female characters experience the greatest transformation with the smallest TT changes. Hence, Revertian women become more "visible in the text" (de Lotbinière-Harwood, 1991: 101), homosexuals are represented more respectfully and language style is attenuated and elevated.

This translation approach can be defined as “woman-identified” (Maier and Massardier-Kenney, 1996: 227), but, considering distinctions between feminism, femininity and femaleness (Moi, 1997 [1989]), it avoids entering into the male/female dichotomy of gender in translation practice as “[t]here are other factors that may be much more relevant: the commercial imperatives at a given moment, the translational norms, or the translator’s attitude towards gender and sexual configurations at the time” (Santaemilia, 2015: 153). Indeed, Maier posits that “thinking about gender interrogatively promotes a fuller appreciation of the translator’s responsibility not only with respect to the identity of an author but also to the task of representing that author’s work in a more informed and deliberate manner” (1998: 102). Instead, translators implementing this method display a dual allegiance (228–229): on the one hand, they assert their “authorial role played [...] in the shaping of texts” (Arrojo, 2018: 148) and reject the “inaccurate” (Maier and Massardier-Kenney, 1996: 237) long-standing subordination of the practice of translation to that of writing, criticised by Gilbert and Gubar’s comparison of the writer’s pen with the male penis (2000 [1979]: 4) and by Chamberlain in her “metaphorics of translation” (1988: 455). On the other, in a seemingly contradictory way, they also ally “intensely with the author of the text” (227), since they are also “shaping [...] their author’s legacy” (Arrojo, 2018: 148) “in a new language and tradition” (Maier, 1998: 103). The result of this approach is, according to Maier, contradictory in terms of compromises and gains for the author, as their “voice will be strengthened as well as diminished”, but it will also become “more resonant and more complex” (1985: 7). Indeed, Jull Costa –though not explicitly referring to a feminist orientation at work– also reflects on the seemingly incongruous imperative in the literary translator, who “cannot be a neutral conduit through which language passes. The best translations have the stamp of individuality on them, but a dual individuality –that of author and translator. A good literary translation should have a new

personality composed of those two individuals” (1999: 209). The translation examples seen above, despite their slight deviation from the original material, actually end up benefiting the writer, as the mild feminist influence identified partly neutralises the male sexist predominance and, consequently, eases the novels’ reception as well as Pérez-Reverte’s perception abroad.

In this sense, Reimóndez’s stance regarding the use of a feminist-oriented approach to translation appears restrictive and exclusive of translators who are not only conscious of “their geo/ political positions as mediators and do not [...] continue reproducing mainstream norms and values in their texts” but who are also outspoken about them: “they explicitly state their ideological positionality in or outside the text” (in Castro and Ergun, 2017: 52). Despite its gender-conscious appearance, Jull Costa’s not referring to her translation of Pérez-Reverte’s novels into English as feminist may be explained by former restrictions in her professional role, as per her pre-OBE declarations of being allowed to decline commissions of books that publishers select for translation (in Gordon, 2011). Indeed, Pazos Alonso observed a correlation between her increasing consecration and her “translating more texts by women in recent years” (2023), as illustrated by the publication of Jull Costa’s English translation of feminist writer Ana Luísa Amaral’s most iconic poem in *The Guardian* on International Women’s Day (Lee, 2017). Nonetheless, Jull Costa’s translation is performing “a kind of literary activism” (Simon, 1996: viii-ix). However, unlike the experimental work of Canadian or French feminist translation theorists, her work is constrained by the limitations imposed by the large-scale commercial literature requiring an “operating hand in glove with the principally profit-driven concerns of mass-marketing” (Maier and Massardier-Kenney, 1996: 229) to provide “this book-creature with a new habitat” (Jull Costa, 1999: 211). Therefore, this subtle approach to “translating in the feminine” but not in the “established feminist translation” way (Martín, in Santaemilia,

2005: 36, 37) resembles the politically-correct language revision known as sensitivity reading that in recent years has become increasingly common in publishing. As a result, Jull Costa slightly tempered Pérez-Reverte's problematic authorial voice, adjusting the most discriminating phrasings from *LTDF* and *EMDE* in a way that not only enabled *TFP* and *TFM* to circulate in English-language literary systems, but also facilitated positive reception by critics and readership that contributed to market performance and replicating the bestselling status of their originals. Considering that *LTDF* was Pérez-Reverte's first bestselling novel to circulate transnationally in English, I argue –adapting Pazos Alonso's words on translators' role in Portuguese literary transnationalisation to this thesis' purposes– that Jull Costa is “the cultural mediator on whom the visibility” and reach of Revertian novels “in the Anglosphere predominantly rests” (2023).

2.3. Paratextual analysis

From the perspective of literary circulation, the introduction chapter reviewed Genette's and Jakobson's contributions to semiotics, Squires study of the paratext's marketing role, as well as Yuste Frías's and Iacob's research combining paratextuality and translation (section 1.3.). On this basis, the present section will focus on the paratextuality of Pérez-Reverte's *EMDE*, *LTDF* and *ECD* novels and *TFM*, *TFP* and *TDC/TCD* looking at how their physical format was originally framed in Spanish and reframed into their English translations. This will be done by studying the images and text featured on the dustjackets, and by considering the global discourse that drives their selection, positioning and role in the translation, edition and publication of these Revertian novels. Likewise, I will examine how Pérez-Reverte was promoted by literary critics in the press, as well as how these works were transformed into an audiovisual product for Spanish-language markets and transnational ones in their English-language film adaptations to gauge the impact of these

interpretations and reinterpretations into his national, transnational and global authorial success and consecration.

2.3.1. Peritextual analysis

Within the peritext, covers are the first thing that a potential buyer/reader will see when coming across a book. In Gardiner's words, 'no paratextual element fulfils its destiny as a "threshold" more than a book jacket' (2000: 259). So, this piece of paper is an essential marketing tool. According to Squires, "[h]ow books look –the appearance of the material product– is reliant to a large degree on the imprint on which they are published" (2007: 75). The two peritextual approaches –particularly regarding cover imagery– favoured by Pérez-Reverte's Spanish and Anglophone publishers illustrate this. On the one hand, pictorial representations of storyline clues as well as the typically Revertian historical setting and popular classics' tribute was used initially by Mondadori for *EMDE*, by Alfaguara for *LTDF* and *ECD*, as well as by Harvill Press for *TFP* and *TDC*. On the other, photographs reproducing crime genre conventions such as weapons, silhouettes, and dark colours (Nillson, in Damrosh et al., 2017: 114) was preferred by Harcourt-Brace for *TFP*, *TCD* and *TFM*.

In Spain, original editions of Pérez-Reverte's early novels use pictures as cover images. Under former publisher Mondadori, *EMDE*'s cover had an antique design with solid-blue background, bolded and looped yellow typography, with drawings of gentlemen fencing connecting title with hero: a master who teaches fencing and writes a treatise on his craft (Appendix 1: Figure 1.0.). Under current publisher Alfaguara, *LTDF*'s cover displays a bespoke fictional 1400s oil painting. As with *EMDE*'s drawings, it references the novel's title and heroine's profession: the Flanders panel by fictional Flemish painter Van Huys, whose hidden message unveiled by Julia's restoration is connected to the

chessgame depicted and the murders of several people in her entourage (Appendix 1: Figure 1.1.). As for *ECD*, its first cover maintains the design preference for storyline-related drawings: the bibliophile theme revolving around the hero's two assignments –the Dumas chapter of *Les trois Mousquetaires*, and the satanic books. This is achieved through the depictions of open and closed satanic books mentioned in the story as well as a print of the three musketeers, D'Artagnan and Richelieu (Appendix 1: Figure 1.2.). The configuration of all these elements in a way that shows them surrounding the title and the author's name is, as Otero-Blanco puts it, a hint at the postmodern nature of the work: “[s]e insinúa de este modo el carácter textual e icónico de una autoría entendida como reescritura y, sobre todo, como lectura y reinención.” (2009: 114).

Pérez-Reverte's first novel published in English was *LTDF* in 1994, followed by *ECD* in 1996, with *EMDE* belatedly joining in 1999. This anachronic translation and publication order might be explained by publishers “choos[ing] to translate a foreign writer's best or most popular work first. If that book makes money, then they may hope for comparable success from his or her earlier work, always going for the ‘better’ titles” (Dirda, 1999). This is significant in understanding the respective cover paratranslation by Harvill Press and Harcourt-Brace. Both publishers follow opposite design approaches with identical goals: to give the illusion of a “form of branding, a way of grouping and hence distinguishing products in the marketplace to capitalise on customer experience and perception of products and to maximise their visibility” (Squires, 2007: 85). Considering that Pérez-Reverte was then a starting author with only three published works in Spanish and lacked the symbolic capital he enjoyed in Spanish-speaking countries due to his TV-journalism career, the person then responsible at Harvill Press for introducing Pérez-Reverte to British readership explained the branding strategy thus:

“in launching a writer from the beginning into a new market [you try] to establish as swiftly as you can [...] a brand. Sometimes –especially in crime fiction– books that look quite similar are evidently by the same writers [...]. In this case, because the books all come from a [...] different period [...] and are about a different character, [it is] even more important [...] that they have one artist [...] to give the reader [...], collector [...], buyer of the books a sense that they have one coherent idea” (MacLehose: 2016, pers. comm.).

Indeed, publishers’ approach to paratranslation is determined by the source- or target-oriented focus of their “función argumentativa [y] publicitaria”. Thus, for Harvill, UK editions’ paratext design was seemingly based on faithfulness to the original novels “y a su halo paratextual previo a la traducción”. Conversely, for Harcourt-Brace, US editions’ paratext design appears predicated on the translated novels and their successful insertion into the target market and system (Iacob, 2012: 129).

In this regard, Harvill commissioned *TFP*’s and *TDC*’s cover design to artist Robert Guillemette (MacLehose, 2016: pers.comm.), who created drawings representing three storyline elements with “visual similarities” to “link the books” on the basis of “colour and image” (Squires, 2007: 78). This cover art elicits the novels’ symbolic interpretation “focalizando mediante una metonimia, el motivo central del texto literario o simplemente transcribiendo el título al lenguaje icónico” (Iacob, 2012: 122). In *TFP*, the armoured helmet alludes to the hidden riddle regarding the knight’s murderer and the cigarette represents Julia’s habit, while the chessboard references the painting and Muñoz (Appendix 1: Figure 1.4.). In *ECD*, the elements are chronologically arranged against a yellow-toned background “que connota antigüedad y evoca el papel barato de los libros populares”

(Iacob, 2012: 130). On the one hand, the symbols represent the key storylines of two appraisals commissioned to rare-book expert Corso. The flaming red-feathered wide-brim hat corresponds to the chapter of Dumas' *Les trois Mousquetaires*; while the pentacle engulfed in flames references the three copies of satanic work *De Umbrarum Regni Novel Portis*. On the other, the half face on the left represents the enigmatic green-eyed Irene (Appendix 1: Figure 1.5.). Large uppercase colourful typography complements this iconicity with top red titles and bottom blue author's name surrounding the central illustration. This "privileging of the author name through either its greater size or visibility, or both, on the cover of a book" is "an indication of the importance of the author brand to the book's marketing" (Squires, 2007: 87). Indeed, Harvill's joint-cover design for *TFP* and *TDC* served a double purpose: creating a brand and visually promoting the novels as if they belonged in a series to satisfy British readership preferences:

"The jackets were more a series than the books were" because in "this kind of [commercial fiction] publishing [...] the reader in the Anglo-Saxon world wants from each author the same book over and over again. They don't want differences (MacLehose: 2016, pers. comm.)

Conversely, Harcourt-Brace's cover design consistently follows a photograph-based peritextual approach. According to Iacob, the reproduction of real images on a cover "no constituye una traducción directa de la novela, sino de un paratexto intermediario", where the image stops being an autonomous discourse and starts working instead as a paratextual one, "puesto al servicio del libro que ilustra y recomienda" (2012: 122). The US editions' cover images focus on sepia or black-and-white, as well as blurring and chiaroscuros of one key storyline element: an antique chess set in *TFP*, the back of a man walking in a city in *TDC*, and the shadow of a sword-wielding hand in *TFM* (Appendix 1: Figures 1.7., 1.8.

and 1.9.). Their aesthetics reproduces detective genre imagery, implying that author and work are realistic, serious and sophisticated. Efficiently conveying these connotations is “inevitabl[e] para la captación del sector mayoritario del público blanco” (Iacob, 2012: 132); because “that appeal to the cleverness of the text connects it to generally perceived attitudes towards crime fiction: when hierarchies are drawn of the mass-market genres, crime fiction is at the top” (Squires, 2007: 79). Although, Harcourt-Brace selected lowercase and smaller lettering for Pérez-Reverte’s name in *TFP* and *TCD*, approaches to lettering and imagery were interestingly exchanged in *TFM*: with its US edition displaying large uppercase and its UK edition opting for a black-and-white photograph with chiaroscuros framing a balustraded stairwell in an abandoned building. This cover conveys dual noir and historical genre aesthetics of mystery and resistance to late-nineteenth-century modernity in *TFM*. Furthermore, both publishers swapped title and author’s name positions, illustrating Pérez-Reverte’s authorial consolidation in both Anglophone literary systems and highlighting his latest novel’s commercial availability (Appendix 1: Figures 1.6. and 1.9.).

According to Iacob, cover adaptation is an integral part of book marketing: “[l]os principios básicos del discurso persuasivo exigen que cada nueva edición se construya en función de la evolución de la imagen y de la posición dinámica del texto literario y del libro en diversos campos [...]” (2012: 119). Literary-audiovisual tie-ins make the most commercially impactful covers. Given that all three early Pérez-Reverte’s novels experienced cover and film adaptations, his Spanish publisher produced tie-in covers of *EMDE*, *LTDF* and *ECD* where Alfaguara firstly displayed Pérez-Reverte’s name at the top, acknowledging and profiting from his rising prominence, with the first two being doubly motivated. In *EMDE*’s case, besides the bidirectional promotional benefits for displaying the cinema poster of *El maestro de esgrima* (Olea, 1992), Pérez-Reverte’s new publisher

was re-releasing under their seal his previous works. Over an aged parchment and around a centrally-positioned cross-shaped sword appear the protagonist Astarloa and antagonist Adela, then their teacher-pupil relationship and plot clues involving the marquis alongside a suspicious death (Appendix 1: Figures 1.10. and 1.24.). In *LTDF*'s case, the original 1990 cover was used as the painting in *Uncovered* (McBride, 1994), thus redirecting audiences' attention to Pérez-Reverte's literary source. The tie-in cover is a movie still where Kate Beckingsale –as Julia– holds a restoring tool while looking intently at potential buyers or readers examining the cover as if they were the canvas (Appendix 1: Figure 1.11.). This particular photograph's liminality can be understood as “‘breaking the fourth wall,’ where the producers of cultural artifacts acknowledge [...] the users and audience, as opposed to staying behind the parallel but separate ontological sphere of the ‘text’ (Du, 2018: 32). Furthermore, the title itself further engages the public in golden, large three-dimensional Gothic-style font with superimposed bottom arrangement emulating the painting's inscription uncovered by Julia.

While *EMDE*'s and *LTDF*'s tie-in covers equally reflect both key Revertian historical and mystery genres, *ECD*'s focuses on the latter. However, as Pérez-Reverte's consolidating third bestselling novel with a global blockbuster film adaptation, it also had tie-in covers displaying his name in uppercase lettering with his Anglophone publishers. The US one was the earliest and simplest: released before the premiere, it reused Vintage International's 1998 noir top and historical bottom design: shadowed silhouette, black-and-white photograph and parchment. The tie-in consisted of a sticker that hyped the upcoming film by unveiling its innovative promotional website as well as emphasising its production and creative scale: “[t]he basis for the major motion picture directed by Roman Polanski – The Ninth Gate – ninthgate.com” (Appendix 1: Figures 1.13. and 1.14.)

Alfaguara's 1999 and Harvill's 2000 cover design only differ in their imagery, with the Spanish edition showing a man's silhouette against a library and the British one displaying a movie still of Johnny Depp as Corso. Indeed, their red uppercase titles partially illustrate a rare novel-film tie-in repackaging "with a new title, if the book's original title was changed for its big-screen incarnation" (Larson, 1995: 3). In this case, Polanski's film title *The Ninth Gate* was added to *TDC* and its Spanish version *La novena puerta* replaced *ECD's* original subtitle *La sombra de Richelieu*. Moreover, both Spanish and British covers feature a cross-promotional statement whose layout prioritises Hollywood's adaptation over Revertian literary source: "La película de Roman Polanski – La novela de Arturo Pérez-Reverte" and "The film by Roman Polanski – The novel by Arturo Pérez-Reverte" (Appendix 1: Figures 1.12., 1.15. and 1.26.).

Recognising the covers' movie stills encourages cinemagoers to read these novels, feeding on the excitement surrounding the cinematic releases as well as their growing transnational projection. With these "tie-in" designs, publishers promoted Pérez-Reverte's ongoing commercial success and encouraged his authorial consecration within the Spanish and Anglophone literary systems by capitalising on the publicity campaigns surrounding the novels' film adaptation releases as well as on their increasingly transnational production, circulation and participation in events at the centre of the global cinematographic polysystem.

Regarding remaining paratextuality, "explicit verbal signals" such as authors' bio-bibliographies, synopses, keywords, blurbs, and praise commentary support readers' decision to buy (Pellatt 2003: 90, 96). The Spanish and Anglophone editions of Pérez-Reverte's early novels, as mass-market bestselling novels produced by major publishers, display such peritextual elements, with some exceptions. For instance, Alfaguara and

Harvill feature larger plot synopses instead of reviews and blurbs, respectively. Jacob explains the “estrategia persuasiva peritextual de un superventas” behind these praise sections as another form of cover adaptation: “la transformación del diseño, las fórmulas y los contenidos del peritexto de la primera edición de un *best-seller* se manifiesta [...] [en] la introducción de los recortes de prensa laudatorios y de la mención del número de ejemplares vendidos” (2012: 119). Epitextual commentary is self-promotional and sifts “public reception to the book, censoring unflattering or inappropriate commentary” (Squires, 2007: 79). Review quotes thus emphasise Pérez-Reverte’s combined erudite and popular appeal as illustrated by his association with famous world literature and mass-market fiction authors: “[a] cross between Umberto Eco and Anne Rice. Think of *The Club Dumas* as a beach book for intellectuals” (Appendix 1: Figure 1.13). These comparisons are based on Pérez-Reverte’s narrative foundations and contribute to his transnational market circulation and global authorial consecration via their Spanish, British and US media coverage (section 2.3.2. below).

Squires’ highlights the importance of blurbs in paraphrasing “the text itself” and how they reveal “the material book’s role in its own marketing” (2007: 78). For example, Alfaguara’s 1994 edition of *LTDF* uses “diabólica” as a keyword capitalising on the mid-1990s trendy esoteric theme contextualising *ECD*’s release: “un excitante juego de trampas e inversiones [...] [que] Pérez-Reverte desarrolla con diabólica destreza”. Likewise, Vintage’s 1999 tie-in of *TCD* repeatedly combines play- and intelligence-related keywords endorsing the appeal of his narrative pillars “[p]art mystery, part puzzle, part witty intertextual game, [...] a wholly original intellectual thriller by the internationally bestselling author of *The Flanders Panel*”; Moreover, Harvill boosts Pérez-Reverte’s transnational recognition by referencing the Prix Annuel de Littérature Policière in all three novels. Finally, Alfaguara and Harvill highlight his transnational cultural capital: Harvill

referenced Olea's and Polanski's film adaptations of *EMDE* and *ECD*, in *TFP* and *TFM*, respectively. And Alfaguara's *LTDF* 1994 edition mentions *Uncovered's* US director to build commercial interest: "un libro, llevado al cine por Jim McBride, que se convierte para el lector en una peligrosa aventura."

What's more, Harvill features plot synopses and black-and-white author photographs –*TFP's* and *TFM's* entire backcover– indicate that Harvill prioritises prospective readers' understanding of storylines and authorial perception. Regarding Pérez-Reverte's image, Alfaguara's *ECD*, Harvill's *TFP* and *TDC* as well as Harcourt-Brace's *TDC* portray him consistently with his critical reception as an articulate and intellectual professional mid-speaking and gesticulating in glasses, shirt and tie (Appendix 1: Figures 1.16.–1.19.). However, *TFM's* UK and US editions mark a commercially-driven shift to an informal portrayal, notably illustrated by Harcourt-Brace's engaging colour photograph of him smiling at the camera (Appendix 1: Figures 1.20. and 1.21.). Relating to this, all bio-bibliographical notes emphasise Pérez-Reverte's transnationalisation, although –like frontcover design– they follow opposite perspectives: while Spanish and British publishers are author-oriented, US publishers are performance-oriented. Thus, Alfaguara acknowledges Pérez-Reverte's consecration within the Spanish literary system: "*La tabla de Flandes* (Alfaguara, 1990) [...] consolidó una trayectoria iniciada con *El húsar* (1986) y *El maestro de esgrima* (1988) [...]. *El club Dumas* descarta el azar en su éxito como novelista y confirma una brillante carrera literaria". Similarly, Harvill details his cultural capital and growing institutional recognition: "[...] he has achieved a resounding success as a novelist. *The Flanders Panel*, his third, bids to give him an international reputation." Conversely, Harcourt-Brace focuses on his circulation and sales in *TFP*: "a best-seller in Spain and France"; and *TFM*: "[t]ranslated into nineteen languages in thirty countries, his books have sold more than three million copies worldwide".

Illustrating this thesis overall argument, Harvill replaced blurbs inside the peritext of *TFP*, *TDC* and *TFM* with translators' bio-bibliographic information beside the author's, gradually improving their placement –from dustjacket back slip to first page–, as well as listing their working languages and highlighting their prizes. This exploitation of Jull Costa's and Soto's cultural capital as “consacrants consagrés” (Casanova, 2002: 18) reveals the British publisher's awareness of the key role of translators in literature entering and circulating in transnational markets as well as facilitating foreign authors' global recognition.

The abovementioned contrasting peritextual approaches function “alongside the text in the creation of publishing categories” (Squires, 2007: 78) with similar marketing motivations but opposite perspectives, with UK publishers being author- and novel-oriented but US publishers being audience- and market-driven. Regarding cover art, although Harvill's designs –like Mondadori's and Alfaguara's– significantly reflect Pérez-Reverte's storylines and writing foundations, they appear intricate and mistakenly associate his narrative with young-adult adventure fiction. Conversely, Harcourt-Brace's design combining sombre photography with austere typography is simpler and thus effectively presents the novels as ‘quality bestsellers’ despite excluding Pérez-Reverte's other pillars from representation. Regarding flaps and backcovers, while Harvill's paratext highlights Pérez-Reverte's transnational projection and institutional recognition, Harcourt-Brace's accentuates his transnational commercial performance and US critical reception. Harcourt-Brace's approach reflects Casanova's *littérisation* and Apter's literary mondialisation (Introduction, section 1.2.) in the minimisation of confusing difference while maintaining the original's appeal, and its assimilation to existing trends. Capitalising on the commercial and cultural success of the noir genre –among audiences for its sophisticated intrigue, and critics for its worldly intellectuality– secures market insertion,

circulation and consolidation for translated (semi)peripheral fiction within the US central literary system.

According to Iacob, paratext and epitext heavily influence each other: “[e]l aparato paratextual tiene que situarse, pues, con respecto a las interpretaciones más influyentes y legitimadas, positivas o negativas, emitidas sobre el texto y el libro, la cifra de ventas, los productos derivados (videojuegos, adaptaciones cinematográficas, [...]).” (2012: 119).

Thus, the following subsections explore the epitext’s role on Pérez-Reverte’s transnational market circulation and global authorial consecration via critical reception, promotion and advertising.

2.3.2. Epitextual analysis

Cain explains the mediating role that media content devoted to the coverage of upcoming or recently-published books play in these works’ promotion and commercial success (2001: 13).

As confirmed by Alfaguara literary director Juan Cruz, Spanish critical reception of Pérez-Reverte’s fictional writing was initially scarce (quoted in Rodríguez, 1993: 45). Sanz Villanueva attributed this to Pérez-Reverte’s newcomer status (in Belmonte Serrano and López de Abiada, 2003: 405). However, Maqua posited that the Spanish literary establishment was wary of his TV-journalism career influencing his commercial success (1993: 65).

This initial reticence was also observed in UK and US literary critical receptions.

The overall examination of reviews on Pérez-Reverte’s early novels reveals reception patterns favouring his literary transnational circulation and global consecration. On the one hand, he is considered a first-rate author, but only Angloamerican critics indicate his knowledge of book market functioning and ability to please readers as a

contributing factor (Eaude, 1994: 23; Livesey, 1997: BR10; Dirda, 1999). On the other, Revertian fiction is appreciated based on his narrative traits. Firstly, intelligent and sophisticated themes (S.R., 1988: 43; Ugalde, 1991: 2; Juristo, 1993: 10; Sanz Villanueva, 1993: 74; Manguel, 1994: 27; Eaude, 1994: 23; Stasio, 1994: 42; Livesey, 1997: BR10; Anon., 1997a; Anon., 1996). Secondly, similarities with world literature authors (Basanta, 1991: 4; Ugalde, 1991: 2; Sanz Villanueva, 1993: 74; Juristo, 1993: 10; Eaude, 1994: 23; Tonkin, 1997: 6; Craig, 1999: 21). Thirdly, contemporary homage to nineteenth-century popular authors (Tonkin, 1997: 6, Craig, 1999: 21). However, the essential historical component in Revertian narrative seems surprisingly only welcome by US critics (Anon., 1999a and 1999b) and truly appreciated by Satterthwait (1999: BR26). Interestingly, the limited flaws mentioned concern stereotypical characterisation (Ugalde, 1991: 2; Manguel, 1994: 27) and its insightful discussion in connection with male gaze by Eaude (1994: 23) on British press is relevant because it contrasts with the insufficient academic scholarship on this Revertian problematic (Chapter 1, section 3.1.). Furthermore, its perception after Jull Costa's minimisation in English suggests the necessity of her sensitive translation approach to meet the UK literary system's expectations of politically correct characterisation in quality bestselling literature. Likewise, criticisms to overcomplicated plot in the US (Anon., 1996) and overdetailed historico-political reflections in the UK (Craig, 1999: 21) relate to this thesis' theoretical background regarding central literary systems' preference for moderate cultural specificity in foreign translated literature (Introduction, section 1.2.), and explain the English translation approaches shaping the transnationalisation of remaining case-study authors Zafón and Dueñas (Chapters 4 and 6).

Press promotion for Pérez-Reverte was –like early Spanish critical reception– initially tentative (Torres, 1989: 54); gradually progressing from brief mentions in articles about several authors participating in leading Spanish bookfairs for *EMDE* and *LTDF* (de

León-Sotelo, 1988: 75; P.C., 1991: 62) or perfunctory notices of publication for *LTDF* (Anon., 1990: 70). An exception to these were Arnáiz's interviews in *Diario 16*, where Pérez-Reverte explained the foundations for his abovementioned narrative pillars: from historical rigour: "para todas mis obras siempre he utilizado fuentes documentales" (1988b: 41); and literary expertise: "estudio los trucos de Stendhal, Conrad y Dumas", to professionalism: "[e]scribir es para mí un largo aprendizaje, que debe ser estudiado y emprendido con seriedad, rigor y mucho trabajo" (1990: 40).

Coverage increased steadily in quantity and extension with news of the upcoming cinematic release of Olea's *El maestro de esgrima* alongside the planned filming of McBride's *Uncovered* (Rodríguez, 1992: 6 and 1993: 45). These facilitated early exposure abroad for *EMDE* and *LTDF* before their English translation through the transnational circulation and recognition of *Maestro...* and the expectation surrounding *Uncovered's* Anglophone production (subsection 2.3.3.).

Promotional press was thus improved in major newspapers with detailed interviews (Vidal-Folch, 1993: 44) and double-page profiles (Roglan, 1993: 2) for *La Vanguardia*, articles on his writing process (Rodríguez, 1992: 6) for *El Mundo*, as well as a marketing campaign for *ECD's* release furthering review patterns capitalising on Revertian narrative pillars (Rodríguez, 1993: 45), which included advertising and endorsements in *ABC* and *Diario 16*. The advert had a bottom-page strategic placement²¹ and a design based on readers' eyes natural order of preference.²² Santo Y Seña (1993: 12) emphasised Pérez-Reverte's erudite image by placing to the right of the headline an up-close photo of him engaged in conversation while gesticulating in an intellectual manner next to a miniature of

²¹ The coveted 'anchor' position in ad placement, particularly on the right-side, for its high visibility by readers before turning the page (Paxson, 2018: 42–43; Bruce, 2016).

²² Picture, headline or sub-headline, body copy, signature or brand name (Busch, Seidenspinner, Unger, 2007: 159).

the novel's illustrated cover (Appendix, 1: Figure 1.3.). The endorsement below fulfilled a double –commercial and cultural– promotion within an article about world literature author Mario Benedetti's summer reading list featuring Pérez-Reverte's *ECD* alongside two great twentieth-century US and Spanish authors' books (Santos Sainz, 1993: 34, original emphasis).

Following *ECD*'s record sales, critics' reflection refocused on Pérez-Reverte's potential, predicting his future worldwide success and US film adaptations: “desde [Blasco Ibañez] no ha habido otro escritor español tan cosmopolita; dentro de unos años, Reverte [...] será un escritor de todos los sitios; de sus novelas, Hollywood hará más *remakes* que de *Sangre y arena*” (Maqua, 1993: 65). Consequently, Pérez-Reverte accumulated the symbolic capital needed for his consecration within the Spanish literary system: “[e]l rodaje de ambas películas [...] no cabe duda de que sirve de apoyo para consolidar la carrera literaria, a la que quiero dedicar mi vida cuando abandone mi actual profesión” (in Valenzuela, 1992: 34).

From a transnational perspective, former Harvill editor MacLehose contextualises that these Spanish detective novels “were published in English before the Scandinavian wave of crime novels came into the English market” (2016, pers. comm.). Therefore, 1990s book marketing techniques were simpler and less ubiquitous, with presentation events and interviews or advertisements in the press being more common in the US literary system (Willen, MacLehose, 2016: pers. comm.).

Pérez-Reverte was introduced to the UK literary system through *The Guardian*'s interview covering the London premiere of Olea's *Maestro...* (Hens, 1993: 17). Besides discussing *EMDE* and *ECD*, it ran a full authorial profile –including narrative influences, journalistic career, and future projects–. Most significantly, Pérez-Reverte was portrayed as the embodiment of his characters' brilliance, a profound connoisseur of literature, life

and the world: “gentle manners and an inner elegance [...] honour and dignity are bred in Arturo’s bones [...] a bit of a Don Quixote himself. He has a wiry build and an obsession with reading. [...] The man behind the writer is more interesting than his chivalric characters” (Hens, 1993: 17). Such in-depth endorsement from a leading British newspaper before the UK’s release of *TFP* in 1994, make this the first Anglophone media contribution to Pérez-Reverte’s global authorial consecration.

The Spanish and the US promotion campaigns for *ECD/TCD* are similar in their print endorsements and advertising predicated on the Revertian narrative intellectualism. In one respect, two influential US entrepreneurs in the book dealing and Internet advertising industries endorsed *TFP* and *TCD* as ‘well-written thrillers set in very academic situations’ (Tang, 1999). In another respect, following Pérez-Reverte’s previous bestseller, *The New York Times* prominently featured two full-column vertical adverts (Busch, Seidenspinner, Unger, 2007: 159). While both enticed audiences with reminders of *TFP*’s previous success and presented *TCD* as an extraordinary intellectual noir blending publisher blurbs with notable reviews, their differences reveal complementary marketing approaches (Harcourt-Brace 1997b: 311 and 1997c: 24). The first ad’s double-column format indicates a design for maximum engagement. The simpler second ad’s one-column format and lowercase on white background design suggests its sale-boosting purpose, confirmed by the sticker on *TCD*’s cover image (Appendix 1: Figures 1.22. and 1.23.).

Regarding the long-delayed English publication of Pérez-Reverte’s first Spanish bestseller, Harcourt-Brace launched a \$100,000 publicity campaign and promotional tour with Pérez-Reverte (Anon., 1999b). Alongside, an innovative free release of *TFM*’s first chapter on *The New York Times* website (Anon., 1999c) with hype-building links between this excerpt and Satterthwait’s review (1999) targeted newspaper readers as *TFM* potential buyers. This resulted in *TFM*’s inclusion among the “New & Noteworthy Paperbacks”

(Veale, 2000). Nevertheless, the shift from the dynamic transnational past-and-present blend of *TFP* or *TDC* to *TFM*'s meditative Spanish historical politics, and its modest US sales reveal a failure to meet MacLehose's abovementioned Anglophone readership's expectations of continuity in a known author's subsequent books; a potentially preventable unpopular disconnect had publishing happened nearer the 1993 UK and US cinematic releases of Olea's *Maestro...* The following subsection will examine film adaptations of Pérez-Reverte's breakthrough novels and explore cinema's role in his transnational circulation and global authorial consecration.

2.3.3. Revertian fiction in film

The Introduction chapter discussed Nornes' and Murray's thoughts on the cross-promotional role of cinema as a key to access markets, expand audience reach and accrue symbolic capital worldwide (section 1.1) as well as Jakobson's, Cattrysse's, and Iacob's considerations that novel-to-film adaptations are another form of translation involving an intersemiotic transfer between mediums, whereby the original story meant to be read is transposed into a paratext meant to be viewed (sections 1.2 and 1.3). In this regard, Pérez-Reverte's transnationalisation was enabled by prompt translations of his breakthrough novels and equally timely film adaptations. Both translational processes developed at different paces for each of the three early Revertian works and include several postmodern globalisation traits that illustrate the intersection of global culture flows and commercial film production: English which –as the working language of the UK and US publishing and film industries at the centre of the literary and cinematographic polysystems–, facilitates distribution (Cañuelo Sarrión, in Díaz-Cintas and Anderman, 2009: 120); as well as multinational casting, foreign filmmakers or producers and international funding (Deveny, 2006: 275).

The first film adaptation of a Revertian novel was the eponymous *El maestro de esgrima* (Olea, 1992). It was made four years after the publication of *EMDE* in Spain and seven years before Jull Costa's *TFM* translation into English. Therefore, it follows Combination II in Cañuelo Sarrión's model: "film adaptation before literary translation" (in Díaz-Cintas and Anderman, 2009: 116, 122, 127). Conversely, both *LTDF*'s and *ECD*'s film adaptations were enabled by the novels' English translations. On the one hand, *Uncovered* (McBride, 1994) was made four years after the publication of *LTDF* in Spain, overlapping Jull Costa's translation into English. Since "both the intersemiotic and linguistic transfers processes occur more or less simultaneously", it falls within Combination IV in Reisenauer's model: "Film adaptation alongside a literary translation" (2022: 12). On the other, *The Ninth Gate* (Polanski, 1999) was made six years after the publication of *ECD* in Spain and three years after Soto's *TDC/TCD* translation into English. Therefore, it corresponds to Combination III in Cañuelo Sarrión's model: "film adaptation starting from a translation" (in Díaz-Cintas and Anderman, 2009: 116, 122, 128). These classification models of literary works in translation and film adaptation are based on Cattrysse's polysystem adaptation framework, and contextualise the implications for Pérez-Reverte's transnational market circulation and global authorial consecration of his early film adaptations: *Maestro...* (Olea, 1992) was made in the semi-peripheral "Spanish cinematographic system" (Cañuelo Sarrión, in Díaz-Cintas and Anderman, 2009: 122). Conversely, the other two films were created in central Anglophone cinematographic systems: *Uncovered* in the British one, and *Gate...* in Hollywood –which dominates the centre of the US film industry and holds a position of supremacy over global cinema (Reisenauer, 2022: 1).

The cultural homogenisation detected in Pérez-Reverte's English translation processes reveals the increased dual and conflicting purpose of film adaptations as cultural

items and products, both an expression of “national and global discourses” and an exhibition of elements designed to yield profits in the form of book copies and cinema tickets sold, respectively “within the framework of international capitalist production” (Deveny, quoting Appadurai, 2006: 276). In this sense, the four-to-five year-interval between *EMDE*, *LTDF* and *ECD*’s Spanish releases, and their film versions’ premieres illustrates the “tendency over the past three decades to film recent narratives, especially best sellers” (Deveny, 1999: 411). The intertwined chronology of the English translation and audiovisual adaptation of early Revertian novels’ reveals that both processes have been equally instrumental in Pérez-Reverte’s transnationalisation.

EMDE’s semiperipheral Spanish adaptation provided Pérez-Reverte’s first Anglophone transnational exposure with Olea’s *Maestro* participating in international cinema-related events such as opening the official section of the San Sebastian Film Festival’s 40th edition (Intxausti, 1992: 16), being nominated for a ‘Best Foreign Language Film’ Oscar at the 65th Academy Awards (Muñoz, 1992: 34), and its 1993 UK cinematic release (Hens, 1993: 17). This was commercially furthered by *LTDF*’s semicentral British one, with marketing materials such as movie posters (Appendix 1: Figure 1.25.) exploiting the draw surrounding its famous cast²³ during its summer shoot in Barcelona (Güell, 1993: 73) and its Cannes presentation (Cowan, 1994). Media attention was thus attracted months before *Uncovered*’s cinematic release and *TFP*’s official publication, which also fostered the translated novel’s favourable Anglophone market reception. Pérez-Reverte’s transnational circulation was then magnified by *ECD*’s centrally dominant Hollywood adaptation. This was not only enabled by the global status of *Gate*’s two main attractions, as illustrated by the abovementioned novel’s tie-in covers and cinema poster (Appendix 1:

²³ Kate Beckingsale, John Wood, Sinéad Cusack and Helen McCrory.

Figure 1.26.) and Durham's reflexion on the apt transnationality of this film's US director and French citizen Roman Polanski and Hollywood actor Johnny Depp (2001: 75).

Likewise, major film production companies in the late-nineties collaborated with "online companies [...] to further the development of rich media advertising" as "indicators of quality presentation" which generated "high-traffic volume to official websites" giving a blockbuster edge in an increasingly competitive advertising environment" (London, 2012: 201). Indeed, Artisan Pictures, in charge of *Gate*, is known as "the first company to understand the relationship between the web address and the multiplex seat" (Doan, 2000, cited in London, 2012: 140). The dedicated website and early tie-in mention (section 2.3.1. above, Appendix 1: Figure 1.14.) illustrates their understanding applied "to build unprecedented interest around unreleased movies" (Van Dyk, 2000; cited in London, 2012: 140).²⁴

The circulation and commercial success of these audiovisual adaptations, particularly *Uncovered* and *The Ninth Gate*, as "international co-productions with collaboration from well-known agents within the U.S. film system" brought into his literary universe audiences unfamiliar or little acquainted with his production and led to "increased book sales and the translation of more of Pérez-Reverte's works into English" (Reisenauer, 2022: 12–13), including additional Spanish, US and multinational adaptations for cinema, TV and streaming platforms.

2.4. Conclusion

This chapter set to explore the translational processes behind Pérez-Reverte's transnationalisation. This involved examining English translation approaches, paratextual

²⁴ Following its "skilful manipulation of the mainstream media" in collaboration with Design Reactor behind that same year's "perception that *The Blair Witch Project* succeeded only because of its online marketing" (London, 2012: 109).

and epitextual patterns as well as adaptation strategies regarding Revertian narrative pillars together with the gender inequality, sexual violence and homophobic bias problematics in *EMDE*, *LTDF* and *ECD* revealed in Chapter 1. The aim was to ascertain these processes' influence on Pérez-Reverte's early works' access to Anglophone literary market circulation and his becoming a globally consecrated Spanish author.

Likewise, this chapter contributes to increase the limited analysis of contemporary literary translation in feminist studies. Despite interviewed publishers' and translators' denials of a feminist agenda or political correctness influencing the English editions, translation analysis results show more equal and inclusive narrations and characterisations than Revertian originals without affecting plots or storylines. This stemmed from subtle minimisation in English of politically-incorrect, offensive, sexist and homophobic formulations, mostly conducted by Jull Costa. Such a sensitive and inclusive approach to gender and sexual representation in her English translation of *LTDF* into *TFP* enabled Pérez-Reverte's formal access to the Anglophone –notably the semicentral British and central US– literary systems, thus heralding his eventual consecration within the global literary polysystem.

The paratext in early Revertian novels followed opposite design patterns influenced by genre trends and perceptions on either side of the Atlantic. Thus, Spanish and British editions appear author- and novel-oriented, focused on storyline illustrations with popular classics aesthetics alongside peritext emphasising Pérez-Reverte's transnational projection and institutional recognition. But US editions appear audience- and market-driven, focused on photography stylised as detective noir and peritext highlighting his transnational commercial performance and US critical reception. Epitextually, critical reception and promotional publicity were initially timid in Spain and the UK, contrasting with their consistency and extensiveness in the US. Nonetheless, literary critics and media

advertising in the three literary systems accentuated Pérez-Reverte's worldly and erudite authorial image derived from his early bestselling novels' narrative foundations.

Finally, these novels' swift and increasingly transnational film adaptations provided crucial cross-promotion that facilitated critical reception, commercial publicity and audience engagement as well as contributing to Pérez-Reverte's cultural and symbolic capital accumulated globally over thirty years. Nevertheless, as products of the pole of large-scale production within Anglophone central cinematographic systems, *Uncovered* and *Gate*'s audiovisual medium is characterised by a different approach to audience appeal and gender politics than *TFP*'s and *TCD*'s textual one. Therefore, source-text issues such as sexism and homophobia that had been minimised in translation were exacerbated in cinematic adaptation.

Last but not least, the uncommon order in which the adaptations and translations of Pérez-Reverte's early novels occurred enabled the examination of these processes' bidirectional influence. Consequently, this first case study aptly illustrates this thesis' arguments: the significance of globalising narrative traits –world literature intertextuality, historico-political commentary– for global authorial consecration; the role of English literary translation –including paratranslation and transmedia adaptation– in transnational market circulation; the postglobalisation interrelatedness of the publishing, media and cultural industries enabling circulation and consecration processes; as well as the linguistic homogenisation and aesthetic assimilation in translation to political correctness perceptions and simpler popular trends for market insertion and consolidation in central literary systems.

Chapter 3: The making of the Spanish global gothic longseller

In this chapter, I will examine the key elements behind the bestselling phenomenon that Carlos Ruiz Zafón has become since releasing his adult fiction debut work *La sombra del viento* in 2001. I will start by presenting an overview of how his career evolved, followed by a literary review of the scholarship available on *El cementerio de los libros olvidados* tetralogy; that is, the series that stemmed from the continuation of the abovementioned story into three additional novels: *El juego del ángel* (2008), *El prisionero del cielo* (2011) and *El laberinto de los espíritus* (2016).

The discussion will engage with the existing critical studies by scrutinising Zafón's main literary influences, techniques, themes and style according to genre and characterisation, as well as time and place setting. I will argue that there are further global perspectives to consider in the Zafonian approach to settings, along with potentially challenging intersectional politics issues regarding genre and characterisation in the creation of the English-language editions from a transnational perspective. The aim of this chapter is to determine the appealing narrative features that, by reflecting Spanish, European, British and North American literature and culture, have led his saga to meet the criteria for access to transnational literary circulation.

Finally, this chapter seeks to direct attention to the role that translation played in this process, particularly its potential to subtly minimise certain authorial formulations that are counterintuitive to transnational success, thus contributing to Zafón's entrance into the global literary space and his consecration in it within what Bourdieu defined as the large-scale pole of literary production.

3.1. A long-awaited literary take-off

Unlike Arturo Pérez-Reverte, when Carlos Ruiz Zafón began his writing career in 1992 after switching from advertising, he lacked an established public profile. His first literary steps were taken in young-adult fiction. He won the first edition of the Edebé literature award in the young-adult category with his debut work, *El príncipe de la niebla* (1993). As a result, the novel was published by the award's creator –educational and fiction publisher Edebé– in Spanish, Catalan, Galician and Euskera (edebe.com, 2018 and 2011). He then moved to the USA and initially worked as a screenwriter while he continued writing and publishing books for teenage readers (Ruiz Zafón, 2012b). *El palacio de la medianoche* (1994) and *Las luces de septiembre* (1995), together with his first novel, comprise *La trilogía de la niebla* series. *Marina* (1999) is the fourth of his works released in this age category (carlosruizzafón.com).

Although the abovementioned novels were well-received and had a moderate success, “none of them were exactly what he aspired to create” (Roig-Franzia, 2016). Therefore, he decided to write for an older target audience and, consequently, to stop working with Edebé. This led him to create *La sombra del viento*, a novel where he pays tribute to literature and Barcelona, his hometown. Echoing the start of his writing career, his debut adult novel's publication came in 2001, after the late writer Terenci Moix – member of the jury of the Fernando Lara award in 2000– recommended it to be published regardless of being a finalist and not the winner (Ruiz Zafón, in Pita, 2006).

Despite this backing from an elite member of the trade, *LSDV* had a small and slow start in Spain. The initial print run in May was of only four thousand copies (Vila-Sanjuán, 2001:106). This was a modest size indicative of a cautious approach by Planeta towards a

novel that “no encajaba en ningún registro preestablecido” (PlanetadeLibros, 2016). In later years, however, the publishing house would gloss over the initial reticence, focusing on extolling *LSDV*'s uniqueness, as then editor Emili Rosales's account of *LSDV*'s early days shows: “[b]ajo la apariencia de un libro de género (¿de aventuras?, ¿de novela histórica de Barcelona?, ¿de aprendizaje?, ¿de terror?, ¿policíaco?, ¿gótico?, ¿romántico?) Ruiz Zafón había creado algo nuevo y singular, indefinible” (in Vila-Sanjuán, 2011:106). Indeed, the publishers' limited support is also noticed by López Bernasocchi and López de Abiada (2007: 242, quoting Murillo, 2005: 99–100) as well as Steenmeijer (2011: 39–40), and confirmed by literary agent Antonia Kerrigan: “[it] was not an immediate hit, [...] and this led to some tensions with his publisher, which wanted to reprint it quickly in paperback to help jump-start sales” (in Minder, 2020).

The appearance of two enthusiastic reviews in June and July changed the course of events and resulted in a combination of “prescripción periodística” and word-of-mouth recommendations among the readership that had been initiated by book sellers (Vila-Sanjuán, 2011: 103). This, in turn, led *LSDV* to enter national bestselling lists the following year (Steenmeijer, 2011: 40; Vila-Sanjuán, 2011: 107). In 2003 it had progressed to number one bestseller and by 2004 it had become a roaring sensation (Vila-Sanjuán, 2011: 107). When *LSDV* was starting to take off in Spain, Michi Strausfeld, the head of the Hispanic and Latin American programme of literary fiction publisher Suhrkamp, recognised its international potential and her decision to publish it would become instrumental in *LSDV*'s transnational circulation. Translated by Barcelona-resident literary translator Peter Schwaar (DW, 2020), it was published as *Der Schatten des Windes* in Insel, Suhrkamp's imprint for popular literature in the summer of 2003 (Krauthausen, 2003). Months later, the novel obtained a far-reaching televised endorsement by the then

German Foreign Affairs Minister, Joseph Martin ‘Joschka’ Fischer. On 7 October 2003, as a guest on the reading show *Lesen!* (faz.net), he confessed to host Elke Heidenreich that his bookseller had recommended the book and that he had not been able to put it down²⁵ (Krauthausen, 2003; Vila-Sanjuán, 2011: 96). The support of this trusted political figure and the popularity of the programme helped the novel get to the top of the German bestseller lists, and most importantly, directed international literary agents and publishers’ attention towards it during the Frankfurt International Book Fair between 8–13 October 2003 (Krauthausen, 2003; Vila-Sanjuán, 2003a). Therefore, the combination of Strausfeld’s vision, Schwaar’s translation and Fischer’s endorsement represented the first step in *LSDV*’s transnational circulation, since the novel’s reception at the *Buchmesse* enabled the negotiation of translation rights into multiple languages –among which, English, as the language of the two leading book markets in the world, was vital. Indeed, after a recommendation by a European publisher, New York-based editor and agent, Thomas Colchie, acquired the English-language publishing rights and sold them to two publishers known for their appreciation of Spanish culture and literature: Kirsty Dunseath –fiction publishing director at Orion Books’ imprint Weidenfeld & Nicolson in the UK, and Scott Moyers –publisher of Penguin Press in the US. In fact, Zafón’s choice to set his opera prima in adult fiction in his native Barcelona would play a role in *LSDV*’s translation into English and access to the UK and US book markets. Dunseath loved it so much that, convinced of the novel’s attractiveness to global audiences and that “the city of Barcelona[’s] great appeal for people from the UK”, had made three bids in a competitive auction among numerous publishers interested in it (Dunseath, in *Libros de España*, 2012). In turn, Moyers was planning a trip to Barcelona at the time and aspired “to publish the great Barcelona novel” (Roig-Franzia, 2016).

²⁵ His exact words were “Sie werden alles liegenlassen und die Nacht durchlesen” (Thiele, 2009).

This acquisition of publishing rights in the English-language book markets signalled the second crucial step in *LSDV*'s transnational circulation to becoming one of the most successful Spanish novels in the world, which enabled it to achieve longseller status:²⁶ “*La sombra del viento*, en sus diferentes ediciones, sigue teniendo, mes a mes, miles de nuevos lectores, tanto en España y América Latina como en otra cuarentena de países en los que se ha traducido y publicado” (Rosales, in Vila-Sanjuán, 2011: 107). To illustrate the significance of the circulation of Zafón and *LSDV*, Steenmeijer borrows the terminology from the theories of Even Zohar and Casanova (Introduction, section 1.2.). He explains that the transition from its start at the periphery of the Spanish literary system, to the conquest of its centre and then its move from the Spanish literary semiperiphery [within the global literary polysystem] to one of the centres of the World Republic of Letters is “un fenómeno espectacular que no tiene igual en la historia de la literatura española moderna” (2011: 46).

Finally established as a successful author, Zafón's *El juego del ángel* was released in 2008 as the second instalment in what would become a tetralogy named *El cementerio de los libros olvidados*. It had the largest print-run in Spanish history –i.e., one million copies– and became an immediate bestseller, which meant that an additional 400,000 copies had to be printed a fortnight later (Efe, 2008). The third novel in the saga, *El prisionero del cielo* saw the light in 2011 with the same print-run as the previous work (Geli, 2011), although sales did not match publishers' expectations (Lorenci, 2020). Together, these first three novels sold 25 million copies (Torres, 2016). The fourth novel with which the saga came to an end, *El laberinto de los espíritus*, was released in

²⁶ Observed as early as five years after the publication date (Doria, 2006) and a decade afterwards by Steenmeijer (2011: 40). The over one hundred Spanish hardback re-editions up until 2013 –with the 101st one having been used for this thesis– further substantiate these claims.

November 2016. With a slightly smaller print-run of 700,000 copies –due to the ongoing effects of the recession in the book industry–, it was the top one bestseller within the first week and was ranked in 3rd place among the top ten Spanish bestselling novels in Spain in 2017 (MECD, 2018: 72).

Zafón's consecration as a global longseller is confirmed by the translation of his works into forty languages and sales in more than fifty countries (Torres, 2016). Referred in international media as the most-widely read Spanish author in the world after Miguel de Cervantes (Roig-Franzia, 2016), he died at 55 in June 2020, with glowing obituaries released in major newspapers praising him as the Spanish referent “en el panorama del best-seller internacional de calidad” (Geli, 2020). *La ciudad de vapor* is his last work. Published posthumously in November 2020, it brings together the short narrative of Carlos Zafón, including four unpublished stories about “personajes y situaciones que surgen de la tetralogía del Cementerio de los Libros Olvidados” (Rosales, in Vila-Sanjuán, 2020). In addition, this book will collect stories already published in special and not-for-sale editions, or printed separately in various newspapers. Stories such as “La mujer de vapor”, “Gaudí en Manhattan”, “El Príncipe de Parnaso” –set in sixteenth-century Barcelona with Miguel de Cervantes as protagonist–, or “Rosa de fuego” and “Hombres de gris” (Ruiz Zafón, 2020) show that this anthology rests on the foundations that made Zafonian fiction global since the advent of *LSDV*: Gothic, Barcelona, a tribute to world literary classics and a subtle but poignant historical criticism.

3.2. The Zafonian literary phenomenon through the scholarly lens

Considering that Zafón could be referred to as a transnational bestselling author since only 2006, there is no shortage of academic studies on his production, most of them particularly focusing on *LSDV*, the novel that opens the *ECDLLO* series and with which he gained access to transnational market circulation. This section will analyse the existing

scholarship regarding Zafón's saga and the process of his transnationalisation and consecration. The research material examined revolves around genre amalgamation, gothic and historical memory, with some of them merging two or all three.

3.2.1. Historical criticism through global multigenre fiction

The novels of the series are narrated by two protagonists, Daniel Sempere and David Martín, who –at the beginning of *LSDV* and *EJDA*, respectively– are young boys. Thus, the first identifiable genre in the series is that of the so-called *Bildungsroman* or coming-of-age story, which revolves around the physical and psychological maturation of a male protagonist and originated in eighteenth-century Germany with *Wilhelm Meister's Apprenticeship* by Johann Wolfgang von Goethe (Jeffers, 2005: 5–6). The protagonists' background story in Zafón's adult saga is a clear paradigm of the development of a young, intelligent, guilt-ridden orphan or undervalued outsider: Daniel Sempere's mother died when he was four years old and he can barely remember her face –in *LSDV*, *EPDC* and *ELDLE*; while David Martín was abandoned by his mother when he was a baby and his often absent and violent father was killed when he was barely a teenager –in *EJDA*. The self-sufficient protagonists (Revilla, quoted in Ruiz Tosaus, 2009) must face, generally unaided, various tests or defeat a more powerful enemy –Fumero in *LSDV* and Corelli in *EJDA*– (Jeffers, 2005: 6–7). However, some changes can be perceived regarding the genre's origins, since Daniel and David do not need to fully leave their home environment and live in new surroundings; it suffices for them to leave their neighbourhood every day to investigate the mystery behind a beloved writer under the pretence of running errands –for Daniel– or going to work in a newspaper –for David–. It is in their daily displacement within the same hometown that they come in contact with other people. They evolve into mature, confident individuals amidst their community with the guidance of a mentor figure

(Swales, 1991: 56). For Daniel, it's his father, neighbours and friends, as well as Fermín in *LSDV*, *EPDC* and *ELDLE*; while for David it's his assistant Isabella, her parents and the Semperes, as well as Pedro in *EJDA*. As pointed out by Steen (2008), the result of Daniel's quest is not only the loss of innocence, but the redemption of his favourite author, Julián Carax, who sets off Daniel's journey when he appears in his life "en un momento crucial de su desarrollo personal". Additionally, Richmond Ellis reflects on the possibility of an Oedipus complex as a trigger to Daniel's discovery of Carax: Daniel's biological father "cannot restore to him his dead mother, and instead makes available to him a book that will function as both surrogate parent and child" (2006: 842). Therefore, Daniel finds help in his initiation journey to adulthood as well as a meaning in his life through books, and additional father and mentor figures –in Carax and in Fermín– who are also in need of his help. The result of all these paternal roles is a "patriarchal genealogy of both flesh and the word" (Richmond Ellis, 2006: 843).

The scholarship on Zafón notes that his novel of self-realization is intricately combined with the main literary genres in popular fiction: "*Bildungsroman* muy denso, construido como una novela gótica y un thriller policiaco, lleno de misterio" (Bertrand de Muñoz, 2001: 219). Steen (2008) associates each genre with a purpose: the gothic and noir provide an atmosphere of suspense; the romance brings about human content, while the *Bildungsroman* supplies the moral message of personal growth. However, these are combined in a way that they feed into each other: "todos los géneros literarios narrativos se van concatenando de modo casi natural [...] incorporando situaciones y tratamientos para así resultar en narraciones híbridas (Ruiz Tosa, 2009). Thus, this hybridity exposes the limits of Steen's view of genre purpose. For instance, the various amateur detective quests –Daniel finding about Carax in the first novel, David investigating who is committing the

crimes of which he is accused in the second novel, as well as Daniel's investigation into his mother's death and Fermín's past in the third novel— eventually become processes of identity and dignity restoration.

Romance is mainly represented in the couple of Julián/Penélope in *LSDV*, but also seen in Daniel/Beatriz and Fermín/Bernarda in the abovementioned novel and *EPDC*, as well as in the pairs of David/Cristina and Isabella/Daniel's father in *EJDA*. It works as a connective thread that binds the main story through hope, with all of the novels finishing with a happy ending where the lovers get together. That is the case of the actual weddings of Daniel and Bea, and Fermín and Bernarda in the first and third instalment in the series, respectively— or in the alternate reality to the state of insanity experienced by David in his reunion with a new Cristina at the end of the second instalment. Additionally, in *LSDV*, Steen (2008) and Richmond Ellis (2006: 845) point out the parallel connections that Daniel and Bea's relationship hold with that of Julián and Penélope's love: they happen decades apart, but they share “espacios y situaciones familiares semejantes” in that both girls come from well-to-do families, the boys have a working-class background, both girls are sisters to their lover's best friend, both of the girls' families do not approve of the liaison, and both couples secretly meet in the same mansion and conceive a child there. The difference is mainly that Julián and Penélope were doomed as a couple due to their being half-siblings: they were separated, and she died giving birth to a stillborn baby. In the absence of kinship, Daniel and Bea's union is eventually tolerated and they are allowed to marry and keep their son, named Julián in honour of the writer saved by Daniel. As such, the side of the mirror represented by Daniel and Bea is the opposite love approach to that of Julián and Penélope, “siendo el segundo el que reivindique al primero, en el sentido de que triunfe el amor” (Steen, 2008).

Zafón's genre amalgamation can be regarded as a factor in the success garnered by *LSDV*, since it "draws precisely" on the three genres preferred by readers –historical novels, intrigue and mystery, and adventure– as per the Federation of Spanish Editors' 2004 reading habits study (Barandiaran, quoted in Ramblado Minero, 2008: 72). However, Zafón's access to and consolidation within the worldwide literary field does not only lie in the use of genres common in popular fiction, but also in their transnational literary dimension. This is perceived from the introduction to the storyline through *Bildungsroman*, known for its enduring adaptability and global literary influence in prominent works by celebrated authors since the 1800s (Introduction, section 2). Indeed, like the other two case studies in this thesis, Zafón incorporated a constant resonance to popular and classic works and authors consecrated worldwide. In Richmond Ellis's words, *LSDV* "weaves together a plethora of fictional and historical narratives from the Hispanic and Western traditions" (2006: 847). The most notable universal literary influence of Spanish origin is Miguel de Cervantes's *Don Quixote*, found firstly in Zafón's "armoniosa síntesis de lo culto y lo popular" (Ruiz Tosaus, 2008); secondly, the Quixote-Sancho-like relationship between Daniel and his assistant Fermín due to their being "soñadores que deben afrontar la realidad" (Ruiz Tosaus, 2008); and finally, in the morale about "the relation between how we read and how we live" (Richmond Ellis, 2006: 848). Among other Spanish influences are fellow Barcelona-born noir novelists Manuel Vázquez Montalbán and Eduardo Mendoza. Echoes of their works are perceived in the "narrative techniques and their proximity to filmic narrative strategies" (Ramblado Minero, 2008: 71). Traits of Mendoza's writing style can be recognised in Zafón's plot and characterisation (Ramblado Minero, 2008: 81, 71), notably the use of sarcasm and humour in "los personajes de baja clase social", the sympathy for antiheroes, and the location in a Barcelona "embrujaada" (Ruiz Tosaus, 2008), seen from the double perspective of the opulent upper echelons of

society and “la miseria de los bajos fondos” (Ruiz Tosaus, 2009). As for Vázquez Montalbán, the parallels that can be drawn between his protagonist, private investigator Carvalho, and Zafonian co-protagonist Fermín are striking: both former spies who used to work far away from Barcelona, of leftist ideology, clever, gastronomy-enthusiast and fond of a charming prostitute (Vázquez Montalbán, 1979 [2008]). Regarding global Hispanic literary inspiration, the safe-haven purpose, seemingly never-ending size and labyrinthine design of Zafón’s secret book sanctuary baptised *El Cementerio de los Libros Olvidados* brings to mind Jorge Luis Borges’s *La biblioteca de Babel* and Umberto Eco’s *Il nome della rosa* literary libraries (d’Humières, 2007: 341). Likewise, Gabriel García Márquez’s influence is noticeable in the circular structure of *LSDV*, revolving around “father-son relationships” (Richmond Ellis, 2006: 850), which suggest the creation and maintenance of a “memory line between the main characters” (Ramblado Minero, 2008: 81). Thus, a parallel can be established between *Cien años de soledad*, in the first sentence of *LSDV*—as pointed out by Richmond Ellis (2006: 847), López Bernasocchi and López de Abiada, (2007: 248). The opening line in both novels depict the enduring memory of the particular time of the day when a father took his son to visit a place for the first time: in *LSDV* it is the protagonist Daniel, reminiscing about his father showing him the secret book library that unifies all four novels in the series.

“Muchos años después, frente al pelotón de fusilamiento, el coronel Aureliano Buendía había de recordar aquella tarde remota en que su padre lo llevó a conocer el hielo” (García Márquez, 1967: 69).

“Todavía recuerdo aquel amanecer en que mi padre me llevó por primera vez a visitar el Cementerio de los Libros Olvidados” (Ruiz Zafón, 2001[2013]: 7).

This father-son memory legacy parallel can also be drawn regarding the closing lines in *Cien años de soledad* and *LSDV*, whose epilogue narrates again how a father brings his son to the Cemetery of Forgotten Books. Daniel is now the boy's father. As they utter similar words to the dialogue between Daniel and his father's twenty-something years earlier, the abovementioned cyclical pattern is brought out:

“[...] la ciudad de los espejos (o los espejismos) sería arrasada por el viento y desterrada de la memoria [...] para siempre porque las estirpes condenadas a cien años de soledad no tenían una segunda oportunidad sobre la tierra” (García Márquez, 1967: 349).

“Al poco, figuras de vapor, padre e hijo se confunden entre el gentío de las Ramblas, sus pasos para siempre perdidos en la sombra del viento” (Ruiz Zafón, 2001[2013]: 577).

Among the English-language transnational popular literary influences, the use of the good-versus-evil fight as well as the complementary sleuth-sidekick relationship between Daniel and Fermín are reminiscent of the traditional crime fiction of Arthur Conan Doyle and Edgar Allan Poe (Ramblado Minero, 2008: 71). Zafón's implicit allusions and the explicit references²⁷ are so abundant that Richmond Ellis describes *LSDV* as floating “through a

²⁷ The explicit Spanish and international, popular and classic literary references in *LSDV* alone are: Alejandro Dumas (9), Lord Byron (18), Federico García Lorca (19), El Cid (20), Virgil's Aeneid (30), *Madame Bovary* (30) and its author Gustave Flaubert (32), Aesop's Fables (35), Dante Alighieri (35), Hemingway (39, 223), *Fuenteovejuna* and its author Lope de Vega (39), Victor Hugo (40, 502) and *Les Misérables* (40), Ortega y Gasset (49), George Bernard Shaw (54), Don Quixote (54), Jules Verne (80) and *The Mysterious Island* (120), Kafka (80), Simone de Beauvoir (89), Jovellanos (92), Moratín (92), *Curial e Güelfa* (92), Spinoza's *Tractatus Logico Politicus* (92), Juan Valera (92), Blasco Ibáñez (120), Galdós's *Episodios Nacionales* series (157), Madariaga (189), Dostoyevsky's *The Karamazov Brothers* (191), *Tess d'Ubervilles* and its author Thomas Hardy (217), *Heart of Darkness* and its author Joseph Conrad (248, 249), Alejandro Casona (268), Ramón Gómez de la Serna (292), *Candide* and its author Voltaire (355), Balzac (502), Zola (502), and Dickens (502).

sea of intertexts” (2006: 854) and criticises it for their overtness and overusage: “intertexts are explicit [...], as if [he] were anxious to flaunt the romantic conceits of originality [...]. But this cannibalization of other texts, [...] is not entirely innocent even if all writing is ultimately intertextual” (Richmond Ellis, 2006: 848). Indeed, this thesis posits that this intentional overintertextuality is one of the keys to his access to transnational literary circulation: Zafón endeavoured to produce a new kind of contemporary novel incorporating a renewed version of universal, epic and popular literature. As a result, *ECDLLO* acquired symbolic capital by being built on the foundations of the temporal capital²⁸ gradually garnered worldwide by the works and authors that he exhaustively draws from. Beyond the consolidation of this finding heretofore suggested by Zafonian scholars, this subsection posits that there is a gap in the academic research regarding potential complications of this overreliance on centuries-long celebrated literary genres, authors and works, as it creates tensions counterintuitive for a contemporary work of commercial fiction positioned to play in the transnational literary field. The role of translation in minimising these tensions will be explored in Chapter 4.

After discussing the role of *Bildungsroman* and that of global literary and popular fiction hyperintertextuality in *LSDV*, Zafón’s use of the Gothic genre is the next pillar to cover regarding the transnational dimension of the Zafonian narrative. Through the success of *LSDV*, the rest of the novels in the *ECDLLO* series and Zafón’s young-adult narrative have become unmistakably associated with Gothic. This genre was created in the late-eighteenth-century by Horace Walpole for his novel *The Castle of Otranto* and remains prevalent in the British and American literary traditions (Wester, 2014: 157). Although for

²⁸ That is, Bourdieu’s fifth type of capital, the generalised prestige and consecration acquired over time from institutions and fields beyond the specific ones to the work and author (1993, in Sapiro, 2015: 322–323; Introduction, section 1.1.).

a long time it was ‘dismissed as the dark and dissolute underside of Romantic writing or as the popular frippery of “horrid novels” and melodramatic theatre’ (Horner And Zlosnik, 2014: 56), Gothic is characterised by “mobility and [a] continued capacity for reinvention” (Warwick, 2007: 6). In the 1970s and 1980s, it gradually regained popularity with the works of Stephen King and Anne Rice (Bruhm, in Hogle, 2002: 259), and thanks to global consumer culture it reached mass expansion to every type of media in the 1990s and 2000s (Spooner, 2006: 23).

According to Baldick, a Gothic tale should “combine a fearful sense of inheritance in time with a claustrophobic sense of enclosure in space, these two dimensions reinforcing one another to produce an impression of sickening descent into disintegration” (1992: xix). Zafón mixes Anglophone Gothic tropes such as mysterious architecture, rainy and gloomy atmosphere, along with the return of tormented figures from the past, with “witticisms [...] and erotic allusions” (Aldana Reyes, 2017: 176), as well as grotesque and carnivalesque characterisation aesthetics commonly associated with Spanish *esperpento*.²⁹ This distinctive approach to Gothic where the local and the transnational blend is considered one of the cornerstones of Zafón’s narrative brand. The inclusion of his works in the reading list of various university courses on Gothic literature around the globe (Byron, 2014: 75) signals his acquisition of global cultural capital, as his “name has become synonymous with the Spanish Gothic as a mode” (Aldana Reyes, 2017: 27). The Gothic is manifested in Zafón’s inclusion of uncanny and fearsome tropes in the plot, characterisation –background stories, personality and physicality–, and also certain spaces in his geographical settings. To the plot category correspond the serendipitous finding by Daniel of the only surviving copy of *La sombra del viento* in the massive secret library, his

²⁹ Spanish canonical author Valle-Inclán developed this literary technique in his *Luces de Bohemia* (1920) play. It is a critique of the tragic and the absurd in Spain’s society and politics via a systematic aesthetic distortion of reality inspired in Goya’s paintings and Quevedo’s satires (Marín Calderón, 2016: 119).

fascination with the book and its author Julián Carax (Steen, 2008), as well as the “*Doppelgänger*-motif” (Byron, 2014: 77) represented in the resemblance between Daniel and Carax and the parallels between their romantic relationships. Within the characters’ background subcategory, there are secrets and lies, as well as incest, incarceration and live burial (Byron, 2014: 77) that affect the tragic story of Penélope and her lover Julián. On the one hand, because neither she nor he knew that they were half-siblings, when she got pregnant with his child, she was locked up in the attic, where she died giving birth to a stillborn baby. On the other, Penélope never stood Julián up at the station: she was forced to lie in her farewell message because Julián was the secret son of her father.

Regarding personality, the traditional theme of insanity in early British Gothic (Hurley, in Hogle, 2002: 191) is found in Carax’s self-loathing –which drives him to burn his own books in *LSDV*–, as well as in David’s mental instability caused by a brain tumour –which makes him the main suspect in numerous crimes in *EJDA*, and leads him to use his own blood as ink to write a book while imprisoned in Montjuic Castle in *EPDC*.

Other Zafonian character traits associated with this genre are: the presence of toys, automata and mechanical gadgets –which are created by Daniel’s friend Tomás in the first instalment and by the enigmatic Corelli in the second one–; and finally, the use of the good-versus-evil opposition in the relationship between protagonists and antagonists in the series –e.g., Daniel and Fumero; David and Corelli; Isabella and Valls– in which the latter characters are portrayed as “villanos satánicos” (Ruiz Tosaus, 2009).

As for characters’ physicality, according to Pârlog, Brînzeu and Pârlog, the “representation of bodies in fiction acquires important narratorial functions” that go well beyond building character identity, including non-verbal communication, dialogue contextualisation, atmospheric setting, and conveying “attitudes, beliefs, customs, or tastes

specific to a certain period” (2007: 53). In this sense, *ECDLLO* is rich in bodily descriptions matching Pârlog et al’s second type of literary body entitled “catastrophic, subverted, violated body” due to the focus on its viscerality, openness and individuality (2007: 6, 54). Following further divisions within the catastrophic body classification, several Zafonian characters are anatomically “altered” due to disease and injury or mutilation caused by accidents, war and torture (60). Along with some abovementioned Gothic tropes, physical deformity is also a trait found in Spanish *esperpento*. However, as Aldana Reyes observes, “th[is] term is predominantly used when referring to Valle-Inclán’s oeuvre, and [...] it has not replaced the ‘grotesque’ and the ‘carnavalesque’, readily recognised and used by Hispanic scholars, Gothic or otherwise, to refer to similar aesthetic concerns and critical purposes” (2017: 13).

Instances of these bodily alterations are: Fermín –whose pale skinny body is covered in burn scars from being tortured with a soldering iron under Fumero’s interrogations during the Spanish Civil War and early Dictatorship years– in *LSDV* and *EPDC*; ruined old Aldaya –who never completed his migration to Argentina because he was consumed by the last stages of an undisclosed fetid illness that compromised his mobility– in *LSDV*; and two background characters wearing a porcelain prosthetic hand –a little girl who died in the brothel fire in *EJDA*, and Fermín’s fellow inmate at Montjuic Castle in *EPDC*. This impaired anatomy reflects their ensuing hindered daily life, marred by “pain and frustration” as victims of the abovementioned circumstances (Pârlog et al, 2007: 61).

Other Zafonian characters’ physical appearance falls under the “grotesque” subtype due to various deformities that make them appear repulsive (60) because of their openness and indeterminate boundaries –carnavalesque– (6, 62-63), their distension by extreme food and drink intake –excessive– (6, 63), or their “degenerate, chaotic, and uncanny” yet

“attractive to readers” façade –gothic– (6, 65, 66). Examples of carnivalesque bodies are the elderly residents of the hospice of Santa Lucía, who burp and fart continuously while Daniel enquires about Penélope’s former nanny, as well as numerous other background characters who are caricaturesquely described as being extremely big- or hawk-nosed – Fermín and Isaac– or exceptionally big-bosomed –Encarna, Rociíto. Concerning excessive bodies, Clara’s old tutor Monsieur Roquefort is depicted as being a cheese-smelling, “pantagruélica persona” (Ruiz Zafón, 2011: 30), fond of pork sausages and affected by gout. However, the most representatively Gothic characters are the cripples and freaks who used to be employed at the Tenebrarium, as well as main character Julián Carax, who suffered “una transformación dolorosa” (Ruis Tosaus, 2009) into a disfigured, burnt-smelling, leather-faced monstrous creature without nose or eyelids who is re-baptised by himself as the devil character in his own books: Laín Coubert (Steen, 2008; Schouten, 2008: 202).

Regarding the application of the gothic genre to spatial setting, Zafón follows a two-fold approach, combining both traditional and unconventional gothic space. A typical instance of the former kind is the dantesque feel of haunted bourgeois residences (Schouten, 2008: 202–204) that “esconden secretos, tramas intrigantes o misterios sin resolver que el nuevo inquilino que llega a ellas deberá asumir” (Ruiz Tosaus, 2009). Such is the case of «El ángel de bruma» in the first book: a grand house equipped with a crypt and a garden with angel statues, commissioned at the turn of the century by a businessman who wanted it to emulate Manhattan’s neogothic mansions. This first owner, his wife and servant died within a few months of moving in, and when the Aldayas lived there, they reported episodes suggestive of a curse. Similarly, David after starting to work for Corelli moves into a tower house who belonged to the writer previously hired by his boss in the second book. David discovers later on that there is a secret room with signs of black magic

rituals and the ashes of a man inside it. Other damned spaces include the centuries-old semi-ruined Tenebrarium with its multiple and grotesque uses (Steen, 2008) from *LSDV*, the prison in Monjuïc Castle as a site of torture and death (Ruiz Tosaus, 2009) from *LSDV* and *EPDC*; as well as isolated and solitary locations like the cemeteries (Ruiz Tosaus, 2009) in Montjuïc and Pueblo Nuevo –visited by Daniel for the burials of his mother and father in the first and third instalments, respectively–, as well as the one in San Gervasio –visited by David in the second instalment to find clues on Corelli’s former associate, Marlasca.

The latter kind of Zafón’s gothic space, despite being unconventional due to its size and urban nature, is the most interesting with regard to its role in Zafón’s literary transnationalisation. Barcelona is the stage where the action of *ECDLLO* series –as well as his last young-adult novel *Marina*– unfold. Together with Gothic, this city is internationally recognised as one of the cornerstones of Zafonian writing, where these two are intricately interconnected, to the point that the Barcelona’s architecture becomes the urban embodiment of this literary genre. This is inspired in the ubiquity of dragon³⁰ motifs scattered throughout the city –such as the scaled roof of Casa Batlló, among 400 others (Gaudí & Barcelona Club Association, n.d.)–. This brings us to two other nowadays fundamental aspects for the popularity of the Catalan capital on which Barcelona’s recreation relies on –i.e., Neogothic³¹ and Modernist architectures. Examples of this are Jacinta’s dreams of the Sagrada Familia as a melted chocolate-textured cathedral in *LSDV* and Corelli’s house on Park Güell in *EJDA* –both tributes to Gaudí’s modernism (Vila-

³⁰ The mythical animal is tied to the legend of Barcelona’s patron saint *San Jordi*. Ruiz Zafón, fascinated with the creature, had a large collection of dragon sculptures (carlosruizzafón.com).

³¹ The now famous Barrio Gótico, previously referred to as “barrio de la Catedral”, was actually largely built and named as such in the twentieth-century (Cócola Gat: 2011), between 1911 and 1965 (Vila-Sanjuán, in Doria, 2008:12–13) in what could be termed a neogothic and post-neogothic redevelopment plan.

Sanjuán, in Doria, 2008: 14-15); and the neogothic Jesuit school that the author attended – which was designed by Gaudí’s mentor Martorell and served as model for the school attended by Jorge Aldaya, Julián Carax, Miquel Moliner and Javier Fumero in *LSDV* (Doria, 2008b: 15).

The Zafonian Barcelona is a multifaceted entity. The author “didn’t want to use Barcelona as a backdrop, [...] [he] wanted it to be a character in the book.” (Ruiz Zafón, in Roig-Franzia, 2016). Its narrow, twisting, dark streets contrast with the exposing openness of avenues and boulevards, its peculiar establishments and imposing buildings as well as its indirect light, lingering shadows and ominous skies. With this combination of opposites, the city is intentionally portrayed as an ever-present beguiling hybrid entity: “[...] aquella ciudad era mujer, vanidosa y cruel [...]” (Ruiz Zafón, 2001[2013]: 312). Most importantly, although its colours –e.g., grey, blue, and black– and textures –ashy, dusty, smoky, misty and wet–, are evocative of nineteenth-century metropolises in Victorian Gothic novels and popular tales of detection, it also reflects Barcelona’s recent history. In fact, the portrayal of the “destructive power of the past” which haunts the characters in *LSDV*, *EJDA* and *EPDC*, is, as Aldana Reyes clarifies, “[m]ore Gothic than references, designs and character types” (2017: 175). This imbuing of gothic motifs with historical dimension is an additional instance of Zafonian genre amalgamation, and leads *ECDLLO* to be considered a series of historical novels, thus making the historical genre another cornerstone of Zafón’s narrative.

According to Ryan, Zafón’s Barcelona is a polyvalent, heterogeneous space (2014: 156): public and private places are used to disseminate Franco’s homogenising ideology –

e.g., cinemas, churches, citizens' radios–, and exert repression –e.g., Via Layetana's police station, Montjuïc Castle prison. However, there are also public and private places where disruptive discourse, alternative to the State's *oficiales* is expressed and action taken – e.g., cemetery of forgotten books, bookshop, Ateneo, Els Quatre Gats café–, as well as dissidents' homes like Nuria's or Sempere's flats. Even the government infrastructure is used to counter its imposed official narrative –e.g., church, buses, taxis and cinema– by Fermín, Daniel, Nuria, Miguel, and Carax, amongst others.

The Zafonian Barcelona can then be read as both a utopian –fascinating, enigmatic, inviting, sheltering– and a dystopian space –“oppressed, poverty-ravaged, and culturally-stifled” (Brenneis, 2008: 61) in the aftermath of the Spanish civil war and during the early Francoist dictatorship. The margins of its postbellum misery are subversively negotiated by Fermín and Daniel to create their parallel safe haven while on their detectivesque pursuits. The major symbol of this idealistic Barcelona is the secret cemetery of forgotten books, which is shelter to books from closed libraries and bookshops. In line with Meddick (2010: 252-253) and Ryan (2014: 145, 149-150) this place is a reference to two Francoist taboos: a literal one to the reading of forbidden texts and a metaphoric one to the Republican memory. Both are officially silenced but their annihilation is precluded thanks to their being clandestinely kept by the few cultivated –and, supposedly, Republican dissident– visitors to this sanctuary.

Zafón's recreated urban capital comprises then another layer: that of “resistant space in which Republican subjectivity is preserved” (Ryan, 2014: 140). Thus, *ECDLLO* is

filled with a criticism to this recent period in Spanish history as pointed out by literary agent Kerrigan (2004):

The 1940s Barcelona of Carlos Ruiz Zafón's new novel is by no means the trendy tourist destination of today; rather, [...] it is a place in material and metaphorical ruins. Survivors of civil war, its people hang on grimly, with no apparent expectation of better times. [...]. Yet such people will snatch at scraps - and, as Zafón shows, find real sustenance in a city streetscape whose every corner tells a story. Many of its secrets may be sinister, but we have a sense too of a realm of mystery the regime can't reach, a place in which a taxi ride can become a romantic quest.

Beyond the aesthetic appeal and the cultural progress enabled by the transgression of its imaginaries, the Gothic genre has been traditionally used as a "consistent resource for the disguised expression of challenges and anxieties facing a given culture at a given moment" (Wester, 2014: 157). Consequently, its representations "are influenced by the cultures that produce them: evil is located in the past or the future" Yet, Gothic styles "inevitably remain effects of the representational techniques" (Botting, in Hogle, 2002: 280). Based on this, Fiona Schouten argues that the fearsome and uncanny tropes create not so much the terrifying effect, but a discordance, a connection to a "shared, traumatised past" (2010: 208). Consequently, the Gothic-inspired representation not only enables an appealing and thrilling portrayal of the past, but in so doing, it simultaneously enables the past to be critically judged "from a safe distance" (Schouten, 2010: 275). In the "nuanced" Zafonian gothic (Doria, 2008: 12) the fictional universe he creates within Barcelona, the Gothic

traits of its urban space are allowed “to seem normal” as they “acquire an atmospheric importance that permits a complicated double reading” (Schouten, 2010: 210).

This type of reading is particularly important when considering Zafón’s choice of time setting and the socio-political context surrounding the writing and publication of the first and remaining novels in *ECDLLO*. On the one hand, the tetralogy is set in the past – i.e., mostly the Spanish Civil War and Franco’s dictatorship in *LSDV*, *EPDC* and *ELDLE*, with part of Primo de Rivera’s dictatorship and the Second Republic in the 1920s and 1930s in *EJDA*. On the other, *LSDV* was released at the turn of the twenty-first-century, which coincides with the “proceso de recuperación de la memoria histórica”, which had begun in the mid-1990s in Spain (Giráldez, 2014: 11). Consequently, Gothic can “explicitly serve to engage with repressed national memory, in this case that of the Civil War” (Aldana Reyes, 2017: 28) for readers of this novel and the rest of the *ECDLLO* series, together with the constant references to the preservation of memory “within the imaginary world of fantasy” (Gagliardi-Trotman, 2007: 269). In this sense, the gloomy and sinister way of describing Barcelona (Schouten, 2010: 202) within a “highly suspenseful narrative” (Gagliardi Trotman, 2007: 275), can be interpreted as metaphor for the repressed and censored police state³² (Byron, 78–79) imposed by Franco’s Dictatorship in the aftermath of the Spanish Civil War. Likewise, the author’s choice of catastrophic anatomy for the characters “might also reflect the features of an entire community or nation” (Pârlog et al, 2007: 61); such features being persecution and silencing of those suspected of behaviours associated with Republican dissidence in the case of *ECDLLO*. Indeed, Gagliardi-Trotman states that the “socially transgressive nature of both [Gothic and Roman

³² Not least because police uniforms were grey, which explains the endurance in Spaniards’ collective memory of the “los grises” moniker with which the population colloquially referred to the *Policía Armada*.

Noir] discourses operating in *LSDV* together contributes to a critical examination of the torture and terror of the Franco regime” (2007: 269). Furthermore, Zafón’s treatment of time and space, which was previously explained in terms of their global literature influences, can be equally read as a means of recovering historical memory through one of the most Gothic defining instances of his writing (Byron, 2014: 78). On the one hand, the Cemetery of Forgotten Books, apart from its description as an ancient, labyrinthine, dark place whose keyword is associated with death, enables the books from the past to survive, hidden, into the present and future: “the past is not dead and buried, but somehow still alive and influencing” the life of each new member who selects one to cherish on their first visit (Byron, 2014: 80). On the other, the cyclical structure found in common between the beginning and ending of *LSDV* and that of García Márquez’s Hispanic world literature work *Cien años de soledad*, is also associated with the Gothic trope of revivification: a “commencement and re-commencement of writing” about “a moment that is both a recollection and a re-enaction” (Byron, 2014: 82) for the protagonist Daniel –the father’s child at the beginning becoming the child’s father at the end. Therefore, Zafón’s handling of time and space reflects the idea of immortality through a secret ritual of preservation and transmission to younger trusted neophytes. Furthermore, the first novel that Daniel reads by Carax –which prompts the investigation into the elusive author’s past and bibliographical production– happens in the summer of 1945, therefore coinciding with the end of WWII instead of the end of the Spanish Civil War. As indicated by Meddick, this six-year difference in “Ruiz Zafón’s representation of memory [...] obliquely references – reminds us of – the historical link between the conflicts (and thus [...], between Francoism, fascism and Nazism)” (2010: 251-252).

Because of the intricate way in which the genres discussed above blend into each other, the existing scholarship reveals differing interpretations of Zafón's portrayal of Spain's past politics. On the one hand, the past evoked is that of the former industrial Barcelona: "se había transformado en una ciudad hostil y tenebrosa, de palacios cerrados y fábricas que soplaban aliento de niebla que envenenaba la piel de carbón y azufre [...]" (Ruiz Zafón, 2001[2013]: 312). On the other, the previously-discussed colours and textures shape it as the arena of Franco's repression in most of the tetralogy, which has motivated different interpretations about the extent of the author's underlying historical representation and political criticism of this period. Some deem that the Zafonian eerie and surrealistic motifs belie "la ambición de presentación de la clandestinidad y la represión del franquismo que aparentemente la novela pretende", turning it instead into "un motivo para recordar la ciudad de Barcelona a partir de lo mórbido más que de lo trágico y dramático" (Navajas, 2008: 121). The critical and ethical dimension of *LSDV* beyond its apparent banality and entertaining purpose has also been recognised; although many agree that it is nevertheless too subtle due to its "desdramatización de una historia trágica para convertirla en objeto de entretenimiento" and thus it incurs in a "concepción pseudocrítica de la historia" (Navajas, 2008: 121). A common trait in Spanish commercial fiction since 1980s and 1990s (Lenquette, in López de Abiada, Neuschäfer and López Bernasocchi, 2001: 110–111), it has also been observed in *LSDV* and judged more flexibly by several other academics. For instance, Ramblado Minero defines the novel as an "interesting" exercise of Spanish historical and political memory where a criticism of the repeated silencing of history within the Francoist rule is evident. However, she still identifies a problematic "subtle" and "tangential" angle in the presentation of said historical criticism due to the focus on Barcelona, characters, and the ending's encouragement of "remembrance but not guilt or victimization" (2008: 70, 80, 81). This view is further

elaborated by Steen (2008), who condemns that *LSDV* does not use Spanish Francoism “para aclarar o apuntar a soluciones del momento histórico” (2008) and it features a predominance of a forgive-and-forget attitude reflected in the handling of brutality and aggression –e.g., by the police or against political dissidence and homosexuality– as personal matters. The alleged subtlety and de-ideologisation –particularly the veiled promotion of an “igualación moral” of both sides in the conflict– are the main points in the criticism of using the Spanish Civil War not for its historical interest but merely as a decorative stage to present a story focused on the protagonist and their personal path towards self-discovery (Acín, 1996: 122; Becerra Mayor, in Corroto, 2015; Corredera González, 2012: 19). Becerra posits that the use of a depoliticised Spanish Civil War as a literary trend of commercial value is a manifestation of postmodern ideology, which betrays the “loable intención de reivindicar la memoria histórica” by giving readers the means to escape dreaded daily routines with nostalgic contemplation of past heroes living dangerous and exciting adventures and fighting for their ideals (Becerra Mayor, 2015: 35-36). Thanks to their socially-applauded association with the historical memory movement, the commercially profitable formula of de-ideologised historical novels set in this period contributes to the “reproducción y legitimación ideológica” of the Spanish Transition into democracy (Becerra Mayor, 2015: 425-425). Indeed, almost a decade before Becerra’s study was published, Richmond Ellis reflected on how *LSDV* “reveals how the aesthetics of post-Francoist Spain and the new globalized Europe function to diffuse political and social tensions” (Richmond Ellis, 2006: 840).

Nevertheless, a recurrent theme of recovery and preservation of memory in general, and the Republican losing side in particular is embedded in *LSDV*. This is best perceived in the banishment into oblivion of Carax following his disappearance, as well as the reports

of his death and mass grave burial around the time of the civil war. Such actual and rumoured events can be interpreted as “a metonym for the silenced memory of the civil war in post-war Barcelona” (Meddick, 2010: 247, 251). In reality, Carax was alive, back in Barcelona, but had gone into hiding: a clandestine situation that can be equally linked to the Republican side in the Spanish Civil War and its persecution during Franco’s dictatorship, as it mirrors the *maquis* resistance, with the difference that –instead of acting alone and choosing urban areas– the latter was a guerrilla movement whose members hid in the mountains. Moreover, after the war, Carax “is perceived as a monster and ultimately an embodiment of evil” not only for his physical appearance resembling the devil character in his own novels after he burnt the industrial depot holding his remaining books, but also for his ignorance of the incestuous relationship with Penélope, as well as his allegedly having killed his friend Jorge. All these considerations point, according to Richmond Ellis, to Carax representing the “Spanish Republican past, severed from the national project of the present yet not entirely vanquished” (2006: 846).

A second example of the revindication of Republican memory can be observed in the confrontations held by Fumero with Carax, Nuria, Fermín and Daniel. An archetypic representation of the evil antagonist (Richmond Ellis, 2006: 845), he attended the same private school as Carax, Miquel and Jorge. There, he was marginalised for being the janitor’s son as well as for his introversion and fascination with insects. He leads a life guided by hatred rooted in the past and revenge-seeking without allegiances to anyone but to himself. As such, he started a career as a mercenary gunman for the anarchists, then turning into a spy for the communists and fascists, and later joining the Francoist police force where he becomes a lieutenant “in charge of imposing state order” (Ramblado Minero, 2008: 75) through terror and humiliation: stalking, harassing, torturing, and even

urinating on his victims. The unrequited love for Penélope is the seed for Fumero's decades-long grudge against her boyfriend Carax, as reflected in his repeated attempts to exact revenge on him. This he tried firstly, by trying to kill him when they were teenagers. Years later, he orchestrated the death of Jorge –Carax's friend and Penélope's brother– by manipulating him into going to Paris armed with a tricked pistol to find Carax and challenge him to a duel, thereby forcing Carax to return to Barcelona. However, before finally killing him, Fumero has Carax's two remaining support pillars murdered: best friend and benefactor Miquel, as well as secretary and lover Nuria. Although Richmond Ellis accuses Zafón of “transmuting the violence of the war into a personal vendetta rooted in psychological trauma” and using a working-class character as the antagonist, amounting to a depoliticisation of history (2006: 846), as Bertrand de Muñoz maintains, Fumero's vicious hatred towards Carax is an allusion to the “lucha fratricida” (2011: 221) –a fight based on not only on political allegiance, but also often justified on personal motives such as dislike, envy or resentment– that characterised the Spanish Civil War (Kalyvas, 2006 :373, 378).

A third example of the revindication of memory is Fermín, Daniel's sidekick, mentor and friend. He was a spy for the Catalan regional government during the Second Republic and the Spanish civil war. However, shortly after the fall of Barcelona he was captured and tortured by Fumero and his agents, and forced into mendicity due to the repossession of his house and belongings by the Francoist government. His living conditions and record as a supporter of the Republican government led him to be a constant target of Fumero in the form of random arrests, false accusations of various felonies and crimes,³³ and being subjected to beatings and stints in prison. These traumatic

³³ According to Ramblado Minero, “the criminalization of the dissident was a main feature of the Francoist state's repressive politics” (2008: 79).

events leave not only physical, but also, and more importantly, emotional marks, as described in the PTSD episode he suffers shortly after meeting Daniel. This profile sets him as “the epitome of political dissidence” repressed during the early years of Franco’s dictatorship (Ramblado Minero, 2008: 71) and, according to López de Abiada and López Bernasocchi, as a representative of “la memoria de los vencidos que fueron y siguen siendo víctimas de un pasado que los ha condenado al fracaso y a la marginación social” (2007: 249). However, his being rescued and befriended by Daniel frustrates the government’s erasure and moral mortification plan for Fermín as he soon “becomes a visible and useful character” (Ramblado Minero, 2008: 74). In addition, Fumero’s actions against protagonist Daniel, and secondary characters Nuria and Miquel can be equated with the imposition of silence by the dictatorship’s organs of power insofar as he continuously tries to thwart Daniel’s progress in finding and put together the pieces of Carax’s enigmatic, fading existence and works. Fumero achieves that by stalking and coercing Nuria into lying about the past, by intimidating Daniel through threats as well as by beating Fermín. As for Miquel, Fumero’s chosen course of action is censorship, which he exerts by threatening the newspapers for which Miquel writes. The police inspector is, as López de Abiada and López Bernasocchi claim, “el paradigma de la desmemoria” (2007: 253) in that his interest is to keep historical memory from being recalled, as he lets Fermín and Daniel know: “Mira, a mí lo que más me jode en el mundo es la gente que hurga en la mierda y en el pasado [...]. Las cosas pasadas hay que dejarlas estar, ¿me entiendes?” (Ruiz Zafón, 2001[2013]: 338–339). However, his approach to silencing the past is selective, thereby sparing from oblivion the events that feed his hatred towards Carax and enable him to hunt the writer down (López de Abiada and López Bernasocchi, 2007: 255). Despite the numerous victims of Fumero’s repressive tactics, Fermín remains the most salient one, and together they represent a key “antagonistic yet complementary” pair whose “roles are

inverted” in terms of the endurance of their memory: Fumero dies and no one remembers him –a plaque with his name ends up being covered by a vending machine in the basement of the central police station– whilst Fermín, thanks to taking the baton from Nuria’s father as the new keeper of the Cemetery of Forgotten Books, “becomes the guardian of memory” through the printed word of books (Ramblado Minero, 2008: 79, 80).

As opposed to Fumero’s negative stance on memory, Daniel has a positive stance on memory that is enabled through literature, which Carax also adopts in the end. This is exemplified in Daniel’s gifting Carax the Victor Hugo’s fountain pen thanks to which he will write again. This act symbolises turning “the silenced past into speech” (Meddick, 20110: 257) while also initiating a second act in Carax’s existence as a result of the “procedimiento terapéutico, de exorcización del pasado y del dolor” of reading and writing (López Bernasocchi and López de Abiada, 2007: 260). Reading and writing also represent for Daniel a helping process of identity formation informed by memory reconstruction. This double function is exerted by the fitting blend of *Bildungsroman* and historical fiction: providing the means to cope with childhood bereavement and the fading memory of his late mother and his own past in the form of a distraction which will, in turn, offer a sense of purpose –to save a forgotten book and its fugitive writer– as well as personal growth and realisation –to start reconstructing his personal history with the help of another parent/mentor, thus profoundly influencing his emergence as a young adult– (Richmond Ellis, 2006: 839, 841-843, 852, 854).

As Ramblado Minero argues, the fictional collective historical and political memory exercise resulting from the “revelation about the political past of secondary characters” is triggered by Daniel’s personal enquiry into one individual’s past –Julián

Carax– (2008: 71), while the conflict between Daniel, his entourage and Fumero could stand for “the struggle between memory and oblivion, between justice and conformism, and especially between dissidence and authoritarianism” (73). This dilemma is reflected in the consideration of the Spanish Civil War and its aftermath as “something unnameable, too terrible to remember, and too horrific to relate to new generations” (74) by secondary characters associated with the Republican side –e.g., Daniel’s father, Nuria or Clara’s mother–. As a result of this conflicted attitude, Daniel’s “memory of it has been shaped by that of his parents” (Meddick, 2010: 251) due to the promise made to his late mother not to tell him or let him remember anything about the conflict. This is the reason adduced by his father whenever Daniel brings up the topic and notices his reluctance to comment. Furthermore, Daniel insightfully ponders on this silence surrounding the war: “[u]na de las trampas de la infancia es que no hace falta comprender algo para sentirlo” (Ruiz Zafón, 2001[2013]: 45), which indicates that “the suppressed memory of the past reflects it as a traumatic experience which though designated unmentionable, has been generationally passed on” (Meddick, 2010: 251). Indeed, this narrative set in Francoist Spain dealing with the recovery of memory by a protagonist born after the civil war “reflects the inter-generational silence” (Meddick, 2010: 246) about the traumatic events of the conflict and its use as a political repression tool to guarantee respect for the official account sanctioned by the government. Additionally, the protagonist’s “resistance to various forms of silence” (Brenneis, 2008: 63) in his search for the truth enables a connection to be established with the “ongoing retrieval of memory in present-day Spain” (Meddick, 2010: 246) as a result of descendants of Republican victims calling into question the “historical omissions” (Brenneis, 2008: 63) made in the so-called *Pacto de Silencio* that laid the foundation of the transition to a democratic Spain from its dictatorial past (Ryan, 2014: 139).

Despite defining Zafón's approach to historical memory as indirect, Ramblado Minero concedes that "the novel is not completely depoliticized" (2008: 73). Richmond Ellis coincides with her, in that he defines *LSDV* as an anti-Francoist memory text as a result of its abundant "negative depiction of Francoism and [...] general attitude of inclusiveness" (2006: 839, 847) but, at the same time, deems it "neutralizes the still potent politics of the past" (847). Meddick counterargues that the Zafonian theme of encouraging literature is not devoid of political motives in that it "also openly advocates, the future telling of memory, precisely in the coming generations" (2010: 257), with Ryan describing it as a "powerful tool of anamnesis" resulting from a blend of familial, national, and international influences (2014: 139, 141).

Careful reading shows that what can be initially thought of as a neutral angle, is indeed not so much so. On the one hand, the most evident example is Fermín's story in *LSDV* and *EPDC*, as shaped by the systematic persecution and torture by inspector Fumero, which encourages the reader to search for direct political allusions to Franco's dictatorship, as well as the lengthy accounts by other secondary characters' –e.g., Nuria– of their experiences as the defeated in the bleak and depressing dictatorship (Schouten, 2010: 205). The pervasiveness of Fumero's persecution as well as the intensity of his torture –together with the sombre tone that these acts are conveyed in Fermín's and Nuria's stories– precludes the consideration of the historical setting "only as circumstantial" (Ramblado Minero, 2008: 71). On the other, most examples are "subtle" (Ramblado Minero, 2008: 80) in the sense that criticism to Francoism is creatively woven throughout the novel in an entertaining manner (Brenneis, 2008: 68; Ryan, 2014: 140). This limits "el efecto de pesimismo y de negatividad que pudieran ejercer, ya sea por la brevedad de la descripción o por la irrupción de una ocurrencia humorística o desenfadada de alguno de

los personajes” (Calle Rosingana, 2012: 519–520). My argument that *LSDV* is not so depoliticised as it appears is further supported by observing the consistent presence of occurrences camouflaged within multiple subplots as well as the detailed narrative densely populated by characters mostly associated with the vanquished Republican side. Said occurrences are hidden in plain sight, reflecting the quiet existence and clandestine resistance led by those associated with the losing side. These take the form of narrations by Daniel or conversations with Fermín with a comic or sarcastic tone, glimpses of daily situations under the dictatorial regime –e.g., listening to guidelines on religion and modesty on the radio, watching political propaganda at the cinema, reading newspapers with censored or heavily edited articles– or background characters’ passing comments – e.g., leftists bus and taxi drivers complaining about the present regime and alluding to the previous one of the Second Republic–. In Brenneis words: “[t]hese anti-Francoist characters, fearing reprisals, only express their political views obliquely, instead quietly awaiting the collapse of the Regime” (2008: 66).

Coming back to some of the scholars’ condemnation of Zafón’s historical neutrality, Ryan considers that the representation of the “spirited defiance of the Republicans in the face of an implacable repression leaves little doubt as to the commitment of Ruiz Zafón to the re-inscription of Republican memory into the Spanish public terrain” (Ryan: 2014). In fact, Ramblado Minero describes Zafón’s covert placement of a historically critical narrative as “so well integrated” (2008: 73). Thus, I would argue that this Zafonian technique is actually subliminal, rather than merely subtle. This is because, as discussed above and although it may seem contradictory, the overwhelming Zafonian Gothic enables –like its traditional nineteenth-century genre form– this underlying message to be smoothly conveyed by *ECDLLO*. Indeed, most readers are not consciously aware of the “superficial knowledge –but a knowledge none the less– of

the political and social climate in post-war Spain” assimilated (Brenneis, 2008: 67), only perceptive readers “must stop and reflect” (Ramblado Minero, 2008: 73) on the “historical undercurrent that flavours a tale of romance and mystery set against the twisting streets of Barcelona’s Gothic Quarter” (Brenneis: 2008: 61). Most importantly, Zafón’s apparent historical neutrality and subtle political criticism “serves as a point of entry for [his] diverse readership” (Brenneis, 2008: 67). In this sense, the impression that he “takes a greater interest in crafting a compelling narrative than in dismantling barriers to historical memory” plays an essential role in his transnationalisation within the pole of large-scale production given that “ultimately, he achieves both goals” (Brenneis: 62). What Richmond Ellis criticises as a neutralisation of “the still potent politics of the past” (2006: 847) contributed, according to Navajas, to *LSDV*’s massive success in Spain (2008: 121) and “led post-Franco Spanish fiction to new heights of popularity” internationally (Brenneis, 2008: 61). As shown above, the reason for this perception is the use as a vehicle for historico-political criticism of the Gothic genre, in general, and the Zafonian Barcelona Gothic in particular. This is because, contrary to the popular and powerful aesthetic effects of its Gothic imaginaries, *ECDLLO* is actually, “less interested in the supernatural and more concerned with the inherent capacity for cruelty of human beings” (Aldana Reyes, 2017: 177) and his obsession with the destructive power of the past is “a concerted desire to explore the themes of ‘loss’ and ‘memory’” (Aldana Reyes, 2017: 175–176).

3.3. Barcelona: from global post-Olympic inspiration to Zafonian translocal legacy

Vila-Sanjuán (In Doria, 2008: 8, 10) ponders on the role played by the capital of the Catalan region in the Zafonmania that originated with the publication of *LSDV* and the following novels in *ECDLLO*, taking into account Barcelona’s current “reputation as a

leading European city” (Doel and Hubbard, 2002: 361) and its “significant role in global networks” (Doel and Hubbard, 2002: 357). The city’s current status was achieved through its selection “to host the Olympic Games” (Balibrea, 2003: 213), as the worldwide sports event entailed Barcelona’s “coming of age as a world city” (Resina, 2008: 215) enabled by comprehensive urban transformation:

“se abrió al mar, remodeló barrios enteros, construyó nuevas infraestructuras y encargó obras emblemáticas a los arquitectos más notables del momento; convirtiéndose, junto a la recuperación de la obra de Gaudí y otros edificios modernistas, en una especie de museo al aire libre de la arquitectura contemporánea” (Jiménez y Prats 2006:166).

Similarly to Even-Zohar’s Polysystem Theory of literature, a world city is “an effect not of its intra-urban attributes, but of its relative location within a changing world system” (Doel and Hubbard, 2002: 354). Indeed, given the abovementioned makeover and the periodical hosting of transnational events (Resina, 2008: 200), Barcelona can be considered a global metropolis. This is because it fits various criteria, such as the organisation of “mega events” (Doel and Hubbard, 2002: 360), and being a formerly industrial city that local government figures campaigned to be “sanitized, commodified and distorted in accordance with the perceived demands of the global marketplace” (Doel and Hubbard, 2002: 360). This gentrification by “global architects” (Resina, 2008: 224) resulted in its new post-industrial identity as “a stylish and exciting metropolis” (Balibrea, 2003: 205), which can be both seen as a “modernist utopia” and a “tourist centre” (Doel and Hubbard, 2002: 351), as well as a seat for multinational companies and relocation destination for expatriates (Doel and Hubbard, 2002: 353).

However, Zafón's spatial perspective is also informed by his chosen historical context. Since the time setting of the three novels researched within *ECDLLO* stretches from the late-nineteenth- until mid-twentieth-century, the Barcelona that the characters inhabit is that of the industrial, pre-globalisation past. Therefore, the city's current worldwide popularity has mainly served to showcase it and attract the transnational publishing interest that would facilitate the phenomenon that the *ECDLLO* series became: "I could see that his work would have appeal to global audiences and that his work would translate well" (Dunseath, 2016 pers. comm.).

Zafón's fiction brand relies on a whimsical monolocality based on a current Spanish global city. The Zafonian version of the gothic in Barcelona created "an intrinsically Spanish [...] type of Gothic fiction, in which the legacy of the Spanish Civil War or of industrialisation become a latent subtext, and Barcelona's historical and artistic patrimony may be celebrated" (Aldana Reyes, 2017: 178-179). His Barcelona Gothic is a result of the "emergence of cross-cultural and transnational gothics" in the late-twentieth and early-twenty-first centuries that are "intricately connected to historically specific conditions –in particular, the recovery of historical memory of the Spanish Civil War–, and to the development of an increasingly integrated global economy (Byron, 2013: 1). The result is the effective situation of Spain in global cartographies through Spanish territories that have an international reputation. Indeed, Navajas concedes that *LSDV*'s unusual reception abroad had led it to become "un hipertexto en el que [...] la cultura contemporánea Española" is reflected and echoed "en el contexto internacional" (2004: 69-70, quoted in López Bernasocchi and López de Abiada, 2007: 242). This transnationalisation is also experienced by the city that inspired Zafón's saga: through the exposure that it brought both in Spanish and in translation, Barcelona found further global

assertion of its longtime literary status in Spanish fiction.³⁴ This is illustrated by the city's application dossier to enter the UNESCO Creative Cities Network within the field of Literature, which was granted in December 2015.³⁵ The dossier recognised Zafón's transnational literary contribution through translation to Barcelona's literary status:

“En el siglo XXI se abre un panorama muy prometedor para nuestra literatura, con una importante expansión por Europa a través de las traducciones de autores como **Jaume Cabré, Albert Sánchez Piñol y Carlos Ruiz Zafón**, a la vez que la ciudad se convierte nuevamente en polo de inspiración de escritores extranjeros” (Sureda et al, 2015: 25, original emphasis).

Apart from the cultural and urban inscription of Spain and Barcelona in the worldwide realm, *LSDV*—and by extension the *ECDLLO* series— can be interpreted according to Brenneis as “a manifestation of an emerging globalized Spanish literary market” (2008: 61). However, in this thesis I have been arguing that this is an already existing phenomenon whose emergence actually started with Pérez-Reverte's historical noir fiction works reaching and conquering transnational literary and audiovisual markets in the mid-1990s (Chapters 1 and 2). Therefore, Zafón's global success rather than manifest its emergence, actually establishes its existence.

3.4. Problematics in Zafonian fiction

This subsection will present problematics in Zafonian fiction linked to the dominant genre, historical setting, and writing style in the *ECDLLO* series and which have not been

³⁴ In the works by Laforet, Rodoreda, Vázquez Montalbán, Mendoza, etc.

³⁵ Other forty-six cities from thirty-three countries were added to the network within seven creative fields — i.e., Crafts and Folk Art, Design, Film, Gastronomy, Literature, Media Arts and Music (47 cities join the UCCN | UNESCO, 2020).

explored sufficiently or at all. As previously discussed, the unmistakable representation of Barcelona in *ECDLLO* is based on Zafón's reimagination of the city's architecture and influenced by nineteenth-century's British and American gothic literature. The combination of this global city with the global genre's imaginaries was the key to his access to transnational literary circulation. However, in 'popular texts of the day, many of which we would now identify as "Gothic," sexual identity and the cultural meaning attached to it appeared unstable, often monstrous, as bodies themselves refused their orthodox boundaries' (Horner and Zlosnik, 2014: 55). Therefore, some of the typical gothic characterisation features in this Spanish reworking of the genre might have been problematic when becoming part of the transnational fiction of the 2000s.

The historical setting subsection above discussed how some scholars find that Zafón's writing does not properly constitute a criticism of Francoism. Besides this perceived absence of an engaged socio-political commentary, *LSDV* is deemed to "shortcircuit its initial affirmation of the heterogeneity of discourse [...] and reinstat[e] a male order" (Richmond Ellis, 2006: 847). This reaffirmation of traditional societal structures is perceived in the predominance of active straight male characters and in the accessory role accorded to most female characters –whether they hold leading, secondary or background roles. In *LSDV* there are two exceptions to this: a man, don Federico –a gay and crossdressing watchmaker–, and a woman, Nuria –a secretary-translator. Consistently with the gender and sexual mores of Francoism, their storylines are tales of othering because of his sexual difference and her perceived feminist ideology. Nevertheless, considering the interest of Gothic as a genre used in "exploring the occluded or repressed aspects of society" (Aldana Reyes, 2018), their portrayal is criticised by Richmond Ellis

and Ryan as failing to be transgressive because of the contradictions between their development and outcome.

Regarding don Federico, the inclusion of his character could be taken as an attempt to convey the subversiveness of the gothic genre and to visibilise a “historically marginalized group” (Richmond Ellis, 2006: 849). However, it ends up being undercut by discrepancies arising from his arrest, the consequences of this event, the reactions to it by his community and by Fermín, as well as don Federico’s living situation at the end of *LSDV*. While under police custody, don Federico was beaten and raped by other inmates (Ruiz Zafón, 2001[2013]: 191). Upon his return, the neighbours –who generally manifest a good-natured acceptance of don Federico’s queer sexuality and gender performance– continue having an anachronistic gay-friendly attitude for the Spain of the 1950s and nurse him back to health. This contrasts with Fermín’s dismissal of the attackers: [e]l [...] cafre [...] [a]ctúa [...] convencido de que [...] siempre tiene la razón y orgulloso de ir jodiendo [...] a todo aquel [...] diferente a él mismo, bien sea por color, por creencia, [...] por nacionalidad o [...] por sus hábitos de ocio (Ruiz Zafón, 2001 [2013]: 186–187).

Richmond Ellis argues that with this speech Zafón shifts the focus from the political and ethical (2006: 849). This observation is based on the assault not being perpetrated by the authorities and on politically-outspoken Fermín³⁶ phrasing the inmates’ motivation as the violent instinct of proud ignorance triggered by fear of the different other. Following this reasoning, Ryan adds that Zafón avoids making a reference to the prevailing climate of homophobia during Franco’s dictatorship (2014: 154-155). Actually,

³⁶ “—Franco ha muerto, diga que sí —apuntó Fermín, esperanzado” (Ruiz Zafón, 2001 [2013]: 181).

this allusion was made twice through inspector Fumero –a character representing Franco’s forces of order and repression machinery who is established as a deeply homophobic character. The first one is a threat delivered by Fumero on this first visit to the Sampere bookshop: “[t]arde o temprano acabará en jefatura, como todos los de su catadura, y ya lo espabilaré yo” (Ruiz Zafón, 2001 [2013]: 165). The second one is the narrator’s explanation that the attack happened in an infamous common cell to which Fumero knowingly sent don Federico to teach him a lesson because of his sexual orientation: “se aprestó a indicar al sargento de guardia que tanta [...] mariconada merecía escarmiento y que lo que el relojero [...] necesitaba [...] era pasar la noche en el calabozo común [...] en compañía de una selecta pléyade de hampones” (Ruiz Zafón, 2001 [2013]: 184).

Ryan’s criticism in this regard is incorrect. Neglecting to mention Fumero’s homophobic agenda minimises Zafón’s reflection on the pervasiveness of homophobia in Francoism that is imbedded in Fumero’s character and is the kind of historico-socio-political issue that she accuses the author of not addressing. Still, Richmond and Ryan’s other observations are accurate. Eventually, don Federico is assimilated into mainstream heterosexuality: the protagonist devotes half a paragraph of the concluding remarks about his community at the end of *LSDV* to mention don Federico’s dating and living with a woman. Such outcome further suppresses his sexual identity and gender non-conforming dressing, which become relegated to an even rarer nocturnal escape than before: “Flaviá y la Merceditas se fueron a vivir juntos cuando falleció la madre del relojero. Hacen una pareja flamante, aunque no faltan los envidiosos que aseguran que [...] hace alguna escapadilla de picos pardos ataviado de faraona” (Ruiz Zafón, 2001[2013]: 573). Thus, both scholars conclude that, despite the potential for an empowered portrayal of

homosexuality, don Federico's characterisation and evolution as a character, end up being exploited as a comic relief device (Richmond Ellis, 2006: 849; Ryan, 2014: 155).

Regarding Nuria, hers is the most active, independent and critical thinking female character in *LSDV* thanks to her upbringing surrounded by literature as the daughter of the Cemetery of Forgotten Books' keeper and her professional occupations. Like don Federico, her non-conformity with Francoist views of proper behaviour –in her case, as a woman–, leads to victimisation through restricted mobility (Ryan, 2014: 155-156). It should be clarified that this constraining situation is also caused by inspector Fumero's surveillance and it begins discreetly after the end of the Civil War in 1939. This happens because she is Carax's protector, and in 1945 she starts being directly and actively targeted by Fumero's stalking. Before then, she freely moved alone around Barcelona for errands and work. She had been a secretary at the Cabestany publishing house until its bankruptcy in late-1936 –having been once to Paris on her boss's behalf. For fifteen years, Nuria was forced to the confines of her little dark flat because of Fumero's increasingly relentless persecution. She ventured out to the square below to read with natural light, and had to sneak around the city under cover of darkness to meet and help Carax. The “inimicality of her immediate surroundings” (Ryan, 2014: 155) is firstly conveyed by Daniel's synaesthetic narration about her humble abode smelling of “frío y ausencias” (Ruiz Zafón, 2001[2013]: 195). Then Nuria tells Daniel that her “deviant femininity” (Ryan, 2014: 155) jeopardises her stay in the building: [I]a comunidad de vecinos ya ha intentado echarme [...]. Lo de menos es que me retrase en los pagos de los gastos [...]. [H]ablando idiomas y llevando pantalones. Más de uno me acusa de tener [...] una casa de citas” (Ruiz Zafón, 2001[2013]: 196).

Unlike don Federico, who receives support from his neighbours, Nuria is treated like a pariah, distrusted because –as a non-religious, cultured, autonomous, working woman whose husband is supposedly incarcerated– she is considered a Republican woman. Indeed, Ryan explains how don Federico’s and Nuria’s “spatial disempowerment is significant for its demonstration of the variability that defined the dynamics of Republican subjectivity in the postwar period” (2014: 156). Despite her efforts to adapt to her circumstances, her character suffers an even worse outcome than don Federico’s: she is killed by Fumero as a mere ploy in his plan to exact revenge on Carax, just as he had warned her ten years earlier (Ruiz Zafón, 2001[2013]: 522–523).

Ryan concludes that the denial of agency and fairer outcomes, “detracts from Ruiz Zafón’s representation of Republican ingenuity” (2014: 156) because it “replicates Francoist misogyny and homophobia” (157). However, it could be argued that with these characters’ treatment, Zafón was also reflecting the period’s sociopolitics, as a historical criticism of Francoism’s reaffirmation of the status quo by persecuting, repressing, demonising and eradicating difference. This interpretation is based on the memory theme present throughout *LSDV* in particular and the *ECDLLO* in general. Said theme is linked both to reading as granting authorial immortality as well as to honouring the losing Republicans’ side and acknowledging the Spanish Government’s decades-long enforced silence. This is illustrated by Nuria’s plea in her farewell letter shortly before being murdered: “[d]e todas las cosas que escribió Julián, la que siempre he sentido más cercana es que mientras se nos recuerda, seguimos vivos. [...] Recuérdame, Daniel, aunque sea en un rincón y a escondidas. No me dejes ir” (Ruiz Zafón, 2001[2013]: 529).

Another problematic partly covered by the scholarship is language and writing style. Cerezo and Dueñas compared the one used by Zafón in *LSDV* to that of a work of highbrow fiction and found that, despite pertaining to opposite poles of literary production, the levels of lexical variety were slightly higher in Zafón's adult fiction debut (in Cantos Gómez and Sánchez Pérez, 2009: 1218). Thus, they concluded that, unlike conventional bestselling novels, *LSDV* has a relatively elaborate structure and style, which explains why it is usually termed a "bestseller de calidad" (1221). Calle Rosingana (2012) analysed *LSDV* in terms of its language and stylistic techniques' capacity to captivate readers (12). Based on her research results, she described the Zafonian style as a combination of "lenguaje literal y lenguaje figurado" (512), with a peculiar use of "zeugma" and an expressively productive metaphor use (513). Additionally, she notes the effectiveness of conceptual dissociation to generate "mayor intensidad expresiva" (513), as well as the complexity and originality of idiom mergers (514). Finally, Calle Rosingana remarks that Zafón's combined colloquial expressions create "una atmósfera cotidiana en la que [...] pequeños retos [...] deben ser resueltos para enriquecer los matices del texto" (514). Thus, a rapport is established with the reader, providing "un alto grado de satisfacción" and "aliger[a] el ambiente oscuro [...] [d]el contexto general de la novela" (515).

Notwithstanding, Zafón's writing style has been criticised for its overuse of metaphors, "frases supuestamente ingeniosas" and certain fetish words (Cerezo and Dueñas, in Cantos Gómez and Sánchez Pérez, 2009: 1221). This assessment is interesting, since said phrasing and wording features are precisely characteristic of the Gothic genre upon whose popular fiction revival in the late-1990s Zafón's rise to global bestselling phenomenon is predicated: 'countless variations [...] since Otranto to [...] know [...] the Gothic today [...]. Those features include [...] (e) over-the-top word-patterns and images

that incongruously mix “old romantic” hyperbole with forms of quasi-realism’ (Hogle, 2014: 4–5).

According to Pârlog et al., given audiovisual media’s influence on readers’ preferences for detailed physical descriptions (2007: 102), authors “gain appreciation only if they are gifted enough to bring out what is strange, fascinating, revealing, unusual, and representative in human figures [...] [through descriptions] vivid enough to help the readers visualize them” (95). Considering this, despite the fact that Zafón’s style might be vilified for “clichés, sentences littered with adjectives and bombastic characterizations” (103), his particular cinematography and fantasy-influenced ability to vividly conjure up strange characters and atmosphere is one of the reasons behind his success. Moreover, Zafonian characterisation based on vulnerability, deformity, sexuality and oddity can be defined as resistant to the traditional literary standard based on normality, morality, and strength (Pârlog et al., 2007: 60, 66). It is noteworthy then that Zafón’s approach to gothic phrasing style with his long-winded sentences is criticised, whereas the *ECDLLO* series’ politically-incorrect language in narrations of homosexual, female and black characters’ physicality or actions is not mentioned. However, it can be equally attributed to Gothic genre’s connection with queerness: “gothic’s hybridity [...] [is] deeply bound up with its sexual politics” (McCallum, 2014: 71); and racism: “[Gothic] genre’s [...] function as a discourse on the terrors of racial otherness and racial encounter” has “traditionally proven rife with xenophobic utterances and abusive Africanisms” (Wester, 2014: 157, 171).

The humour, parody, and monstrous features used by Zafón in the representation of homosexual, female, and non-white characters is problematic for two reasons: firstly, these characters are marginal—both because they are secondary ones, and belong to sexual, gender or racial minorities; and secondly, their storylines—as seen above—have not provided them with an empowering outcome. Consequently, the language used in their

portrayal also raises intersectionality issues that, as the translation analysis in Chapter 4 will reveal, may have been challenging for *LSDV*'s contemporary transnational circulation and consecration.

Remarks about homosexuality are present in the first and last novels in *ECDLLO*, notably in *LSDV*, where don Federico's character has a larger role as one of Daniel's neighbours. These references are phrased differently, depending on the speaker. On the one hand, fellow neighbours of the Santa Ana quarter –who respect don Federico– use euphemistic expressions such as: “–Oiga, y dicen que Cary Grant es de la acera de enfrente” (Ruiz Zafón, 2001[2013]: 55). On the other, the excerpts below illustrate that when such comments appear as utterances or thoughts by characters aligned with, influenced by Government authorities or in their custody, they are phrased without filter. See, for instance, don Federico's holding cell inmates' slurs: “el resto de presos coreaban con alegría «maricón, maricón, come mierda mariposón»” (Ruiz Zafón, 2001[2013]: 186). This is because of these characters' homophobic stance and antagonistic role. The worst case is inspector Fumero, a naziesque sadist who constantly broadcasts his loathing for homosexuals, for example: “los insectos [...]. Admiraba su disciplina, su fortaleza y su organización. No existía en ellos [...] la sodomía ni la degeneración de la raza” (Ruiz Zafón, 2001 [2013]: 462) and “maricones. Me consta que la moñarra³⁷ esa frecuenta su establecimiento [...] para comprarles novelillas románticas y pornografía” (165).

Chapter 4 will show whether the contrasting degrees of pejorativeness in these excerpts has been preserved to maintain the association between their appearance with the nature and allegiances of the characters who use them (section 4.2.). The following line is

³⁷ This is a pejorative word derived from the noun *moña*: “maniquí para vestidos de mujer” (rae.es/moña) because of the addition of the suffix -rra (Garriga, 1994–95: 146). As such, it is used as an insult for men who dress like women.

more offensive to women and cross-dressers than gay men: “–Don Federico [...] ha tenido que convivir [...] con un tenebroso tirón al vicio que, en contadísimas ocasiones, [...] le ha echado a la calle disfrazado de mujeruca” (Ruiz Zafón, 2001[2013]: 185). This is because it is uttered patronisingly by a neighbour, who places the root of the problem on dressing as a woman, specifically in an improper style. This is revealed by the use of *mujeruca*, a derogatory term derived from “woman” by adding the diminutive suffix -uco/a (Garriga, 1994–95: 144) and which means “mujer vieja o insignificante, de clase popular” (Moliner, 2007).

Regarding the representation of women, disparaging comments involve remarks about physical appearance and using pejorative terms to call them sexual workers, regardless of their actual occupation. In the case of women’s bodies, problematic allusions take two forms. On the one hand, there are Gothic aesthetics-related tongue-in-cheek mentions such as this one made at the expense of a woman’s excessive facial hair: “[...] una nínfula a la que había bautizado como madame Bovary pese a que se llamaba Hortense y tenía cierta propensión al vello facial” (Ruiz Zafón, 2001 [2013]: 30). On the other, there are objectifying comments by male characters, such as Barceló’s suggestion to widower Mr Sampere: “ahora sobran viudas de buen ver y en la flor de la vida [...]. Una buena moza [...] le quita veinte años de encima. Lo que no puedan un par de tetas...” (Ruiz Zafón, 2001 [2013]: 58).

Both in dialogue or narrations, derogatory references to female characters as sex-workers include *fulana*, *furcia*, *ramera*, and *puta*, with the standard term *prostituta* featuring only once. For instance: “Fumero pagó a las fulanas [...] para que cuidasen a Aldaya” (Ruiz Zafón, 2001 [2013]: 462) and “Julián se sentó al piano [...] y, frente a [...] quince putillas adolescentes en paños menores, interpretó un nocturno de Chopin” (438).

The most prominent example of politically-incorrect representation involves a mixed-race woman. *LSDV* thus also reflects a “racial otherness” inherited from the British Gothic fictions that inspired it (Wester, 2014: 159). Marisela was the Cuban mulatto servant of Jausà, the first owner of «El ángel de bruma». Although a minor character, she is the suspected source of the alleged curse on the mansion and the reason for the misfortunes of its next owners: the Aldayas and their protégé Carax. As a peripheral character of creole identity living in the margins –i.e., being neither white nor a slave– and due to the outcome of her story, Marisela fits Gilbert and Gubar’s “madwoman in the attic” trope; particularly as Gelder uses it to discuss Bertha Mason in Charlotte Brontë’s *Jane Eyre* as postcolonial gothic (2014: 192–193). Like Rochester’s wife, Marisela is a mysterious figure linked to a man with “imperialist connections” (192), given that he became rich in Cuba and Puerto Rico before returning to his homeland after the Spanish-American War. Moreover, following Wester’s analysis of Mary Shelley’s *Frankenstein*, Marisela is an example of “a racialized other whose monstrosity also includes suggestions of sexual perversion” (2014: 159): “rumores [...] que sugerían que la hembra africana, por inspiración directa de los infiernos, fornicaba aupada al varón” (Ruiz Zafón, 2001 [2013]: 277, 278).

Despite not being hidden away, Marisela is portrayed as a sexualised other. She is displayed as trophy when seen in public: “Jausà [...] pasea[ba] con su esposa y con Marisela en su carruaje los domingos, [...] el espectáculo babilónico de la depravación a ojos de cualquier mozalbete incorrupto [...] camino a misa de once” (Ruiz Zafón, 2001 [2013]: 278). As Wester explains regarding fear of racial others in contemporary Gothic horror fiction, she becomes the villain to whom “innocent white men, children, and

families fall prey” (2014: 168): “cuando el muchacho reapareció, [...] dijo que había estado [...] en compañía de la misteriosa mujer de color, [...] que le había dicho que todas las hembras de la familia habrían de morir en aquella casa para expiar los pecados de sus varones (Ruiz Zafón, 2001 [2013]: 285–286).

Among the ghostly “‘monsterizings’ of racial otherness’ (Wester, 2014: 157) is a long list of mysteries signifying Marisela’s haunting of the villa, including freezing draughts, putrid smells, upside down items, drones of invisible flies, instantly wilting fresh flowers, milk turning red, dead birds, disappearing buttons, jewellery and dolls later found buried or sunk in the well (Ruiz Zafón, 2001 [2013]: 284–285). The above, together with the following excerpts, illustrate her crimes. But, most interestingly, they show –as Gelder’s observes in the French surrealists of the 1930s-40s– that Zafón exploits “vodou’s Gothic connotations for Western audiences” (2014: 194): “los ángeles que rodeaban el jardín habían sido [...] pintados al uso de máscaras tribales. [...] [L]a policía apuntab[a] que [...] Marisela [...] había recorrido la casa esparciendo su sangre por los muros [...]” (Ruiz Zafón, 2001 [2013]: 280).

For all the racial monsterising of Marisela, these are challenging excerpts because her actions, depicted as abusive Africanisms, are presented as plot points: “la mirada altiva y orgullosa de la negraza, que contemplaba al público barcelonés «como una reina de las selvas miraría a una cofradía de pigmeos»” (Ruiz Zafón, 2001 [2013]: 278). Nevertheless, the term *negra* and its pejoratively suffixed derivative *negraza* in the excerpts above constitute examples of xenophobic language that is both superfluous in Marisela’s portrayal and irrelevant to story development. The translation analysis in Chapter 4 will

reveal their treatment in terms of inclusive and PC-motivated strategies aimed at smoothing Zafón's entry into the transnational circulation of commercial fiction within central Anglophone literary systems.

3.5. Conclusion

This chapter set out to explore how Zafón came to be considered a Spanish global longseller since the publication of *LSDV* in 2001. As argued by the existing and crucial scholarship on Zafón, this author and his works have been catapulted to a prominent position in the world literary polysystem. This status results from a combination of factors: firstly, the influence of and references to celebrated highbrow and lowbrow fiction; secondly, his reworking of a genre largely present in the literatures of the British Isles and North America –that gradually regained commercial success in the central Anglo-American literary system in the 1970s and 1980s, reaching its peak in the 1990s and 2000s; and thirdly, the use of a geographical setting already aligned with other leading cities in the world system.

The discussion of the scholarship on Zafón's saga showed that his foggy, ashen and bleak vision of Barcelona as a literary safe haven can be construed as much as gothic genre setting, as a critical historico-political commentary on the dictatorial repression and societal turmoil in twentieth-century Spain. *LSDV* and its prequel and sequel are renovated classics: the ubiquitous intertextuality has been interpreted as both a tribute to and drawing on the capital of world literature and popular classics. Zafón's global literary revision, combined with his particular blend of a re-imagined Francoist and pre-Olympic Barcelona with a gothic-like *atrezzo* spearheads his reconception of the Spanish mystery novel, a middlebrow fiction for the post-millennium globalised book market. With his series, he challenges commercial publishing standards: not only producing a work that eludes genre

classification and appeals to several reader age-groups, but also presenting the Spanish book market with a seemingly de-ideologised saga that fits the popular trend of novels with a Civil War and/or Dictatorship décor. Consequently, the engrossing reading experience enhanced by the multigenre, setting and location lead readers to assimilate the camouflaged historical criticism.

Likewise, my research for the literary review has expanded the existing findings in the scholarship on *ECDLLO*: the use of a single urban setting with a translocal dimension. His focus on Barcelona, despite being monolocal, has global implications. The series feeds on Barcelona's late-in-coming Modernism and Gaudian appreciation as well as its post-Olympic international reputation. Having achieved transnational long-selling success, its novels have amplified the worldwide recognition of Barcelona. Finally, this chapter has contributed a new finding so far missing from the academic research on this author: sexism, racism and political incorrectness associated with intersectionality issues in the language and phrasing style used for grotesque character descriptions influenced by nineteenth-century's British and American gothic genre's canon that Zafón draws inspiration from.

The next chapter will examine how the pillars of Zafonian fiction and the associated problematics examined above –i.e., Gothicism, Barcelona, historico-political criticism, language and phrasing style, as well as intersectional political incorrectness– have been handled in the English-language translations. Thus, it will explore how the translation strategies shape the transnational circulation of Zafón's saga and his literary consecration in the global literary field, particularly within what Bourdieu defined as the large-scale pole of literary production.

Chapter 4: The transnationalisation of the Spanish global gothic longseller

The previous chapter contributed to existing Zafón's research regarding *ECDLLO*'s historico-political commentary and determined his previously underexplored controversial female characterisation rooted in nineteenth-century Anglophone Gothic foundations about gender, race, equality and sexuality. Notwithstanding this, his adult fiction debut and ensuing saga benefited from widespread transnational projection and recognition that culminated in his authorial consecration within the global literary polysystem.

Given the vehicular role of translation in transnationalisation, this chapter will examine this process in Zafonian fiction through its translation into English to determine how the problematics discussed in chapter 1 have been handled. This will involve a bilingual parallel analysis of the first three novels in *ECDLLO*. These are *LSDV*, *EJDA*, and *EPDC*, originally published in Spanish, alongside their English-language editions – *TSOTW*, *TAG*, and *TPOH*–. The analysis will comprise the aforementioned novels' text and paratext, including peritext –i.e., covers, blurbs–; epitext –i.e., reviews, marketing, as well as transmedia expansion of Zafonian Barcelona into a literary tourism destination.

The aim of this chapter is to establish how the handling of the genre, setting and characterisation problematics discussed in Chapter 3 –in keeping with main parameters in central Anglo-American literary systems– guided Zafón's transnational market circulation and enabled his global authorial consecration within the large-scale pole of literary production.

4.1. The influence of consecrated translators on Zafonian transnationalisation

The previous chapter discussed the megaselling phenomenon that Zafón's debut adult novel and his authorial consolidation within the Spanish literary system (section 1). His transnational projection and global consecration were partly enabled by the work of a literary translator: Lucia Graves. She is known for being the daughter of 'famous poet, scholar, translator, and writer Robert Graves' (Frank, 2013). Raised in Majorca and a resident of Barcelona for two decades, her multilingual upbringing, her celebrated father and her successful client define her work and immediately identify it with quality and authenticity:

Lucia takes seriously her work to render the author's full intent with the original writing. She recognizes the importance of understanding and maintaining the style of the original language, including protection of what she terms, "its socio-historical DNA (Frank, 2013).

With a career spanning twenty-five years, she has translated over thirty works from English into Spanish or Catalan, and also translated works into English by many other celebrated authors, such as Emilia Pardo Bazán, Mauricio Obregon, Katherine Mansfield or Anaïs Nin (Ecolint, n.d.).

Zafón's authorial perception benefitted from being associated with this literary translator's symbolic capital, given her consecrated status as a literary translator and linguistic expertise. Following from this, the next section analyses *TSOTW*, *TAG* and *TPOH*. As the questionnaires answered by the translator and the editor in Britain reflect, the main aim in the production of the English translation of the novels was '[s]imply to provide a faithful translation that also read well in English' (Dunseath, 2016 pers. comm.) and this was achieved by working 'closely with the editors and the author himself'

(Graves, 2016 pers. comm.). Finally, Graves claimed that she was more rigorously edited in the British version of *TSOTW* than the US one, but did not elaborate on the reasons behind such decision and attempts to contact the editor in the USA, Ann Godoff, fell through. The data collected reveals that Graves' text in all English editions, as shaped by the publishers and editors, is close to the Spanish original. The two editions of *TSOTW* varied slightly because of US-UK spelling and meaning variations, as well as occasional minor alterations to phrasing.³⁸ However, Graves' translation exacerbates the gothic genre aesthetics, subtly diminishes historico-political commentary and adjusts some of the intersectionality-related problematics regarding the language used in the representation of female and non-white characters. This approach facilitated the commercial performance of Zafón's early novels in translation and his authorial consecration.

4.2. Translation analysis

In the previous chapter, it was established that Zafón's use of baroque language and phrasing for grotesque character descriptions that were inspired by the nineteenth-century British and American gothic genre canon potentially present issues of overcomplexity, as well as sexism, racism, and political incorrectness from the perspective of intersectionality representation. According to Jones and Stilwell Peccei, "non-PC terms are considered by some not only to be offensive but to create or reinforce a perception of minority groups as unequal to the majority; which, in turn, may have a detrimental effect on the way a society is organised" (in Sing and Stilwell Peccei, 2003: 40). Following from this, this section

³⁸ ST: "De vuelta a la trastienda me enfundé mi delantal azul y le tendí a Fermín el suyo, o más bien se lo lancé con saña" (Ruiz Zafón, 2001 [2013]: 292)

TT1: "When I returned to the back room, I put on my blue apron and handed him his, or rather threw it at him angrily" (Ruiz Zafón, 2004: 245)

TT2: "I went to the back room, put on my blue apron and handed Fermín his, or rather threw it at him angrily" (Ruiz Zafón, 2004 [2005]: 202)

analyses *TSOTW*, *TAG* and *TPOH*, from the perspectives of simplification and political correctness instrumental in Zafón's positive transnational critical reception, thus facilitating the commercial performance of his literary saga in translation and eventually contributing to his global authorial consecration.

4.2.1. Politically-correcting strategies

Concerning the depiction of characters in the English translation, the examples analysed present variations from the source text that may affect how readers perceive their storyline, as well as the implied author's attitude to male and female physicality and personality. This is due to target-text misrepresentations of appearance, circumstances and spirit of certain female characters reflecting an aversion to descriptions that could be potentially considered judgemental or insulting towards appearance, sexuality, or race. Thus, some of their attitudes and physical traits fail to agree with their general portrayal. Such alterations are informed by the translation process itself –understood as both the transfer to a foreign language and the editing process performed for publication–, in turn, set in motion with the aim to market and sell books abroad. Consequently, the new country's market and intended readership's requirements motivate the changes. The following quotation illustrates the situation:

When a [literary] product is marketed in another country, the original advertisement [book] has to be adapted to cater to the needs of the new market, combining the imagistic and linguistic transfer of signs with the cultural one. [...] If the body is the attention-grabbing element, the translator must preserve it as such and differentiate it from other images in a way that is adapted to the cultural requirements of the target receivers, but in conformity with the advertisers' [publishers'] presumed

“strategy” of choosing what to say and how (Rotzoll, 1985: 100, quoted in Pârlog et al., 2007: 110–111).

The first three examples of politically-incorrect characterisation correspond to *LSDV/TSOTW* and involve young, sexualised women. The excerpt below corresponds to Daniel’s narration of how life went for Clara, the niece of his father’s friend Gustavo Barceló.

ST: La lista de sus amantes [de Clara] sigue siendo prolija (Ruiz Zafón, 2001 [2013]: 573)

TT: Her list of suitors [Clara’s] is still long (2004: 485; 2004 [2005]: 401)

Her name, her initial physical description and her blindness evoke an intertextual connection with the namesake, invalid character in Heidi. However, Zafón’s novel reveals that Clara Barceló is not the angelic, innocent, pure creature introduced through Daniel’s child eyes, but a woman who did not let her gender, disability, her uncle’s status as her guardian or a brief and sad marriage of convenience to preclude her from enjoying the company and pleasure provided by numerous lovers. Nevertheless, the source-text word “lovers” was replaced by “suitors” in the English translation. Arguably, this approach incurs in a sexist judgement for portraying her as having a passive attitude and platonic expectations of love typical of a woman of her class in those times, thus denying the character the opportunity to live as a transgressive, sexually-active woman in the eyes of target readers.

The following description about the beautiful and mysterious mulatto Cuban maid and mistress to the original owner of the Aldayas’ villa is altered in the English translation

so as to replace the Spanish adjective that expresses through an augmentative suffix both Marisela's skin colour and curvaceous figure with one merely referring to her as robust.

ST: la mirada altiva y orgullosa de la negraza (Ruiz Zafón, 2001 [2013]: 278)

TT: the haughty look of the strapping woman (2004: 233; 2004 [2005]: 192)

Her blackness is also omitted after “el espíritu de la negra Marisela permanecía en la casa” (Ruiz Zafón, 2001 [2013]: 281), as in “the spirit of Marisela had remained in the house” (2004: 235; 2004 [2005]: 194). These strategies minimise the focus on her racial otherness by limiting references to her ethnicity to one, while eluding a degrading racist stereotype of black women's rounder body shape. Although this approach fails to provide the source-text effect of Zafón using this classic Gothic characterisation trope, it creates an intersectionally-conscious target text with potential to diversify its readership appeal.

The next passage describes the prostitute whose client is Clara's tutor, Monsieur Roquefort.

ST: [...] una nínfula a la que había bautizado como madame Bovary pese a que se llamaba Hortense y tenía cierta propensión al vello facial (Ruiz Zafón, 2001 [2013]: 30)

TT: [...] a nymphet he had christened ‘Madame Bovary’, even though her name was Hortense and she limited her reading to twenty-franc notes (2004: 22; 2004 [2005]: 17)

Presented in Spanish as a woman “prone to facial hair”, the English translation replaces this source-text physical attribute with an allusion to her personality as uneducated and driven by self-preservation. This solution emphasises the literary reference to Flauvert's

work and fits with Hortense's profession and time setting while avoiding an aesthetically displeasing reference that may be deemed both sexist and demeaning. As such, it increases the target text's political correctness and, ultimately, enables it to potentially have a larger target readership appeal.

The following two examples of sensitively altered Gothic characterisation are solely related to female sexual reputation:

ST: [...] chocolate con churros [...], porque a ella eso siempre le quitaba las penas de la vida, esa reina de las putas (Ruiz Zafón, 2001 [2013]: 566–567)

TT: [...] hot chocolate and sweet buns, because, she said, that was something that always made her forget the sorrows of life (2004: 479; 2004 [2005]: 395)

This segment corresponds to Daniel's narration of the visit Fermín, Rociíto the prostitute and he paid to the hospice. At the end, Rociíto donates her night earnings so that the elderly residents are treated to a sweet and warm snack. Her decision is based on her consideration that comfort food cheers people up from the miseries of life. Daniel's indirect narration of Rociíto's words is partially conveyed in English. The vulgar register of her last comment is appropriate for her social status and, most importantly, it does not refer to herself, but to her considering life as 'the greatest bitch'. Nevertheless, the translation omitted the expression containing the word *putas* –whores–. Although this strategy reduces the target-text's offensive load, it creates a loss for Anglophone readers' perception of this character's idiosyncrasy.

The example below corresponds to a description of two characters in David Martín's serialised novel in *EJDA/TAG*.

ST: Demasiado inteligente y todavía más retorcida, Chloé Permanyer vestía siempre las más incendiarias novedades de corsetería fina y oficiaba como amante y mano izquierda del enigmático Baltasar Morel [...] (Ruiz Zafón, 2008: 20)

TT: Beyond intelligent, and even more devious, always clad in fine lingerie, she was the lover and evil accomplice of the mysterious Baltasar Morel [...] (2009: 10)

The woman is portrayed as a femme fatale. The source text qualifies her luxurious underwear choices as the most provocative ones, while this reference to her sensuality – explained later in the story as part of her killing routine– is lost in the target text. This omission leads English-speaking readers to experience a greater shock than Spanish-speaking ones when they discover the erotic way of getting rid of her victims.

The next excerpts are instances of modified colloquial expressions related to bodily functions and outlook on life in the English translation which are predicated on politically-correct language such as the following:

ST: –Me ha jurado que se cagaba. ¿Qué iba a hacer? (Ruiz Zafón, 2001 [2013]: 414)

TT1: ‘He swore on his mother’s grave he was on the verge of crapping his pants. What was I supposed to do?’ (2004: 348)

TT2: ‘He swore on his mother’s grave that he was on the verge of wetting himself. What was I supposed to do’ (2004 [2005]: 286)

This passage corresponds to a dialogue between Daniel and his father about a plain clothes policeman who has been tailing them and enters the bookshop to allegedly use the toilet.

Daniel asks his father, who reproduces the policeman's request using the vulgar expression for imminent bowel movement. The policeman's quoted words are linked to his previous conversation with Daniel in the toilet, when he said:

ST: –[...] es que me orinaba, por no decir otra cosa... (Ruiz Zafón, 2001 [2013]: 414)

TT1: '[...] there's something of an emergency building down there, and when nature calls...' (2004: 348; 2004 [2005]: 286).

With teenager Daniel, the policeman euphemistically referred to urinating, subsequently adding 'to put it politely', which is a form of admitting to mean defecating without uttering scatological words. However, the context suggests that he used plain language openly with Mr Sempere, another adult.

This tenor-motivated change in register observed when looking at both conversations was conveyed in English. However, different degrees of politically-correct approaches informed the US and UK versions. On the one hand, the utterance of passing water is replaced in both texts by an indirect, toned-down phrasing which avoids any outspoken mention of either bodily evacuation. On the other, the US edition features a colloquial wording when Sempere Sr. repeats the policeman's answer in a similar way to the Spanish original. The UK edition, however, shows a polite phrasing alluding to urinating instead of defecating was favoured. This substitution is understandable from the perspective of semantic variation between cultures and political correctness, as "ciertos vocablos que no resultan ultrajantes en una cultura a menudo se tornan susceptibles al integrarse en otro entramado discursivo regulado por otra jerarquía de problemas de carácter social" (Martín Ruano, 2003: 158).

Sensitively modified translations are influenced by power –political and economic as dictated by the market– and its values, then stripped of subversive elements and framed to fit the preconceived idea of the Other in the target-culture context: “como en todo proceso de hibridación, la corrección política se integra acoplándose a las estructuras e ideas preconcebidas de la sociedad meta, diferentes de las de origen, incluso enfrentadas entre ellas. No es de extrañar, pues, que el resultado de la mezcla difiera y si cabe compita con la fuente originaria” (Martín Ruano, 2003: 162). Indeed, there exists a political correctness that is «típicamente española» (162), which challenges the traditional British-American consideration approach: “invoca la «incorrección política» en nombre de los valores que en Norteamérica [and Britain] se alineaban con lo políticamente correcto” (171). The gothic aesthetics of Zafonian grotesque, parodic oddities elicit descriptions of female and male bodies and actions that deviate from contemporary beauty and ethical standards advertised and promoted abroad as standard, desired or expected. As per the American and British conventional interpretation of what is politically correct, the translation analysis strategies suggest that Zafón’s source-text descriptions were read as problematic, and thus, adapted in English.

4.2.2. Simplifying strategies

The previous chapter discussed the Zafonian impressionistic language style as potentially problematic despite being a defining trait for which his Spanish Gothic is famous (section 3.4.). The following excerpts show that Zafón’s similes and puns were streamlined.

Daniel’s description below about the building home to Els Quatre Gats café is much more detailed and poetic in the source text.

ST: Dragones de piedra custodiaban la fachada enclavada en un cruce de sombras y sus farolas de gas congelaban el tiempo y los recuerdos (Ruiz Zafón, 2001 [2013]: 19)

TT1: Stone dragons guarded a lamplit façade anchored in shadows (2004: 13;

TT2: Stone dragons guarded a lamplit façade (2004 [2005]: 10)

The allusion to the semblance of frozen time brought about by the gas streetlamps was omitted in both target-text editions. Additionally, the sentence was further shortened in the British edition with the elimination of the lamp light versus street shade contrast. The passage where this sentence is inscribed is thus unburdened, although deprived of part of Zafón's vivid and nostalgic depiction that connects to Daniel's memories of the past, and at the same time, Zafonian Gothic aesthetics evoking a sense of wonderment in readers (section 4.3.3.).

ST: Le calculé unos veinte años a lo sumo, pero algo en su porte y en el modo en que el alma parecía caerle a los pies, como las ramas de un sauce, me hizo pensar que no tenía edad (Ruiz Zafón, 2001 [2013]: 24)

TT1: I figured she must be, at most, twenty, but there was something about her manner that made me think she could be ageless (2004: 18)

TT2: I guessed she must be, at most, twenty, but there was something about her manner that made me think she could be ageless (2004 [2005]: 14)

This sentence corresponds to Daniel's narration of his first impression of Clara. The source-text comparison of her demeanour to a weeping willow in his detailed reminiscence

is omitted in both editions of the English translation.³⁹ This visual association was probably deemed strange and difficult for target-text readers from a PC perspective: stereotypically conflating disability and misery. The result is a simplified description which keeps the notion of languid disposition despite losing poetic imagery to sensitivity.

ST: –Hasta hoy -dijo Bea, para sumirse de nuevo en uno de sus silencios. Con el tiempo me acostumbraría a ellos, a verla encerrarse lejos, con la mirada extraviada y la voz en retirada. –Quería enseñarte este lugar, ¿sabes? Quería darte una sorpresa (Ruiz Zafón, 2001 [2013]: 287)

TT: ‘Until today,’ said Bea quietly, withdrawing into herself for a moment. ‘I wanted to show you this place, you see? I wanted to give you a surprise’ (2004: 240; 2004 [2005]: 198)

Daniel’s thought regarding Bea’s momentary silence as he remembers their conversation that night foreshadows the future unfolding of events in his love life. Its omission in English streamlines the excerpt by withholding information whose presence rendered the source-text plot more revealing. This change could indicate different expectations about suspense construction and distribution among UK and US readers, as the target text ultimately increases their intrigue about the protagonist’s love life evolution.

The above examples prevent Zafón’s flamboyant style from creating an overwhelming, detrimental effect to flow and readability in some excerpts of his novels. However, Romero Frías and Galiñanes Gallén (2009) note that the significance of *LSDV* not only resides in what is narrated but also in how it is narrated: “tanto la narración de los hechos como las descripciones espaciales, temporales y de los personajes son [...]

³⁹ [...] her soul seemed to drag at her feet like a weeping willow’s branches [My translation].

importantes para la economía del relato y aparecen siempre tamizadas por las impresiones de un narrador presente [...] que [...] describe [...] sus propias sensaciones [...] [con] un tono marcadamente poético.” Indeed, Calle Rosingana (2012) remarks on the “transitividad” observed in Zafón’s first adult novel, which is “un efecto estético que se intuye en el clima general de la acción y que emerge del propio código lingüístico” (511–512). Therefore, the translation, while succeeding in expediting the reading process in some originally convoluted excerpts, ends up providing slightly detached and less emotionally-charged target texts that relate to simplicity and homogenising trends with currency in central transnational literary systems.

4.2.3. Genre-related strategies

Literary translation cannot only affect how characters and storylines are perceived differently in the source and target languages and cultures, but also influence the primary genre ascribed to a particular work by readers of the translated editions: “[i]n the past, as in the present, rewriters created images of a writer, a work, a period, a genre, sometimes even a whole literature” (Lefevere, 1992: 5). Gothic, one of Zafón’s genres in *ECDLLO*, undergoes changes in the English translation process. The analysis yielded some examples of adjusted phrasing –replacements and inclusion of different expressions– which suggest a more intense Gothic ambiance than the original Spanish text provides:

ST: su título en letras doradas que ardían a la luz que destilaba la cúpula desde lo alto
(Ruiz Zafón, 2001 [2013]: 12)

TT: The gold letters of its title gleamed in the light bleeding from the dome above
(2004: 6–7; 2004 [2005]: 4)

This sentence is part of Daniel's description of the cemetery of forgotten books as he perceived it the first time that he visited the place. The verb used in the source text to describe the light entering from the dome is usually associated with the production of alcohol or the slow emergence of liquids. However, the target text does not reflect any terms to convey a similar idea of fluidity like emanate, ooze or drip. Instead, it was replaced with an English verb related to losing or extracting blood, which evokes the uncanny and fearsome tropes of the Gothic genre.

ST: [...] casas especializadas en males de Venus, gomas y lavajes que permanecían abiertas hasta el alba (Ruiz Zafón, 2008: 36)

TT: [...] all-night establishments specialised in arcane remedies for venereal diseases, condoms and douches (2009: 21)

This extract corresponds to David's description of the then red-light district in el Raval neighbourhood. The English translation includes additional wording to clarify that the businesses talked about are specialised in remedies, not diseases. However, the remedies are qualified as arcane, a word meaning 'understood by few' and synonymous with esoteric, secret or mysterious (dictionary.cambridge.org/dictionary/English/arcane). Thus, the perception of an eerie atmosphere envelopping the story is intensified.

ST: Un silencio absoluto me acarició el rostro (Ruiz Zafón, 2008: 44)

TT: A deathly silence caressed my face [...] (2009: 26)

The above phrase belongs to David's explanation of the second time he goes to *El Ensueño* brothel, which, unlike the previous time –merely a few days prior– looks completely

derelict since long before. The source text already presents the atmosphere of this visit in a sensory and mysterious way. Nevertheless, ‘absolute’ –whose combination with silence is frequent in English– is replaced in the target text with an adjective suggesting association with or cause of death. Hence, there is another exacerbation of the novel’s uncanny feel.

ST: la tinta de su aliento lo arrastrará lenta e inexorablemente al corazón de las tinieblas. (Ruiz Zafón, 2011: 15)

TT: the poison of its words will drag them slowly but inexorably towards the heart of darkness (2012b: III)

This sentence is the last one in a half-page text written by Julián Carax –character and fictional writer in *LSDV* and *EPDC*–. It is placed as a sort of preface to the fictional *El prisionero del cielo* and before the actual story begins. The note is already infused in the source text with an ominous tone thanks to words like ‘sombras’, ‘fuego’, ‘malditos’, ‘muertos’, ‘maldición’ and ‘espíritus’. Nevertheless, the substitution of ‘ink’ for ‘poison’ in the target text adds a definite menacing touch. Consequently, the gothic tropes are further highlighted.

ST: [...] un rostro agrietado por el tiempo. El visitante me observó [...] (Ruiz Zafón, 2011: 27)

TT: [...] a face lined by age and the unmistakable trace of misfortune. The man stared at me [...] (2012b: 9)

This quote is part of Daniel’s description of a strange customer who buys the most expensive book in the shop and leaves it behind with a message for Fermín. The target text adds a sensationalist and melodramatic remark to the way his old face looks. Considering

that sensationalism and melodrama are common elements in Gothic literature, the English translation increases this genre's perception for readers.

Although the mysterious imagery is pervasively used by Zafón in all his works – and particularly the *ECDLLO* series– in a way that it has become a key element in his authorial brand, examples like the above ones show that the English texts seek to further emphasise the assimilation of Gothicism among readers.

4.2.4. Globalising strategies

Regarding the portrayal of Spanish culture, the translations present a tendency to situate Zafonian intertextuality in the World Republic of Letters through a mild reworking that may influence how target-text readers perceive the novels as literary and cultural products. The following examples correspond to adaptations of cultural references that emphasise universalising readings in English.

These excerpts are the most freely-translated encountered, since they differ considerably from the source texts. They contain references that are recognisable by UK and US readers due to their belonging to the English-language culture or their having become universal allusions. The strategy consisted in replacements of references to Spanish culture or additions where no reference was initially present:

ST: Las greguerías las deja usted para don Ramón Gómez de la Serna, que las suyas padecen de anemia. A ver, cuente. – ¿Qué quiere que cuente? (Ruiz Zafón, 2001 [2013]: 292)

TT: ‘Intriguing metaphor. Have you been dusting off your Verlaine, young man?’ ‘I stick to prose on Monday mornings. What do you want me to tell you?’ (2004: 245; Zafón, 2004 [2005]: 202)

The source text has Fermín cleverly criticising Daniel’s play on the words of a traditional Spanish set phrase. Fermín’s remark is a cultural reference to Ramón Gómez de la Serna, a surrealist Spanish writer who invented *greguerías*, brief, ingenious and comic metaphors. Through its target-text replacement for ‘intriguing metaphor’ and ‘Verlaine’, the essence of the reference to literature and unconventional metaphors was kept, although not linked to twentieth-century Spain, but to nineteenth-century France. Thus, potentially excessive cultural difference is diminished for readers and an association with globally-recognised literary figures is increased.

ST: la inspeccionó con intensidad policial (Ruiz Zafón, 2001 [2013]: 21)

TT: studied it with Holmesian flair (2004: 14; 2004 [2005]: 11)

This line is narrated by Daniel and contains no cultural references to Spanish culture in the source text. However, the target text seizes the opportunity provided by the action described –examine something with police-like zeal– to include a reference to Sherlock Holmes, the famous perceptive fictional detective created by Conan Doyle. More importantly, this allusion is not only inextricably linked with British literature, but is also a clear global reference, identified by readers around the world who are familiar with the books or myriad TV and cinema adaptations of this character.

ST: –No dramatische, señor Sempere. (Ruiz Zafón, 2008: 216)

TT: Don’t pull a *Jane Eyre* on me, Señor Sempere. (2009: 141)

This passage is a dialogue between Daniel's grandfather and David Martín, a bookshop owner and a writer, respectively, both knowledgeable in literature. Similarly to the previous example, there are no cultural references to Spanish culture in the source text but the context –a dramatic reaction– makes it possible for the target text to feature an allusion to Charlotte Brontë's *Jane Eyre*. Deemed one of the key literary works in English literature as well as a reference work in universal literature, it is familiar to readers all over the planet as much for its inclusion in secondary education curricula, as for the numerous adaptations of the novel for both the small and big screens.

These translation solutions trigger widespread recognition in readers of the English editions by placing additional emphasis on authors and works of world literature. The above findings reveal a translation tendency to situate the *TCOFB* series intertextually in the World Republic of Letters that facilitated Zafón's literary transnationalisation (Introduction, section 1.2.).

4.2.5. Dehistoricising strategies

The following extracts represent the limited dehistoricising intervention in the English translations of Zafón's adult book series, which also involve the most significant and largest omissions. The source texts feature historical references, blatantly critical of Franco and Primo de Rivera, that were partially deleted in the target texts:

ST: Los años terribles de la guerra habrían de traer toda suerte de penurias y poco después del fin de la contienda, en aquella paz negra y maldita que habría de envenenar la tierra y el cielo para siempre, Isabella contrajo el cólera y murió [...]. (Ruiz Zafón, 2008: 662)

TT: The terrible years of the war brought with them all manner of hardships, and shortly after the end of the conflict Isabella contracted the cholera and died [...] (2009: 437)

This passage corresponds the end of *EJDA/TAG*, where David narrates the death of his assistant and mentee Isabella –also Daniel’s mother– in the aftermath of the Spanish civil war. The source-text criticism to the repression of Franco’s dictatorship,⁴⁰ was omitted in English, leaving intact only the general time setting of the war and the poverty it gave rise to. Taking into account previously commented target-text simplifications of Zafón’s verbose descriptions, a feasible reason for this partial elimination is that it sounds catastrophic and thus may have been deemed to add an irrelevant weight to the sentence’s already considerable length. However, this deletion, while facilitating reading flow, also prevents target-culture readers from gaining crucial insight into Spain’s recent past, and also from discovering a potential foreshadowing verb for Isabella’s real cause of death, which is explained in *EPDC/TPOH*.

ST: Los seis años de tibia dictadura del general Primo de Rivera habían traído a la ciudad una calma venenosa y turbia que no le sentaba del todo bien a la sección de crímenes y espantos. Apenas venían ya historias de bombas o tiroteos en la prensa. Barcelona, la temible «Rosa de Fuego», empezaba a parecer más una olla a presión que otra cosa. Estaba por cerrar el periódico [...] (Ruiz Zafón, 2008: 201)

TT: Six years of General primo de Rivera’s lukewarm dictatorship had brought a poisonous, murky calm that didn’t sit well with the reporting of crime and sensational stories. I was about to close the newspaper [...] (2009: 131)

⁴⁰ [...], in that cursed black peace that would poison heaven and earth forever, [...] [My translation].

This excerpt of *EJDA* contains a double historical reference to both Primo de Rivera's dictatorship and the resulting imposed press gag on reporting the violence of the anarchist movement. This paragraph in *TAG* was deprived of the second part of the reference –i.e., the general absence from newspapers of reports about anarchist bombings and shootings and its contrast with the increasing tension in the streets of the city, mentioned by the nickname it acquired at the turn of the twentieth century: «Rosa de Fuego».⁴¹ Although this omission lightens the lengthy combination of contextualising allusions in favour of an unencumbered reading pace, it moderates the historico-political criticism relevant to the paragraph. On the one hand, it diminishes the commentary on the government censoring the press. On the other, it dilutes the reference to Barcelona as a site of anarchist conflict that was still ongoing in the 1920s. The term appears earlier on in *EJDA* as part of David Martín's narration about his new tower house on calle Flassaders in the Ribera district and was kept in *TAG*:

ST: Yo tendría mi siniestro torreón levantado sobre las calles más antiguas y tenebrosas de la ciudad, rodeado de los miasmas y tinieblas de aquella necrópolis que los poetas y los asesinos habían llamado la «Rosa de Fuego». (Ruiz Zafón, 2008: 78)

TT: I would have my sinister tower rising above the oldest, darkest streets of the city, surrounded by the miasmas and shadows of that necropolis which poets and murderers had once called the Rose of Fire. (2009: 56–57)

⁴¹ Barcelona began being dubbed the “Rose of Fire” abroad to refer to the anarchist revolts in 1890 (Juris, 2010: 143). The term became permanently associated with the city after the events of the Tragic Week in 1909, which had begun with a general strike against the war in Morocco but ended becoming an anti-clerical uprising that led to the burning of religious buildings (Marinello Bonnefoy, 2016: 37).

However, this previous appearance of «Rosa de Fuego» alone does not clearly convey the context of socio-political unrest that gave rise to the name. This is because the identification of the house's location in one of the oldest districts of the city as one of the sites of the 1909 uprising and its casualties is not evident. Without the reinforcement provided by the later reappearance of the nickname that was omitted, an erasure of Barcelona as a site of historical political conflict is thus effected. Consequently, the surrounding vocabulary drives the attention to the Gothic atmosphere, giving a sense of exciting mystery and danger far gone in the past, rather than historical criticism.

Despite the example below being a relativist definition of a civil war that would go down well with world literatures, omission of historical references, even if partial, has been observed to be the exception to the general approach to handling historical allusions in the target text. This is proven by the keeping of such allusions in *EJDA/TAG* which link the socio-political instability during the anarchist movement in early-twentieth-century Barcelona with the underlying causes of the Spanish Civil War:

ST: La rabia y el odio que años más tarde llevarían a unos y a otros a asesinarsen en nombre de consignas grandiosas y trapos de colores se empezaba ya a saborear en el aire envenenado. (Ruiz Zafón, 2008: 61)

TT: The anger and hatred which, years later, would lead such people to murder one another in the name of grandiose slogans and coloured rags could already be smelled in the poisoned air. (2009: 37–38)

Additionally, the following humorous, sarcastic and critical historical references made to Franco in *LSDV* and *EPDC* have also remained unaltered in *TSOTW* and *TPOH*. The preservation of such derisive comments could be due to their being short allusions based

on well-known historical facts –i.e., name, nickname and uprising leading to war and power–, which render their identification by target readers more straightforward:

ST: [...] una de esas piezas concebidas para mecerles las posaderas a príncipes regentes y generalísimos con cierta debilidad por los golpes de Estado. (Ruiz Zafón, 2008: 38)

TT: [...] one of those pieces of furniture designed to cradle the backsides of princes and generalissimos with a certain weakness for *coups d'état*. (2009: 22)

ST: [...] ya que el ave se había puesto a repetir con perfecta dicción el pareado de *Franco, cabrito, no se te levanta el pito*, que no tuve duda alguna de dónde acababa de aprender. (2011: 36)

TT: [...] because the bird kept repeating with exemplary elocution the refrain, *Franco, you prick, you can't lift your dick*. I was in no doubt at all about the source of the couplet. (2012b: 15–16)

Zafón's seemingly discreet historico-political criticism owing to his expansive and atmospheric writing is convenient for the relative dehistoricising and simplifying popular with Anglophone readership observed since the late-1990s in the UK and US literary systems.⁴²

In summary, a noticeable influence of political correctness-influenced strategies has been observed in the target-text avoidance of language or references potentially-considered to be vulgar, offensive or in poor taste by readers. For instance, several cases of alteration of secondary female characters' physical and personality description –namely the toning

⁴² See UK and US press literary reviews for Pérez-Reverte's *TFM* (1999) (Chapter 2, section 2.3.1.).

down of commentaries related to sexual reputation, skin tone and facial hair– have been found. Additionally, a number of shortenings have been recorded regarding explanations of how characters intervene in a dialogue and some of lightening of long, often pedantically-phrased descriptions appearing in already long excerpts. These textual alterations in the translation into English make Zafón’s novels appear at times less inclusive or diversity-oriented but more in line with conventionally respectful portrayals of women. Likewise, they simplify and neutralise his verbose literary style to some extent and, at the same time they render it slightly less lyrical, but more straightforward and manageable for English-speaking readers who are used to shorter sentences than Romance language-speaking ones.⁴³ Conversely, Gothicism is occasionally toned up through the addition of further suggestive descriptions. Finally, regarding contextualisation, there are virtually no alterations of historical references to the Spanish Civil War, the sides in the conflict or its aftermath, the dictatorship and the key places in Barcelona associated with the regime’s enforcement of its ideology and punishment –Central Police Headquarters at Via Layetana, Montjuic Castle–, as well as to the early-twentieth-century anarchist movement or the political unrest during the Second Republic. Such omissions are only anecdotal and the critical tone is maintained throughout thanks to a clever appearance of dehistoricisation that is actually based in Zafón’s subliminal use of historical context⁴⁴ that proves advantageous in its transition to the target culture and market:

“[T]he novel has carved out a space in which it can both uphold and disdain the historical. Ruiz Zafón’s acknowledgement of the ‘industry’ of historical de-

⁴³ Dueñas, the last case-study author in this thesis, explains that, given her 20-year-long career as a researcher in English philology, her narrative style reflects English discourse rules, such as clear syntax with lower use of subordination: "De forma inconsciente tiendo a no usar demasiada subordinación, que no es común en inglés y sí en castellano. Además intento ser más directa y parca" (in Manso de Lucas, 2021).

⁴⁴ This is conveyed through humour, daily vignettes, urban colours and textures (Chapter 3, section 3.2.1.).

memorialization in the United States⁴⁵ is a counterweight to the inspiration his novel gains from the mechanics of the Hollywood film and promotion industry. In this way, *La sombra del viento* utilizes these popular narrative and marketing tools to build a tale that remains relevant in the context of Spanish history” (Brenneis, 2008: 70).

In this globalised era, there is a merely superficial interest in cultural diversity, welcoming as long as the influx of otherness can be restricted to small doses, to just an aroma. The trend is a moderate multiculturalism enabled by political correctness. This is best exemplified by Zafón’s British publisher’s definition of *La sombra del viento*, particularly, the word choice for its historical context: “It’s what you hope for as an editor. It’s got everything; a really strong plot, it’s commercial, but it’s also literary. It has thriller elements and history thrown in. It defies genre” (Dunseath, quoted in Jury, 2004b). The various target-text alterations observed, both the minimising ones –characterisation, language flow and style, few Spanish cultural or historical references– and the maximising ones –genre emphasisation, global references–, are motivated by a focus on profitability from the decision of commissioning the translation: to ensure high and maintained sales – which could otherwise be affected by bad customer reviews and negative word-of-mouth publicity–. This is achieved by playing safe –i.e., publishing already successful writers and accommodating the expected preferences of the target-culture readership:

[L]as traducciones [...] implican una inversión adicional [...] sólo rentable si las tiradas son amplias y tienen buena difusión. [...] está[n] expuesta[s] a la misma ley

⁴⁵ “I think in my case because I was living in the United States that I got a sense of the destruction of history around you. It's almost like an industry, this destruction of memory. It's very interesting, especially coming from Western Europe where the weight of history, even if it's not mentioned, is strong. You might know nothing about a place, but if you walk there you can sense it, you know something has happened here. America is not like that” (Ruiz Zafón, in Hegarty: 2004).

que regula la producción, la distribución y el consumo de todos los bienes culturales: la del mercado. [...] [L]as traducciones suelen apostar por *lo seguro*. Esto concede una ventaja de partida a las obras y los autores que ya han demostrado su rentabilidad en la otra cultura (Martín Ruano, 2003: 106, original emphasis).

Therefore, the foundation for the transnational projection of the *ECDLLO* series relied on the exploitation of the nostalgia card of local postwar industrial Barcelona while capitalising on its revamped image's current global standing—, and the take-off point was reached through a series of target-text adjustments to incorporate cultural, language, style, genre and contextual sensitivities likely to affect popularity and sales. After exploring how gothicisation, dehistoricisation and political correctness introduced in *TSOTW*, *TAG* and *TPOH* paved the ground for their transnational circulation, I shall now examine how other aspects of the *ECDLLO* series also contributed to this by framing their reception and eventual shaping of Zafón's global literary consecration.

4.3. Paratextual analysis

This section will look at how *LSDV*, *EJDA* and *EPDC* have been translated into English in their non-textual dimension and the role that they play in the *ECDLLO* series' marketing. This part of the analysis will be conducted from a paratextual angle; thus, Genette's terminology will be employed (Introduction, section 1.3.). Hence, the epitextual reception – i.e., the press reviews–, the peritextual dimension –i.e., book covers–, and their translations, as well influence on tourism and transmedia adaptation, together with Zafón's authorial image curated by publishers and the media will be examined to gauge the role that they have played in his transnational success.

4.3.1. Peritextual analysis

This section endeavours to examine the last paratextual dimension in Zafón's first three novels in the *ECDLO* tetralogy: the elements and practices contributing to the packaging and marketisation of *LSDV*, *EJDA*, *EPDC* in their English-language editions—i.e., *TSOTW*, *TAG*, *TPOH*—for the UK and the US. Therefore, the analysis will focus on the hardback edition covers, advertising and expansion into other mediums as well as how the image that the media and the publishers disseminated of Zafón has shaped his transnational literary circulation and authorial consecration.

Nowadays books are widely bought in large stores and online, where the first point of visual contact with potential buyers and readers is the front cover. Consequently, it is key to attracting attention and engaging interest. Marketing techniques establish that a book expected to become a bestseller must have “un buen envase (bonita portada), una firma conocida (autor popular), una tipografía que se lea fácilmente” (Navajo, quoted in Martín Nogales, in López de Abiada, Neuschäfer and López Bernasocchi, 2001: 190). Because of the determining role played in turning browsing customers into buying ones, Lenquette states that, apart from the author's name, the fabrication of a possible bestselling book depends above all on the title (in López de Abiada, Neuschäfer and López Bernasocchi, 2001: 101). The analysis will also show how the covers of the first three novels in Zafón's *ECDLLO* tetralogy meet paratextual marketing conditions, engaging with the main pillars identified in chapter 3 and how they deal with the sites of tension discussed in the translation analysis (section 4.2.).

The original Spanish titles of the novels integrating the *ECDLLO* series respond to the same formula found in one third of Spanish books in the 1980s and 1990s which, combining “sintagmas nominales” with an absence of verbs “sugiere atemporalidad”

(Lenquette, in López de Abiada, Neuschäfer and López Bernasocchi, 2001: 104). This suggested atemporality also has thematic relevance when considering the historico-political criticism that Zafón wove through the series. In this sense, Ramblado Minero observes that the title of *La sombra del viento* “is an exercise of memory, in a subtle way, about the shadow of the war and how it has haunted Spanish society for decades” (2008: 80). This is arguably applicable to the titles of all instalments in Zafón’s tetralogy, notably the third and fourth ones, insofar as *El prisionero del cielo* and *El laberinto de los espíritus* evoke the memory of the Francoist repression and forced disappearance of suspected Republican sympathisers. The titles chosen for all the English-language editions were *The Shadow of the Wind*, *The Angel’s Game*, and *The Prisoner of Heaven*. These are literal translations of the Spanish noun-phrase formula that kept the appeal of the poetic and mysterious tone of the source texts.

The lettering and imagery in the covers of the Spanish editions of *LSDV*, *EJDA* and *EPDC* by Planeta follows a pattern of “elegant and restrained jackets” that usually suggest “more serious, literary fiction” (Phillips, in Matthews and Moody, 2007: 21). The three books feature vintage photographs adapted from the works of famous Spanish photographer Francesc Català-Roca (Appendix 2: Figures 2.0.–2.4.). The use of these images follows Phillips’s statement that “in the area of saga fiction, authors are positioned in the market through the cover illustration, which reflects the period and location of the novel” (in Matthews and Moody, 2007: 21). They feature a prominently positioned ornate streetlamp “como elemento intrínseco de la ciudad” (Romasanta González, in Montero Domínguez, 2014: 159) and one or two people that appear in winter clothes walking along a street and can be associated with the protagonist or a key character in each book.⁴⁶ This

⁴⁶ Thus, the two figures on the cover of *LSDV* would represent protagonist Daniel and his father at the beginning of the story, when they were heading to the cemetery of forgotten books for Daniel’s initiation. Subsequently, the solitary male figure on the cover of *EJDA* can be taken to be the orphan writer David, its

combination of famous historical photography with a distinctive piece of urban furniture has over time become associated with the Zafonian Barcelona saga.

The changes in image tonality, lettering style and endorsement additions in the covers of the *ECDLLO* series are a visual reflection of Zafón's gradual symbolic capital acquisition process through the evolution of *LSDV* from national, to international, and then transnational literary success previously discussed (Chapter 3, section 3.1.). In the first cover designs for *LSDV*'s editions in 2001 and 2002, the photograph is grey and the lettering is blue (Appendix 2: Figures 2.0. and 2.1.). This palette was also used in *EJDA* and mimics the bleak atmosphere that Zafón's cinematic descriptions of Barcelona pervasively convey with their insistence on blue smoke, fog, chilliness, and dampness. As for the typography, all three novels feature contemporary-looking simple and elegant font, having switched to all capital letters after the first edition design in paperback.

Interestingly, the author's name appears first, at the top, in all of them. This is a placement accorded to well-known writers –as was Zafón in Spain through his young-adult books.

The titles feature below in a different colour for each of the instalments in the *ECDLLO* series: dark red for *LSDV* from the 69th edition, blue for *EJDA*, and brown for *EPDC* (Appendix 2: Figures 2.2., 2.3. and 2.4.). Their design is further unified with a conch that resembles a helicoidal staircase such as the ones comprising the labyrinthine design of the cemetery of forgotten books. This has become the brand symbol for the tetralogy and appears at the top right corner in editions after 2011, as is the case with the analysed copy of *EPDC*.

main character. Finally, the solitary woman on the cover of *EPDC* can be associated with the key character of Daniel's mother, Isabella whose real cause of death is revealed to be linked to the plot in this third instalment.

Regarding cover designs for the English-language editions of the *TSOTW* series, the hardback editions published by Penguin Random House differ the most from the original Spanish editions. On the one hand, the US publisher chose a different image for the first hardback edition of *TSOTW*: a 1940s photograph in dark sepia tones of a man in profile dressed in winter clothes and a hat standing at night in the middle of a cobbled street engulfed by fog and dimly-lit by a streetlamp in the background (Appendix 2: Figure 2.6.). Although it incorporates the key elements of the source-text cover, the use of a nocturnal scene moves away from the historical genre aesthetic that transpires from the use of Català Roca's photographs, emphasising instead the detective noir traits contained in *LSDV* to the point that the US edition's design visually suggests that this is the dominant genre of the novel. On the other hand, in 2014, they marked the 10th anniversary since its US release, by publishing *TSOTW* in *From A to Z, the Penguin Drop Cap*, (Penguin Random House, 2014). Interestingly, this is a collection of twenty-six unique literary titles, including universal masterpieces written by Jane Austen, Charlotte Brönte, Charles Dickens, Herman Hesse or James Joyce. Reflecting Phillips's view that "literary titles in hardback may become collectable" (in Matthews and Moody, 2007: 21), the edition format of each novel in *the Penguin Drop Cap* is a collectible hardback with cover art by renowned type design and illustration artist Jessica Hische (Penguin Random House, 2014). It features a letter of the alphabet –in Zafón's case, a 'z'– represented by a series of black books strategically placed among white ones in a library at which the black silhouettes of a man and a little boy look –a reference to the original cover and the actual story– (Appendix 2: Figure 2.10.). On the one hand, this inclusion among global literature "perennial favorites" (Penguin Books, 2014: 114) builds on one of the pillars in Zafón's writing: his homage to transnationally-celebrated works of highbrow and lowbrow fiction. On the other, it confers cultural capital upon him as an author, while declaring *TSOTW* a "soon-to-be modern

classic” (112). This consolidates Zafón’s consecration within the transnational literary field.

Conversely, Orion’s imprint Wiedenfeld & Nicolson, based the cover designs on the aesthetic criteria governing the Spanish editions of *ECDLLO*’s novels, using the same photographs in most UK editions as a foundation for the reinterpretation of their peritext. Regarding *TSOTW*, the cover in the standard hardback edition does not feature the Spanish edition photograph and strays from it in several instances –i.e., bright sunlight piercing through the mist instead of an overcast foggy sky; a simple instead of an ornate streetlamp; and a single man instead of including the accompanying figure of a child –(Appendix 2: Figure 2.5.). Notwithstanding these deviations, Orion’s chosen image resembles the Spanish original in the mysterious feel that the use of common key elements convey –i.e., intense sepia tonality, antique urban look, vaporous atmosphere and almost deserted streets. The lighter colour spectrum of the cover suggests a stronger association with the historical nature of the novel and series. In contrast, the title, spine and backcover are a deep dark red –associated with binding in old books and with blood–, providing the Gothic effect that publishers intended:

We wanted a design look that reflected the atmosphere of the book – that it is intriguing and haunting [...]. For it to be successful in the UK, we focused on the spellbinding nature of the plot, the mystery of the Cemetery of Forgotten Books. People in the UK love books about books and so it was wonderful to be able to work around this idea (Dunseath, 2016 pers. comm).

In the illustrated hardback edition, a close-up version of the original Català Roca’s photograph was used with a finishing imitating an antique leather binding damaged by water and fire as well as the passage of time. This design gives it the appearance of an old

rescued and treasured book, thus exploiting the appeal of the secretive library at the heart of Zafón's saga (Appendix 2: Figure 2.9.).

Regarding the other two novels, Orion-Wiedenfeld & Nicolson's covers maintained a close-up version of the photographs from the Spanish editions combined with an extra tint in the background –blue for *TAG* and yellow for *TPOH*–, as well as more fog (Appendix 2: Figures 2.7. and 2.8.). These additions, particularly on *TAG*, are a sign of Gothicisation based on playing up the eerie atmosphere described in numerous scenes in the series.

Both US and UK publishers applied a conservative approach to the placement of title and author name typical in unknown writers, thus prioritising the former and relegating the latter to a secondary position –either immediately after or at the bottom of the cover. The exceptions correspond to Orion-Wiedenfeld & Nicolson's illustrated UK edition and Penguin Random House's 10th anniversary special US edition within the *Penguin Drop Cap* collection, which reflect the culmination of Zafón's literary transnationalisation.

Certainly, as can be gathered from this analysis, Planeta's real historical photographs, colour and typography combination in the original Spanish editions hints at a discreet, effortless look that conveys a sophisticated and upmarket feel of highbrow fiction. Its partial preservation in Orion's and Penguin's English-language editions due to their use of the same –yet slightly modified– images, background colour and title positioning has contributed to disseminate this representation in the UK and US book markets. The outdated style of the elements in the photo composition conveys a marketing focus on the idealised aesthetic appeal of the historical urban setting in Zafón's series. Additionally, the covers in the Anglophone editions share a common denominator: the appearance of an old, battered, leather-bound book. This visual packaging is an intertextual reference to Zafón's

novels themselves –mirroring what the books in the secret library created by Zafón look like–. Likewise, it is a globalising paratextual strategy that associates his series with universal classic literary works in the public’s eyes, while also echoing the author’s tribute to second-hand bookshops and libraries.

Regarding the remaining paratextual elements, there are two marketing tactics. The first one involves the addition of taglines, synopses, and excerpts to peak browsing customer’s interest. The non-verbal language on the covers of both Zafón’s Spanish novels and their English versions is complemented by verbal language on the back cover, jacket flaps, and even the first page(s) before the beginning of the actual story “con textos propios de los peritextos o de los epitextos (normalmente reseñaciones extraídas de periódicos o de autoridades del sistema receptor)” (Garrido Vilariño, in Montero Domínguez, 2014: 52). The common synopsis technique is observed in all three novels, featuring on the back cover of *LSDV*,⁴⁷ *EJDA*, and *EPDC*, as well as on the front flaps of the US edition of *TSOTW*, and the UK editions of *TAG* and *TPOH*. Additionally, excerpts are included in the front flaps of the Spanish editions: *EJDA* shows the first paragraph, and *EPDC* features a paragraph from the fourth chapter and another from the first chapter. The second tactic is to include quotes from reviews in major newspapers and praise by celebrated authors. The three novels analysed from the *ECDLLO* tetralogy in Spanish and in English translation feature both types, which shows an influential endorsement to potential buyers, thus complementing the editorial blurbs and establishing Zafón’s accumulated symbolic value. Indeed, there are continuous references in these elements on both the Spanish and international editions to the first novel in the series and the glowing endorsement given by longtime bestselling author Stephen King is repeatedly used. Given King’s consecrated

⁴⁷ 101st edition.

position in the horror genre within the global literary system, these reused comments, including his statement that *TSOTW* is the “real deal” (King, 2007), boost Zafón’s authorial consolidation within the central transnational literary fields, and also contribute to driving up sales of the remaining instalments in the tetralogy by luring readers of horror.

The powerful symbolic influence of globally recognised publications and authors is ultimately established in *LSDV*’s 101st Spanish edition, where, coming full circle, an excerpt of the reviews from *New York Times* and by Stephen King translated into Spanish appear twice. Firstly, summarised on the front flap, and secondly, in the first two pages inside, together with other passages extolling the novel’s literary mastery from reviews published in the Spanish, British, American, French and German mainstream press. These include *El Mundo*, *The Observer*, *The Washington Post*, *Le Figaro* and *Hamburger Abendblatt*, as well as the words of Zafón’s first public foreign enthusiast: German politician Joschka Fischer, whose praise on TV had been one of the catalysts to the circulation of *LSDV* and early recognition of Zafón transnationally. The global reach of his literary success is reflected on the back cover flap, where Zafón’s minibio-bibliography ends with: ‘[U]n universo literario que se ha convertido en uno de los grandes fenómenos de las letras contemporáneas en los cinco continentes’.

4.3.2. Epitextual analysis

A close examination of the reception of Zafón’s adult saga by literary critics in major media publications reveals that it was not homogeneous or constant in its early stages, with Spanish support gathering slowly, as well as mixed reviews and varying degrees of criticism happening in both in the Spanish and Anglophone resources consulted.

The changing stance in the *LSDV* literary reviews examined here can be further discussed by focusing on the underlying cause, quoting Garrido Vilariño's argument about the reception of Primo Levi's *Se questo è un uomo* in France. In the case of Levi's novel, it was shaped by its Holocaust theme. However, in the case of Zafón's debut work, reception was shaped by its genre formulation. The previous chapter (3.2.) and this section showed that the Gothic-dominated amalgamation was initially perceived by publishers and literary critics as confusing and considered a marketing issue because it rendered *LSDV* unclassifiable. Therefore, mirroring Garrido Vilariño's explanation, *LSDV* as a literary product created in a peripheric cultural system –i.e., Spain–, with a genre formulation that is atypical –thus peripheric in its cultural system of origin–, “no alcanza su esplendor hasta que es reconocid[a] por el sistema cultural central” (2014: 49–50).

The transnational nature for Zafón of the link between ‘el aumento del prestigio social de los escritores y de su presencia en los periódicos y en otros medios de comunicación’ (López de Abiada, in López de Abiada, Neuschäfer and López Bernasocchi, 2001: 13) was reflected in the reception that *EJDA* had. In contrast with *LSDV*, the second instalment in the *ECDLLO* series had around its publication date immediate and abundant coverage in major Spanish media by ‘los críticos más prestigiosos’ (Steenmeijer, 2001: 46).

Poole (2011) sees similarities between Zafón and Pérez-Reverte in that both offer a blend of ‘sincere engagement with genre tradition, with clever touches of the literary postmodern’. The emphasis put in the critical nature of the historico-political setting and the connection established in a major English-language newspaper with a Spanish author enjoying transnational consecration since the early-1990s constitute a substantial endorsement that accrues Zafón's symbolic capital and consolidates his position in the global literary field.

Comparing the Spanish reception of *LSDV* with that of *EJDA* and *EPDC*, a correlation is observed between outstanding commercial success, media coverage and literary reviews. After reaching bestselling status, Zafón started acquiring symbolic capital, which resulted in the critics' attention to his novels in the *ECDLLO* series, as illustrated by Steenmeijer: '[d]espués de haberlas negado, parece que han conquistado el suficiente prestigio o capital literario como para ser consideradas dignas de ser comentadas en los suplementos culturales más importantes de España' (2011: 49). Thus, playing a key role in the literary transnationalisation and authorial consecration process: 'la crítica [...] [está] solapada a veces o [es] con frecuencia compañera de viaje de la pura y dura promoción comercial' (López de Abiada, in López de Abiada, Neuschäfer and López Bernasocchi, 2001: 13). Critical reception was extremely mixed in both Spanish and Anglophone media reviews. However, several trends –i.e., gothicisation, literary and urban globalisation, as well as partial dehistoricisation-depoliticisation– were detected in the reviews' focus in relation to the cornerstones in the narrative of the *ECDLLO* series –i.e., Gothic-led genre amalgamation, homage to celebrated nineteenth-century highbrow and lowbrow fiction, Barcelona, and historico-political criticism–.

Regarding the gothicisation trend, the first reviews of *LSDV* by Vila-Sanjuán and Doria in the Spanish press set a precedent with their focus on the appeal of the Zafonian Gothic Barcelona. This led numerous critics in the UK and US press to fixate on the gothic genre elements used by Zafón. Most significantly, some also tend to employ in their pieces dramatic vocabulary –i.e., diabolical, mysterious, hidden, etc.– which furthers the interpretation of the *ECDLLO* series as being exclusively gothic. Regarding the literary and urban globalisation trend, on the one hand, certain reviewers in Spain, the UK and the US media drew constant attention to the nineteenth-century literature tribute running throughout Zafón's *ECDLLO* series, with US critics concentrating more on popular fiction.

On the other, emphasis was equally distributed among Spanish, British and American reviewers on the idealised old Barcelona's allure and parallels were established with previous literary versions of itself or other literary global cities. As for the last detected trend, only a handful of the few critics who delve into the political criticism conveyed in the historical context of Ruiz Zafon's tetralogy write for UK newspapers. Most reviewers rarely dwell on the chosen time setting, with US ones merely admiring its atmospheric appeal. This trend mirrors the slight dehistoricisation discussed in the previous translation analysis section.

The reviews' more insistent focus on certain Zafonian narrative foundations in *ECDLLO* and disregard for others contributed towards marketing promotion through the reconfiguration of this saga's defining genre in the public's mind which, in turn, led to the creation of Zafon's brand. Likewise, a correlation is observed between the trends detected in the reviews and the gothicising, dehistoricising-depoliticising, globalising and politically correcting effects revealed in the translation analysis of the English-language editions. These trends and results reflect Sapiro, Casanova and Apter's arguments on the patterns of selection and incorporation into the centre of the literary polysystem. While selection patterns rely on transnationally appealing stereotypes, incorporation patterns are based on homogenisation –both dehistoricising and depoliticising or overintellectualising and overaestheticising (Introduction, section 1.2.). The picture painted by the combination of the epitextual and translational analyses thus contributes to explain Zafon's access to transnational circulation and eventual consecration within the global literary polysystem.

4.3.2.1. Marketing promotion

Zafon is the first case-study author in this thesis whose early epitextual promotion fully capitalises on Internet marketing. All the websites consulted offer additional contents, such

as free sample chapter of each novel in the saga, synopses, biographies, and glowing review excerpts. Penguin's stands out with its inclusion of a reading group guide complemented by questions answered by the author. Additionally, it features an interview excerpt explaining Zafonian narrative foundations:

I believe the modern novel should try to capture the scope and ambition of the 19th century classics while making use of the narrative tools the 20th century has left us, from the avant-garde to the images and sounds of the golden screen.[...] The *Shadow of the Wind* uses elements of [...] [many genres] to create a new genre that goes beyond the sum of its parts. (Ruiz Zafón, penguin.com)

PlanetadeLibros Spanish and HarperCollins US publisher general websites stand out with videotrailers and tours. The most comprehensive websites are the author's dedicated Spanish and English sites run by Planeta and Orion, respectively. Planeta's website has sections for all of Zafón's novels with a background related to each respective book cover and a quote from each story, as well as subsections featuring: synopsis, national and international editions, characters, places and downloads. Additionally, *LSDV* has two more subsections: one on the so-called Zafonmanía effect as well as an interactive game to help Daniel solve a mystery. The novels' location subsections feature a map from Google for each key city in them. In the downloads section, viewers can access for free: the first chapter of each novel, as well as four new short stories, screensavers, banners, videos – videotrailers, promotional clips and interviews– as well as Zafón's music compositions inspired by each novel. Finally, there is a news section, as well as another section dedicated to the author's biography, some personal likes and recommendations and awards received per country. Similarly, on Orion's website, the novels in this series have subsections featuring: synopsis, reviews, their specific music compositions, a link to a walk through the places described in Barcelona in pdf and Google, as well as photos of old

Barcelona with information taken from the introduction to Doria's *Guía de la Barcelona de Carlos Ruiz Zafón*. There are also freely downloadable wallpapers of Barcelona and *TPOH* covers as well as the latter book's videotrailer. The author's section features his profile, his motivations to write, an interview and lists of likes and recommendations. All the publishers' websites feature links to the author's websites –either the Spanish or English versions–, and all refer to social media sites to incite visitors to share news on the author, his novels and expand their reception, while also further displaying the links to the publishers' own social media accounts. This way, visitors get a taste of Zafón's books and contribute with their social media commentaries to building the hype among prospective readers and driving up sales:

En los últimos tiempos, [...] las editoriales (y los propios autores) se han lanzado a difundir sus novedades a través de redes sociales como Facebook, consolidando una nueva forma de marketing libresco (Vila-Sanjuán, 2011: 101).

Regarding promotional campaigns, for *LSDV*, '[t]here was no marketing campaign or promotion of any kind' (Ruiz Zafón, in García, 2003), apart from a short presentation talk found only in a two-paragraph note published in *El Mundo* reporting on the author's defence of his debut adult novel as 'el retorno a la novela clásica y a la vieja usanza, huyendo del tipo de novela "light" que abunda actualmente' (Anon, 2001). Instead, the methods at play in its success were a combination of 'prescripción periodística' by a few literary critics (Vila-Sanjuán, 2011: 103), and booksellers who told their customers 'If you don't like it, bring it back. But trust me' (Ruiz Zafón, in Hegarty: 2004); which, in turn, led to word-of-mouth recommendations: 'People didn't want to put it on the shelf, but to share it on, to tell friends' (Ibid). This latter type of 'publicity' based on human verbal communication may be oral or written, presential or digital and happen not only between

people who know each other, but also between internet users in forums, blogs, reviews on dedicated sections of online bookstores or dedicated websites, as well as social media. In Calle Rosingana's opinion, it appears to have "una incidencia considerable en el éxito o fracaso del producto o servicio" and an non-linear, exponential dissemination pattern in that "cada lector satisfecho [...] recomendará el producto –la novela en este caso– a múltiples posibles lectores", who will, in turn, recommend it further if the book "igual o supera [sus] expectativas" (Calle Rosingana, 2012: 52–53), thus reaching large numbers of would-be-buyers and readers at no cost for the publishers.

Besides, the fact that *El País* took two years and a half since *LSDV's* release to feature any information about it, gives the impression of a tacit snubbing move, with two brief mentions to the novel being the third favourite in the running for the prestigious Planeta Award (Anon., 2003a and 2003b) and, finally, a piece echoing the commercial success experienced by the book in German translation (Krauthausen, 2003) helped by the triggering push given by German minister of Foreign Affairs Joschka Fischer's enthusiastic endorsement. The latter article mirrors the coverage by *La Vanguardia* two weeks earlier of Zafón's taking by storm of the Francfort Buch Messe, where "Zafonmanía!" was used as a marketing slogan (Vila-Sanjuán, 2003a). Fischer's recommendation was so influential and the formula was so catchy, that both spread across Spanish and international media. Indeed, the slogan ended up being mentioned more than once in some articles, as seen in Castilla (2003).

Since then, the Spanish publishers' approach radically shifted towards a complete active promotion of *LSDV's* subsequent formats and special editions, alongside the involvement of Zafón in press releases, TV, radio and newspaper interviews, as well as a conference at the Spanish National Library. Such is the usual treatment by publishing houses of their authors once they become established: "[c]uando el autor ya es famoso, los

editores lanzan una campaña de promoción de alto nivel [...] porque son autores que ya han demostrado sobradamente que venden” (Vila-Sanjuán, 2011: 99). The extent of this change in how Zafón was promoted and publicised as an author became apparent with *EJDA*’s release, which was the object of media headlines before its publication as a way of advertisement (Carrón, 2008) and it had a lavish launch event for the press at Barcelona’s emblematic Gran Teatre del Liceu (Bargueño, 2008; Appendix 2: Figure: 2.11.). This fastouosity was repeated with the presentation of *EPDC*, which was launched in an equally memorable party held in Barcelona’s gothic chapel Capella dels Àngels (Doria: 2011; Appendix 2: Figure: 2.12.) with Zafón speaking from “un escenario que simulaba una gran biblioteca-almacén en honor al cementerio de los libros olvidados que vertebraba las novelas” (Geli, 2011). Martín Nogales argues that in the organisation of these spectacular events “se produce una identificación del escritor con un componente más del mundo del espectáculo, convertido en un engranaje comercial a veces necesario para la promoción del libro” (in López de Abiada, Neuschäfer and López Bernasocchi, 2001: 186)

With *LSDV* breaking sales records in Spain and Germany, when it came to release of *TSOTW* in the British-American markets, there was a carefully planned promotional strategy aiming not only at mirroring its national and European success, but also at making sure it had a chance to do so, given the usual reticence of English-speaking markets towards foreign works in translation (Introduction, sections 1.2. and 1.4.). Indeed, Phillips states that “authors new to the market have to be carefully positioned” through especially devised events such as “press releases to the media, author interviews, [...]” (in Matthews and Moody, 2007: 21). In line with this, the UK and US publishing team organised Zafón’s participation in what Fuller and Rehberg Sedo term “massive reading events” (2013: passim) to boost its popularity among prospective readers before it was released, such as having him attend British major book festivals –e.g., Hay on Wye, Edinburgh–, appear at

bookshop events –e.g., book signings in both Britain and the USA, and the usual American book promotion tour (Dunseath, 2016 pers. comm.; Anon., 2004c). In addition to getting Zafón involved in the public promotional events, British publisher Orion confirmed having performed test reads, heavily investing in advertising for the cheaper editions, and in presenting the novel to “major customers” –such as bookstore chain Waterstones “with a special edition for them when it came to the paperback”, as well as capitalising on the book’s raging success in Spain “so that we positioned it as an important book” (Dunseath, 2016 pers. comm.). Later on, Orion’s imprint Weidenfeld and Nicolson created a blog dedicated to several authors included Zafón, with entries in which the author collaborated to promote the release of a new edition of *TPOH* in 2013, or the publication of his young-adult novels *Marina* and *The Midnight Palace* through a letter and a postcard addressed to the readers.

Despite the numerous Gothic tropes invoked in the Zafonian saga of *ECDLLO* explored in Chapters 3 and 4, Byron points out that a straight definition of *LSDV* as an example of the Gothic genre was not made –much less generalised– since the beginning (2014: 71–72). Rather, the novel was initially referred to as a mixture of all the other genres it amalgamates and allusion to Gothic was an occasional mode of description in press reviews, started in Spain by Vila-Sanjuán (2001) which consolidated transnationally following Stephen King’s review on *Entertainment Weekly* in 2007. This watershed led publishing companies and even Zafón himself to embrace the term, thus building a brand in response to market demand on the basis of the profitability that the revival of commodified Gothic has brought along since the early 2000s.

Byron coined the term “globalgothic” as the blend reflecting “two responses to globalisation – the exploitation of what globalisation enables and produces combined with

the frequent demonisation of its processes”. Furthermore, she explains that “the conjunction of the two terms, then, enacts a kind of reversal and transvaluation in which, as Botting and Edwards point out, gothic is globalised – reproduced, consumed, recycled– and globalisation is gothicked – made monstrous, spectral, vampiric” (Byron, 2013: 5). Adapting this reasoning for the purposes of concluding Zafón’s case study in this thesis, it can be said that his gothic-inspired tetralogy was globalised –reproduced in English for the UK and US book markets as centres of the global literary polysystem–, and in its transnationalisation process it was further gothicked.

4.3.2.2. Transmedia expansion

Despite initial speculation in the media and some vague hesitation on Zafón’s part to pronounce himself regarding the possibility that his works would be versioned for the small or the large screen, he quoted his own working experience in advertising in Spain and as a scriptwriter in Hollywood as well as his incorporating an “elemento de narrativa audiovisual” in his creative writing process as the reasons behind his refusal⁴⁸ to sell the rights for film adaptation: he deems it would be a treacherous and unnecessary act to turn into a film this novel that is all about the world surrounding literature (Ruiz Zafón, 2012b).

Therefore, what Brenneis sees as an inevitable eventual completion of the “Hollywoodized cycle of the contemporary global literary phenomenon” (2008: 65) appears to not be such a sure move, or, at the very least, it will still have to wait. According to Martín Nogales, apart from new reading formats, transmedia expansion offers the possibility to enhance the reading experience by combining it with “imágenes y sonidos” (in López de Abiada, Neuschäfer and López Bernasocchi, 2001: 193). In this respect, the

⁴⁸ Zafón’s opposition to an audiovisual adaptation remained unchanged when he died in 2020.

author set himself apart from other writers by composing instrumental music for three novels in the saga, which is available on his websites free-of-charge, thus without a profit motive. However, there have been two concerts to present this work, interpreted by the Orquestra Simfònica del Vallès at the Palau de la Música in Barcelona and at the Teatre Municipal La Faràndula de Sabadell in April 2014 (Orfeó Català, 2014). Therefore, ticket sales must have returned a profit.

4.3.3. Zafonian Barcelona as literary tourism destination

The urban landscape “has been a powerful image in literature since literature began” (Pike 1999: 9) and the use of a well-known city as geographical setting for a novel is not an uncommon practice. Noteworthy examples of such metropolises serving not only as décor, but also as determining factors in the understanding of plot development are those of Dickensian London, Balzacian Paris, or Galdosian Madrid. Indeed, Madrid and Barcelona are the two cities most often used as local setting in Spanish novels, “lo que ha favorecido que puedan ser visitadas con el fin de poner en relación la ficción con la realidad” (Pillet Capdepón, 2014: 301).

In this regard, the way in which the author shapes the urbanscape “desde su personalidad” (Arencibia, 2009, quoted in Pillet Capdepón, 2014: 300) –in this case, Zafón’s description of Barcelona–, creates an appealing, multidimensional –sensory, sociological and psychological– perception of the city. On the one hand, the climate is described in shades of light, colours, animal and metal textures –e.g., “guirnalda de cobre líquido” (Ruiz Zafón, 2001 [2013]: 7), “un manto de hojarasca [...] como piel de serpiente” (97); “sol acerado” (192). On the other, the two geographical features defining its urban relief –i.e., sea and mountain– are metaphors of their local characters’ fate: the mountain

represents suffering, repression and death for the Republican inmates at Montjuic Castle and the uptight, hypocritical bourgeois residents of the Aldaya mansion, while the sea can be associated with determination, hope and life for the working class characters who work in that industrial area or go to the beach to think and relax. Lastly, Zafón includes in his adult series myriad references to traditional local cafés, shops, hotels, majestic buildings, emblematic squares, streets and avenues, as well as the city's differentiated popular and high-class neighbourhoods. Amongst these specific urban spaces, he inserts fictional places –e.g., the cemetery of forgotten books and the Santa Lucía hospice–. Thus, he presents Barcelona as a place full of secret surprises, and as a personified entity which arouses readers' attention in both the narrative and its location imprinted with his personal style of nuanced gothic mystery and wonder. Readers are thus able to anchor the fictional events experienced by the characters to a concrete place, while powerful and attractive images crafted to involve them in the narrative climate also compel them –even through the characters' words– to visit the site of their fictional heroes' adventures:

Te demostraré que hay algo en Barcelona que aún no has visto y que no puedes irte [...], porque si lo haces la ciudad te perseguirá y te morirás de pena. (134–135).

una ciudad muy lejana, atrapada entre una luna de montañas y un mar de luz, una ciudad forjada de edificios que sólo podían existir en sueños. (312)

Esta ciudad es bruja, ¿sabe usted Daniel? Se le mete a uno en la piel y le roba el alma sin que uno se dé ni cuenta. (567).

Therefore, using the city as a hybrid of organic character and spellbinding literary space adds both plausibility to the story narrated in the novel and instils readers with wanderlust. However, the extent of the charms exerted by Zafón's reimagined past Barcelona go further and deeper, as the success garnered by *ECDLLO* benefitted from the city's global

reputation resulting from its post-Olympic transformation, and the Zafonmania has, in turn, led the current city to also expand its appeal and evolve into a new kind of literary tourism destination.⁴⁹

Indeed, explicit invitations to do Zafonian-inspired tourism in Barcelona appeared in the media shortly after the first novel in the saga was released in English: “[w]alk down any street in Zafón’s Barcelona and you’ll glimpse the shades of the past and the secrets of the present, inscribed alike in the city’s material fabric and the lives of its citizens” (Kerrigan, 2004); and similar appreciations followed when the English version of the third instalment saw the light: “Much of the novel’s appeal is that of time-travelling tourism [...]” (Poole, 2012). Even scholars suggested the transnational appeal of Barcelona as a literary tourism destination on the basis of Zafón’s vision:

Barcelona [...] is further imagined as capable of enchanting, not only its inhabitants but also, as European ‘Zafonmaniacs’ would surely agree, a much larger reader audience as well [...]. Surreptitiously, then, the text draws European and international readers into the Iberian ken” (Richmond-Ellis, 2006: 854).

This appeal was soon realised by the publishers, who relied on it during promotion and even planted the seeds for the later expansion of the Zafonian universe into commercial literary-tourism:

[T]he city of Barcelona has great appeal [...], so in the marketing we talked about the fantastic streets of the old city, the Ramblas and the wonderful gothic

⁴⁹ Barcelona's international status is further established when looking at how it was chosen as the location for *Uncovered* –the cinematographic version of Arturo Pérez-Reverte's *La tabla de Flandes*– instead of the original geographical setting of Madrid.

architecture. We even designed a ‘Shadow of the Wind’ walk around the centre.
(Dunseath, 2016 pers. comm.).

The walking tour that Dunseath mentions above appears in an appendix at the end of the last numbered page not only in one British edition, but also in one US one. It is an “annotated walking tour of Barcelona” with a map “literally inviting the reader to follow in the characters’ footsteps [...] down the Ramblas, through the Gothic Quarter, stopping at the Plaça de San Felip Neri and Els Quatre Gats, and up the mountain toward an enigmatic mansion at number 32 on the Avenida del Tibidabo” (Brenneis, 2008: 65, 72). This walk was prominently publicised at the bottom of each of the novels’ sections on Zafón’s UK website managed by Orion (Bionic Media, 2015; Appendix 2: Figures 2.13.–2.16.). The map could be downloaded from the dedicated webpage for free and a link to the interactive ‘Shadow of the Wind Walk’ on Google Maps was also included.⁵⁰

Byron argues that tourists will encounter Zafón’s Barcelona when going sightseeing (2014: 78–79). However, as other cities depicted in literature, it is not an accurate reflection of reality, but a textualised one. In this sense, Lehan states that “such textuality cannot substitute for the [...] physical city” (1998: 291). Indeed, Zafón had clarified that his was a stylised version of Barcelona: “En *La sombra del viento*, por ejemplo, hay un intento de crear un universo literario propio basado una Barcelona puramente literaria” (in Vila-Sanjuán, 2006). Likewise, the website section devoted to the walk around the city as depicted in *TSOTW* cautions visitors to be aware of the contrasts between the two Barcelonas: “[o]f course many of the places described in the novel, such as the Cemetery

⁵⁰ This website started being streamlined one year after its creation, resulting in the elimination of ‘The Shadow of the Wind Walk’ after October 4th, 2016 according to Internet Archive’s Wayback Machine. However, the interactive Google Maps version is still available on the internet (Barcelona Maps).

of Forgotten Books and the rambling Hospice of Santa Lucía, are inventions, [...].” (Ruiz Zafón, 2004; Appendix 2: Figure 2.15.).

Furthermore, Byron condemns particularly the Zafonian preference for motifs, colours and textures more akin to Victorian London than Modernista architecture, nowadays considered inherently Barcelonian (2014: 78–79). However, in the previous chapter it has been established that Zafón’s approach to aesthetics is linked not only to mystery but also to historical criticism (Chapter 3, section 3.2.1.). Likewise, it has also been confirmed that the author does pay tribute to Gaudí’s Modernism, notably in *EJDA* – though in comparison to his ever-present Gothicism, it comes in small and spaced-out doses. These are, in turn, explained by the then local rejection by intellectuals to the outrageous imagery that would become the city’s main attraction to tourism later on in the twentieth century.

Concerning the criticism of the chasm between Zafón’s fictional and the actual mundane Barcelona of today, Balibrea posits that the spatial changes, rehabilitation of neglected historical buildings, and demolition of former industrial factories and warehouses that Barcelona underwent in its preparation to host the 1992 Olympic Games contributed to “generate positive effects for the citizen, such as new sense of cleanliness and rationalization producing pride and satisfaction” (2003: 207). At the same time, she observes that these created a sense of urban incongruent dehistoricisation in the refurbished districts, particularly those where “desemanticized fragments of others have been preserved as monuments”. Much like Becerra’s criticism of the Spanish Civil War trend in late twentieth-century Spanish commercial literature (Introduction and Chapter 3), these districts and their monuments “undoubtedly refer to the past, but their spatial recontextualization disconnects them from the local history in which they originated”

because it is instead configured on promises of “absence of conflicts and equality through consumption and the market “ (Balibrea, 2003: 208, 209).

My argument is that Zafón’s work –borrowing Balibrea’s words– also contributes “to convey a sense of their own historicity” (2003: 209), as visitors well acquainted with the novels in the saga will remember, for instance, David’s descriptions of industrial Pueblo Nuevo in *EJDA*: “centenares de chimeneas y fábricas que tejían un perpetuo crepúsculo de escarlata y negro sobre Barcelona” (Ruiz Zafón, 2008: 9–10). Thus, despite the fact that the Barcelona depicted by Zafón is a bygone one, these readers-turned-tourists will be able to recontext the current appearance of the districts they pass by with the past one. While playing their own detective game by finding and experiencing remnants the old city –e.g., Montjuic cable car, popular food delicacies, gothic and neo-gothic buildings in the old quarter or Modernist architecture in the Ensanche–, they will at the same time enjoy the perks of the current postmodern Barcelona.

The use of a major city in a work of literature such as the multidimensional Barcelona in the *ECDLLO* series can give rise to the “production of targeted bibliographies” (Balibrea, 2003: 208), as well as the creation of literary-related events beyond the act of reading that are based on elements contained in the books’ story, –e.g., literary walking tours, which financially exploit the draw of visiting the places featured in a bestseller. Therefore, participants can re-experience the novel as “both a social and shared, intellectual, and even a somatic activity” (Fuller and Rehberg Sedo, 2013: 205, 206, and 208). Such is the case of Doria’s *Guía de la Barcelona de Carlos Ruiz Zafón* (2008), as well as the launch of the commercial ‘La Sombra del Viento’ guided tour offered by Icono Serveis Culturals.

Doria's guide was published in 2008 by Planeta –the same publisher as Zafón– and is available in six languages –Spanish, Catalan, English, Portuguese, Italian and German– (Rodrigo, 2009), which point to the intention to capitalise and expand the global literary phenomenon that *LSDV* and its sequels have become. With a meticulous introduction by Vila-Sanjuán and fully illustrated with photographs of both current and old Barcelona, it comprises eight mapped itineraries - the cemetery of forgotten books, Raval, Barrio Gótico, Santa María del Mar, Ensanche, Pedralbes, Tibidabo and modernist architecture– focused on several of the main districts of Barcelona, featuring the streets, squares, gardens, and buildings that the characters walk on, celebrate and live in, and Zafón reflected and re-imagined in this saga. The routes are explained in detail and narratively, historically and artistically contextualised. Interestingly, despite the fact that this guide has been published at the behest of Planeta, it is not linked to Zafón's novels on the Planeta de Libros website or on the author's Spanish site, but was for a couple of years in his English website –managed by Orion–, where it was prominently publicised at the bottom of each of the novels' sections that prompted the visitor to click on a button to access to part of Vila-Sanjuán's introductory explanations to contextualise the Gothic and Olympic influences to Zafón's universe, completed with period photographs –a strategy devised to build the hype surrounding both the guide and its contents (Appendix 2: Figures 2.13. and 2.14.).

The company organising the guided tour, recently rebranded ICONO Barcelona Cultural Services, has a page on several social media platforms and encourages the website's visitors to promote the tour by sharing it on social media as well. Their Zafonian-inspired product is a narrated walking tour entitled 'La Sombra del Viento/ The Shadow of the Wind' in three modalities (regular, semiprivate and private). The first two modalities have the same two-and-a-half-hour duration, with the regular tour being available for up to 22 people in a bilingual Spanish- English format, while the semiprivate one is available for

up to 15 people only in English (ICONO Barcelona Cultural Services, 2020a). In contrast, the private tour is designed for up to 6 people and offered not only in Spanish and English, but also Catalan, French and Italian –with the possibility of providing it in other languages at an additional fee. (ICONO Barcelona Cultural Services, 2020b). The itinerary is based on the places described in *LSDV*, which the guide contextualises reciting passages from the novel, showing pictures and giving historical information. This is one of the publicised appeals of the tour: “[b]ecome immersed in 1940s Barcelona with your guide’s live commentary” (viator). Within the itinerary information, Icono cautiously uses brackets as a reminder of the fictional nature of some of the places featured in the novel whose locations are visited: Rambla de Santa Mónica, Arc del Teatre (Cementerio de los libros olvidados), Plaza Real, Carrer del Call, Baixada de la Llibreteria, Plaça del Pi, Carrer de l’Argenteria, Santa Maria del Mar, Carrer de Montcada (Asilo de Santa Lucía), restaurant El Xampanyet, café Els Quatre Gats, Carrer de Santa Anna, Carrer de la Canuda - Ateneo de Barcelona, Convent de Santa Anna (ICONO Barcelona Cultural Services, 2020a, 2020b).

The recent rebranding of the guided tours company to the English sounding and stylised ICONO Barcelona Cultural Services, together with their trilingual website –in Spanish, Catalan and English– and multilingual tour availability, indicates their catering to a varied local, expat and international tourist clientele. Indeed, the ratings and comments section on Icono’s website and on Viator.com –the online resource dedicated to tours and travel experiences worldwide– confirm Pujante’s statement of its great success “tanto entre españoles como entre el público extranjero, especialmente norteamericanos y alemanes” on Spanish newspaper *ABC* (2014). Although no connection has been established between the

company and the publishers or the author, this article was featured on the news section of Zafón's Spanish website.⁵¹

Both the walking tour initially created by the English-language publishers and Icono's guided tour are limited to the centre of Barcelona, only covering the places that are located in the Barrio Gótico and Ciutat Vella districts. Neither tour includes stops in the formerly industrial and now gentrified neighbourhoods of Barcelona. This contributes to the aesthetically revised but decontextualised image of the city that Balibrea criticises. Nevertheless, there is a slight counteraction of the erasure of industrial identity in Doria's guides: despite not being included in an itinerary with a map, a detailed explanation is given of the Pueblo Nuevo cemetery and former industrial area where the Cabestany publishing warehouse and *La Voz de la Industria* newspaper building were located in *LSDV* and *EJDA*, respectively (Doria, 2008a: 205; 2008b: 205). Both the guide and the tours capitalise on the itineraries described in the book, sparing the less autonomous reader the effort to go through the novels and take note of the routes on their own. The readers-tourists can then print the map with the circuit, or bring the guide along and walk on their own, or book the commercial guided tour. Additionally, they can recommend the book and related products to other people, thus furthering the reach and success of the novel, the guide, the tour, and Barcelona itself. Proof of this effect are initiatives such as the launch in 2015 of an anonymous blog on WordPress inviting visitors to share on Instagram as they explore five itineraries inspired by Zafón's *LSDV* throughout Barcelona over the course of three days (Caminos de la sombra, 2020). Each itinerary is provided with a link to dedicated directions on Google Maps and to a printable document with explanations accompanied by photos of each stop featuring a QR code. Interestingly, this free initiative

⁵¹ However, this section does not currently exist and, according to The Internet Archive's Wayback Machine, it appears to have been deleted sometime after February 2020, (web.archive.org, 2020).

goes further than the for-profit options of Doria and Icono. Instead of continuing their partly desemanticised, depoliticised approach, it promotes routes both in the centre and outskirts of the city. Including visits to Mount Tibidabo and Montjuïc Castle, it gives historical information and encourages visitors to imagine and feel the historical events that happened there: “Imagina los horrores perpetrados en el (ahora espléndido) Castillo de Montjuïc [...], sangriento escenario de acontecimientos históricos dramáticos como la Semana Trágica y la Guerra Civil” (Caminos de la sombra, 2020. *Día 2 – Itinerario 1*).

The transnational appeal of Barcelona as a literary tourist destination based on *ECDLLO* is still ongoing, having been the focus of an interview with Zafón published by *The New York Times* in June 2019. In it, the author talked about five of what he called “treasures beneath the noise” (Ruiz Zafón, in Sloss, 2019), routes and areas of the city cherished by him for their gastronomical, historical, modernist, uncanny or esoteric appeal: the taste of old Barcelona through the tapas at the Mercado de La Boquería; the walk from the cathedral in the Gothic quarter to the modern port via the remains of ancient Roman walls on Carrer dels Banys Nous; his childhood playground in the formerly neglected and ridiculed unfinished basilica of the Sagrada Família; the morbid excess of the mausoleums and angel statues in the Montjuïc Cemetery; or the diabolical interpretations of the Latin etymology behind the Tibidabo mountain:

In Latin, tibidabo means ‘I’ll give you,’ which are the words the Devil uses to tempt Jesus. I always thought it was very appropriate – Barcelona has this very dark soul. It makes sense that the devil would get up on this mountain trying to tempt us with all of these worldly pleasures (Ruiz Zafón, in Sloss, 2019).

With Zafón's death in June 2020, global attention was drawn again to the city whose aesthetics motivated part of his approach to the Gothic genre, and were a significant contributor to the consolidation of his writing career in Spain as well as worldwide circulation and consecration as top Spanish contemporary bestselling author. A prominent example of this renewed focus on the Zafonian inspiration from and legacy to Barcelona is the mention of the ICONO guided tour⁵² and the author's five personally recommended places at the end of his obituary on *The New York Times* (Minder, 2020).

Sureda et al (2015) and Granero (2020) confirm the insights in chapters 3 and 4 about Zafón coming full circle: his hometown Barcelona inspired the *ECDLLO* book series, then their transnational success gave rise to the creation of extremely popular literary guided tours and led the city to become synonymous with this literary phenomenon. So much so that Zafón and *LSDV*, having culturally elevated Barcelona on a global scale and played a key role in its UNESCO recognition as a literary city, are now part of the city's heritage: "En las librerías locales [...] céntricas, es habitual encontrar su obra más famosa en varios idiomas, como un souvenir más" (Granero, 2020).

ECDLLO granted Barcelona an even more central position on the global literary field, as reflected in the candidacy dossier for the UNESCO Literary Cities programme, which featured Zafón as a major contributor to the promising outlook for literature set in Barcelona written in the twenty-first century, owing to the potential expansion throughout Europe that translation enable (Sureda et al, 2015). This mention is of great relevance, not only in terms of consolidating the ideas I present for Zafón as one of my case study authors, but also in relation to my thesis as a whole, since the end of Granero's quote

⁵² Featuring the link to the website of the Spanish online booking platform Civitatis, through which ICONO also advertises their tours (civitatis.com).

engages with my research question regarding the role of translation in transnational literary circulation.

4.4. Conclusion

In this chapter I have examined the translations and the paratranslations of the first three novels in the *ECDLLO* tetralogy for the British and US book markets to establish the aspects that, in keeping with the main parameters in the leading English-language literary space, guided Zafón's transnational literary circulation within the large-scale pole of literary production. This examination has comprised the comparative analysis of the translation of text and paratext of *LSDV*, *EJDA* and *EPDC* into *TSOTW*, *TAG* and *TPOH*, respectively. Moreover, the paratextual study included press reviews, website as well as the booklets and guided tours that revisit Zafón's version of the city of Barcelona in the saga.

Both text and paratext were subjected to significant editing and marketing strategies. The translation analysis found that lengthy, heavily stylised and wordy excerpts were often simplified. In contrast, historical or political segments were scarcely touched. However, on the rare occasions when they were, their removal or abbreviation was highly significant, as they were instances mentioning Barcelona as a site of anarchist revolts or criticising the Spanish Civil War and its aftermath. Moreover, modifications related to genre and intersectional politics were identified: the Gothic imagery –seen in the previous chapter as a Zafonian vehicle to reflect the politics of his chosen historical setting– was intensified. This occurred mostly in the paratext, but also occasionally in-text, except for passages about characters' physical construction that raised concerns of political correctness. In this regard, English translations have addressed the gender, racial and sexual representation issues by removing sexist, racist and homophobic remarks.

The examination of press reviews showed significant differences in how his series was initially perceived in Spain and abroad. On the one hand, coverage by the media in Spain was slow and initially reticent, with his gradual commercial success being eventually reflected in his writing being publicly appreciated by its original blend of classic and popular traditions and as following in the footsteps of established contemporary Spanish authors such as Pérez-Reverte.

On the other, Anglophone media –especially the US press– eschewed mentioning the saga’s historical contextualisation and political criticism despite how relevant English-language scholarship found it, and instead fixated on and highlighted the Gothic genre atmosphere as well as the appeal of the Barcelona setting. The study of the remaining paratextual dimension of the saga shed further light on these two focal points, as they present a continuation of the modifications discovered in the text of the English-language editions. The covers revealed that the English-language editions also underwent a subtle Gothicising reframing through the use of bolder colours, fogging, larger typography and imitation of fraying binding. In the absence of an audiovisual adaptation, the cross-promotion of the *ECDLLO* series was based on Doria’s *GDLBDCRZ*. This book was published in 2008 by Zafón’s Spanish publisher and the British publisher strategically advertised it on the English-language website for a few years in conjunction with *LSDV*-inspired guided tours of Barcelona. This non-media tie-in builds on the success on Zafón’s tetralogy –which, in turn, feeds on Barcelona’s post-Olympic international reputation– and expands it through international literary tourism, thus feeding back into and boosting the notion of global –now post-millennial– Barcelona even further, thereby also carving out a place in the global chart for Spain. However, both Doria’s guide and the tours rely as well on a subtle erasure of Barcelona as a site of historical political conflict, focusing on the aesthetics it has come to be admired the world over in recent years. Gothic, an aesthetic

device employed by Zafón to permeate the story's atmosphere with an additional layer of historico-political criticism has been exacerbated through the translation, paratranslation and promotion processes involved in the creation and sale of the English editions. This, combined with textual and paratextual dehistoricisation and depoliticisation of Barcelona, led Gothic to be perceived as the dominant one in *TSOTW*, *TAG* and *TPOH*, thus incorporating it into the global commercial trend of Gothic young-adult fiction of the 1990s and 2000s.

Zafón's transnational literary trajectory originated in the translation and publication of *LSDV* from Spanish into English. But the culmination of such process has been the subsequent adaptation of *TSOTW* and its sequels into an urban tourist experience. The expansion of the four novels in the saga into a non-reading, non-media format, redirected visitors of the guided tour back to the globally admired urban space that inspired the author to set this story.

The analysis presented in this chapter revealed that the English-language editions of its integrating books further blurred the edges of this subtle criticism with Gothicising paratranslation and politically correcting, slightly dehistoricising translation strategies. The repackaging of *TCOFB* revolving around the aesthetic appeal of a Gothicised, yet politically correct, depoliticised Barcelona turned Zafón's tetralogy and authorial persona respectively into a longseller and a brand of global proportions.

Chapter 5: The making of the Spanish female detective bestseller

In this chapter, I will study the main elements behind the bestselling phenomenon that María Dueñas has become since publishing her debut novel. I will start by giving an overview of how her career evolved, following by a literary review of the scholarship available on her first two novels: *El tiempo entre costuras* (2009), and *Misión Olvido* (2012).

The discussion will engage with the existing critical studies by examining Dueñas's literary foundations: techniques, themes and style according to genre and characterisation, as well as time and place setting. In doing so, I will argue that there exist further global perspectives in Dueñas's approach to settings, as well as potentially challenging intersectional politics issues regarding genre and characterisation of her fiction works as examples of multigenre fiction –i.e., historical novel, bildungsroman, detective fiction, and romance– authored by women and about women– in the creation of the English-language editions from a transnational point of view. Likewise, her particular use of history and space linked to Spain from a migration perspective will be explored as contributing factors to a transnationally appealing atmosphere.

The aim of this chapter is to determine the appealing narrative features that have led her fiction to meet the criteria for access to transnational literary circulation. Finally, this chapter seeks to stress the role that translation played in this process, particularly its potential to subtly minimise certain authorial formulations that are counterintuitive to transnational success, thus contributing to Dueñas's admission into the global literary space and her consecration in it as one of Spain's most successful women authors within what Bourdieu defined as the pole of large-scale literary production.

5.1. An unexpected literary phenomenon

Compared to the slow-burn progress toward critical and commercial success seen in the previous case-study authors, Dueñas's rise to prominence was meteoric. Through a combination of "prescripción periodística y boca a oreja" (Vila-Sanjuán, 2011: 103), her debut novel, *El tiempo entre costuras*, became such a critical and publishing sensation when it was released in 2009 that before Christmas, the Spanish media were dubbing it "la sorpresa del año" (Gisbert, quoted in Vila Sanjuán, 2011: 111). Translated into more than twenty-five languages, it was still going strong after several years, with its 51st Spanish edition printed in January 2014. This long-selling success was also encouraged by its adaptation into a TV mini-series in 2013-2014 which broke records in audience reach and recognition received (mariadueñas.es). In 2012 she published her second novel, *Misión olvido*. Although performing more modestly than her *opera prima*, it sold 120,000 copies in that year, thereby ranking Dueñas tenth among the bestselling authors in Spain in 2013 (antoniakerrigan.com) and securing translation into fifteen languages.

Her third novel, *La Templanza*, saw the light of day in 2015 with an initial half-million copy print run (Corroto, 2015a). This is her second most successful novel since *ETEC* and the bestselling novel in Spain that year (Farriols and Martín, 2015). With a TV-series adaptation in the works by Atresmedia (Objetivo TV, 2015), it has also been deemed her best novel by author and literary critic Estro Montaña (Dueñas and Montaña, 2015). *Las hijas del Capitán*, her fourth novel, was published in 2018. With an initial print-run of 500,000 copies for Spain and Latin America (Torres, 2018), its good performance is illustrated by its being ranked that year's second bestselling book in Spain both on the Internet (Calleja, 2018) and on the PublishNews list by Nielsen (Herrero, 2018). Despite having initially declared her disinterest in revisiting the story of her literary debut, her latest

novel, *Sira* (2021), is *ETEC*'s long-awaited sequel, as confirmed by its undisputedly topping sales charts with 314,190 copies sold (Orús, 2021).

Admitting to having written *ETEC* and her subsequent works with total freedom and no expectations but her and her readers' enjoyment (Cutolo, 2011; Dueñas and Montaña, 2015; Sánchez-Mellado, 2018), the following sections will reveal influence from two centuries of highbrow and lowbrow literature classics mixed with her distinct multispatial, multitemporal and multinational approach to female-focused narratives. The success of her bestselling novels about her characteristic migrant community stories set in various locations with historical ties to Spain is evidence of her authorial consolidation.

5.2. The Dueñas's literary phenomenon through the scholarly lens

According to Dueñas herself, there might be several factors contributing to the success of *ETEC*—such as the appeal to different audiences due to its genre amalgamation—, most of which can also be identified in *MO*: “a aquellos que [sic] les gusta la novela histórica, pero no banal; a los que buscan romanticismo, porque tiene grandes historias de afectos; a los que les va la intriga, por su trasfondo de espionaje...” (in Ojeda, 2010). Indeed, with war-related plots, uncovered secrets, as well as romantic, friendship and community ties forged between characters, *ETEC* and *MO* coincide in their featuring of the central themes around which fiction always revolved (Bloom 2008: 7; Introduction, section: 1.1.).

Godsland posits that Dueñas's “deployment of elements of different genres in each part of the novel underpins her authorial premise that the altered political reality impinged on women's experiences of vulnerability in diverse ways”. In this sense, *ETEC*'s first half features historical fiction combined with popular fiction through a costumbrista-style narration of working-class places and characters, while its second half features historical

fiction “tinged with tenets of the romance” that later merges with spy fiction (Godsland, 2022: 8). *MO* follows a similar premise, with a slightly different arrangement: the main contemporary setting at the beginning and end alternates with historical fiction and costumbrista-style narration, and the romance elements combine with academic research presented as detective fiction.

Time and space play a transcendental role in shaping Dueñas’s narrative along themes of identity, loss, and memory with links to Spain and the world that are as aesthetically compelling as they are culturally challenging in the context of postglobalisation. Using a past and war-torn period and the last remnants of what had been the Spanish empire as context, the core of *ETEC* happens in the former Protectorate of Morocco and in Spain in the 1940s. The same approach is followed in *MO* –partially set in the Franciscan mission trail of Alta California in the 1800s and Spain in the 1950s.

5.2.1. Globalising itinerance and language

Dueñas’s narrative is characterised by the use of former Spanish territories suggesting a form of heritage revival, while her international locations and characters of varied origins, cultures and languages reflect a wish for global homogenisation. Both are the opposite poles of the so-called “global-local nexus”, the contradictory yet natural tension between cosmopolitan globalism and nostalgic localism” (Morley and Robins, 1995: 2, 108, 118) in our current globalised world.

In this context, “inserting a multiplicity of localities into the overall picture of a new global system” plays a crucial strategic role (116). In commercial literature, given the centre-periphery structure of the global literary polysystem and the unequal transnational circulation of cultural and economic flows, the abovementioned mix reflects the incorporation of Casanova’s *littérisation* and Apter’s “literary mondialisation” notions as

repackaging, commodification and exploitation of simplified difference within the pole of large-scale literary production (Introduction: section 1.2.) where translation plays an equally fundamental role (Cronin, 2006: 12, 14; Bielsa, 2005: 12).

Dueñas's narrative is characterised by "binding of Spain into global cartographies" (Hooper, 2010) formerly belonging or connected to it. This is achieved via time settings and character experiences accentuating the nostalgia of Spanish heritage combined with foreign characters and languages – Arabic, French, English, Portuguese– spicing up her prose. This constitutes the formula for a "born translated novel" (Walkowitz, 2015: 4; Introduction, sections 1.2. and 1.3.) that similarly appeals to readerships of the different nationalities portrayed and provides her with a platform for success as an author outside Spain and in other languages.

Although operating within the pole of large-scale production, the theme of itinerance in Dueñas's heroines has various thematic ramifications and theoretical interpretations. On the one hand, it bears resemblance to world literature in that voyages and international connections provide the social basis for the literary cosmopolitanism (Morley and Robins, 1995: 123) that she creates. Dueñas's characters are rootless individuals –expatriates, migrants and exiles– who mingle with people from multiple nationalities. Throughout their stay abroad they overcome cultural differences and adopt some of the local traditions and expressions, thus blurring the former definite limits of their identity, assimilating themselves as foreigners to the other, as is reflected in this utterance by Daniel Carter in *MO*: "Convertirnos en el otro, en el que no pertenece y por eso es quizá un poco más libre" (Dueñas, 2012: 503).

Considering these themes, Minter (2021) argues that the use of transnationalism can be problematic from a cultural perspective and reflects on the importance of "understand[ing] what it means [...] to think in a way which crosses borders in a way that

does not simply ‘add in’ countries previously ‘overlooked’ by Western/Northern scholarship, but to address the transnational as a field structured by power relations.” In this sense, she declares that considering the transnational effect of audiovisual media in our globalised world, as well as the potential problematic implications of content being interpreted beyond their original cultural context is crucial (123). Moreover, she observes the underexplored connections between border-crossing and identity hybridization to transnationalism in the context of migration: “[H]ybrid identities can be observed in many forms—cultural, national, and even through gender roles. [...] and it is becoming increasingly difficult to pinpoint where each culture begins and ends” (124).

Indeed, Saunders reflects on the intersection of individuality and globality in Dueñas’s narrative, where *ETEC* “presents a curious dichotomy of control versus happenstance. [...] Sira deliberates between the roles of destiny versus individual agency at the personal level, and as a result, represents a microcosm of the global preoccupations regarding control versus helplessness during a historical milieu filled with crisis and uncertainty.” (Saunders, 2021: 88).

Conversely, Dueñas’s use of themes of cultural merging in former colonial settings leads to academic concerns regarding intersectional representations surrounding her globally itinerant protagonists, notably *ETEC*’s heroine, as illustrated below by Ellison’s (2012a, 2012b) and Garcés’ (2020) criticisms of the postcolonial implications of Sira’s Spanish-Moroccan hybridity (section 5.3.).

Dueñas’s choice to dig up Spain’s recent yet disregarded international historical past to present her fictional creations re-enacting the multicultural coexistence resulting from war-related migration, colonisation and political asylum is openly shared in her interviews and in her website. With *ETEC*, she wanted to “rescatar del olvido las vidas de muchas

gentes que vivieron durante décadas en el Protectorado español en Marruecos” (Dueñas, in Intxausti, 2010) where “los personajes de la novela han podido recorrer las calles, los rincones y el palpito de nuestro pasado colonial en el norte de África” (Dueñas, in mariadueñas.es).

With *MO*, she was interested in “rescatar los 30, porque es la época de la que se nutren los hispanistas que partieron al exilio y los años 50, porque quería hacer una novela de ida y vuelta entre España y Estados Unidos” (Dueñas, in Mosteiro, 2012), about the Franciscans in California but also “de los exiliados que acogen en Estados Unidos durante la posguerra, y finalmente, los americanos que vinieron aquí, a pesar de que era un tiempo difícil. Incluso quería visitar el establecimiento de las bases americanas, también en aquella época” (Dueñas, in Giráldez, 2012).

Taking into account the temporal, spatial and international dimensions of Dueñas’s work, it can be concluded that her trademark is that of multiplicity, comprising in each novel: multispatiality (setting in different places of several countries), multitemporality (contextualising plots and subplots in different time frames mixing present and past either linearly or with flashbacks and flashforwards) and multinationality of fictional and sometimes real characters who interact with the protagonists –Rosalinda Powell Fox and Juan Luis Beigbeder in *ETEC*, the exiled hispanists visiting Pittsburgh in *MO*– in multilingual communication –mainly in Spanish and English, with references to Arabic, French, German, and Ladino–.

In this sense, some critics have remarked on her description of Spain in *MO* “posiblemente por [...] la perspectiva del extranjero [...] se ve aquejado de tópicos, seguramente necesarios para un lector foráneo, pero que un español ya ha visto y leído mucho” (Pozuelo Yvancos, 2012). Indeed, the continued use in her subsequent works of the

traits characteristic of her prose, together with the following statement addressing Pozuelo Yvancos' comment, prove that she considers a transnational readership and being published in translation during her creative process:

A lo mejor esa descripción no es nada nuevo en España, pero si después quieres presentar tu novela en otro país y otros lectores, sí se tomarán como novedades. Asegurar que son tópicos es una visión muy reduccionista de la literatura. Se tiene que escribir para distintas lenguas, distintos públicos y distintas generaciones (Dueñas, in Vázquez, 2012).

In another connection with this thesis' argument that its case-study authors are “born translated” (Walkowitz, 2015: 4-6, Introduction: section 1.2.), Campoy-Cubillo remarks that *ETEC* is seemingly written for viewing production (2016: 160). This is exemplified in the first sentence in Dueñas's debut novel, which Cragie and Pattison use to illustrate the definition of “**hook**”, devised by authors to captivate readers and secure publishing contracts (2020: 119–120, original emphasis).

Furthermore, when questioned about her narrative style being “**más anglosajón que español**” (Manso de Lucas, 2021), she answers: “[m]ientras escribo leo mucha documentación y también literatura vinculada a los momentos históricos de la novela [...], en español e inglés. [...] **[D]urante 20 años** [...] hice mucha escritura académica y escribía más en inglés que en español. El discurso es distinto. De forma inconsciente tiendo a no usar demasiada subordinación, que no es común en inglés y sí en castellano. Además intento ser más directa y parca.” (Dueñas, in Manso de Lucas, 2021, original emphasis). Her reply illustrates traits of Minter's “thinking beyond borders” approach (2021: 131) in line with Apter's translationese (2006: xii), i.e. - the publishing industry's homogenised linguistic and stylistic preferences (2001: 11; Introduction, section 1.2.).

5.2.2. Historical memory

As discussed in the Introduction (section 1.4.), the use of Spanish Civil War and postwar under Franco's dictatorship themes in Spanish literature has been a literary staple in the last twenty years (Acín, 1996; Corredera González, 2010: 9-10; Isaac Rosa, foreword in Becerra Mayor, 2015; Ellison, 2012: 30). Dueñas's past scenarios and the events that took place in them are told by a variety of voices sprinkled in the actual story so that history merges smoothly with it (Dueñas, 2015b), thus blurring the lines between reality and fiction.

In *ETEC*, Sira narrates the historical episodes from the Spanish Second Republic, the end of WWII from the perspective of Germanophile Madrid, the subsequent rejection by Franco's dictatorship of its former allegiances and the regime's evolution in the first few years afterwards as well as having to relinquish the territories until then occupied in Africa. Other political happenings are also narrated by her, though clarifying that she heard of them through other characters. According to Vázquez Mauricio, this presentation of historical context uses Sira as "a type of interlocutor who weaves her own interpretations of and commentary on current events into the official, handed-down account of the diplomatic relations" (2014: 82). Such is the case for the tensions between Republicans and Falangists in 1936 –learnt from her father and her lover Ramiro–; the history of the Spanish colonial presence in Morocco –through her neighbour and friend Félix–; the German military support in the 1936's uprising –via Rosalinda Fox–; and the territorial expectations of Spain from Germany in exchange from the former country's participation in WWII –as informed by Beigbeder.

In *MO*, the Franciscan's missionary work with the Indians and their foundations in the late eighteenth and early nineteenth centuries are told by a History professor in a

Spanish class, as well as by Blanca and Daniel while they make progresses on Fontana's legacy. Likewise, a third person omniscient narrator explains the context of the pre-civil war Spain of Fontana's youth in the 1930s, and that of the first rapprochement of post-civil war Spain to international military and commerce relationships with the USA during Daniel's first research visit in the 1950s.

Following from the criticism about the employment of this specific period as depoliticised, dehistoricised backdrop for an intimist story focused on the protagonist and their self-discovery (Acín, 1996: 122; Becerra Mayor, in Corroto, 2015b), current bestselling authors like Dueñas are judged for prioritising “fluidity, rather than a fixation on the classification of history in binary terms of winners and losers” (Saunders, 2021: 83) and combining “two seemingly irreconcilable discourses: the normalizing postnational drive that promotes a European supranational discourse and the imperialist discourse of Francoist nostalgia” (Campoy-Cubillo, 2016: 260).

Indeed, Dueñas includes secondary characters who do not have any political ideology or allegiance to either side in the conflict, like Dolores, Candelaria or Doña Manuela. She describes with their lights and shadows characters from both Nationalist and Republican sides –such as Ignacio and Beigbeder, and the old schoolteacher, respectively. Likewise, some atrocities committed by both sides are narrated through the voice of Sira's father, Candelaria or Ignacio.

According to Bonatto (2022), the compassionate portrayal of the Falangist military politician in Morocco and briefly Francoist Foreign Affairs Minister is characteristic in novels by authors whose grandparents experienced the Spanish Civil War. Thus, despite honouring silenced stories of the losing side as examples of virtue, heroism and ethics, they balance the manicheistic view of the past by including “un relato compensatorio respecto

de la demonización del bando nacional rescatando aisladamente figuras virtuosas –reales o ficticias, pero siempre ejemplares” (68).

This neohumanist approach is criticised particularly regarding Ignacio’s depiction as “malo porque está despechado, ya que la protagonista le ha dejado, pero no por ser facha” with the conclusion that a right-wing reader “se encontrará muy cómodo” reading the novel (Becerra Mayor, in Corroto 2015b). Nevertheless, a careful reading will show that Ignacio is neither a fascist, nor a member of Falange, nor a Franco supporter, but a victim of unfortunate circumstances. In reality, Sira’s former fiancé was caught up in the Nationalist territory when the war started because he was visiting his mother in Salamanca. Hence, he had to join their side and later resume his work in the ministry, then under Franco’s government (Dueñas, 2009: 453, 464).

In *MO*, a similar neutral approach is perceived, yet Dueñas’s narration focuses on criticising the Nationalist side and its effects, notably the destruction of the Madrid university campus, the exile of Spanish intellectuals, as well as professor Cabeza de Vaca’s regret for not rejecting the ideology imposed by the Francoist regime sooner and his rebel resolution to help Carter secretly research Ramón J. Sender. Taking this into account, Dueñas’s intention appears to reflect the variety of human beings in that conflictive political climate, their personalities and motives, rather than their public and political façade. However, it should not be mistaken for her defending or justifying an internationally condemned ideology. Furthermore, the reflection in her prose of international relations introduce readers to less widely known yet captivating and transnationally interesting historical alliances with Spain –i.e., the resistance cooperation of Spanish-British espionage against the Axis powers in the 1940s in *ETEC*, or the Spanish-USA military and academic connections in the 1950s in *MO*.

Contrary to the abovementioned scholarly perceptions of depoliticization, Godsland (2022) posits that Dueñas articulates a political stance that is strongly pro-Republican and anti-Franco” (8) despite Spain’s “fratricidal war” being “largely elided” because “it insinuates itself permanently into the narrative” (7). In this regard, Godsland argues that “Dueñas establishes a clear dichotomy between those who ‘won’ the war (Franco’s henchmen and supporters, the wealthy, the Nazi elite), and those on the other side (9): “Para unos llegó la paz y la Victoria; ante los pies de otros se abrió, sin embargo, el más negro de los pozos’ (Dueñas, 2009: 351).

Furthermore, Godsland insists that Dueñas “makes absolutely clear from the historical context” (2022: 16) in *ETEC*’s second half that “all of these situations of vulnerability are a direct consequence of actions perpetrated by the Nationalists, who would later form part of or support the Franco regime” (16). To illustrate that, she gives two examples: Sira and Ignacio. On the one hand, a “powerful ideological cornerstone of Dueñas’s authorial vision” of the dictatorship” is that “the destitute, maimed and hungry whom Sira sees as she walks the streets of a poorer neighbourhood in post-war Madrid have been made vulnerable as a result of governmental change from democracy to dictatorship” (16–17): “limpiabotas, recoge colillas y mendigos tullidos que enseñaban sus lacras sin pudor en busca de caridad” (Dueñas, 2009: 445), among others, those who “[tienen] racionado hasta el pan negro y las lentejas” (2009: 461). On the other, Ignacio, employed by the Francoist security apparatus, will “articulate the most detailed and devastating portrait of the mass vulnerability lived by the Spanish since hostilities ended.” In his role he “follows those in whom the government has a particular interest,” so he “has a global vision of the extremes of suffering to which his countryfolk are subjected [...] in particular by Sira’s former neighbours” (Godsland, 2022: 12). Furthermore, she specifies that the characters listed by Ignacio “are all members of the immense cohort of ‘losers’ of

the Civil War [...] because the cause they supported – the Republic – was ultimately not the victor of the conflict” and “even those who are still alive once hostilities cease are unable to address or rectify their situation of vulnerability” (16).

Following from this, Corredera González states that what is relevant of the successful novels in the last two decades is that they bring “al presente aspectos de la historia casi desconocidos o ciertamente olvidados” (2010: 17). This is the motivation given by Dueñas, confirming her interest in filling in a social and literary gap by focusing on the so-called “viejas glorias” that are “apenas evocadas en la narrativa española contemporánea”, by looking back at the “escenarios del pasado íntimamente asociados con España y a la vez casi desvanecidos de la memoria colectiva de los españoles” (in Correal, 2013; Moragues Chazarra, 2013, and Intxausti, 2010). These declarations indicate that Dueñas’s approach to historical fiction involves time and spatial settings connecting with Pierre Nora’s (1989) *lieux de mémoire* concept as reflected by her explicitly referring in plural to sites of collective memory as well as alluding to fading and literary exclusion, which impairs the circulation of memory (Castillo Villanueva and Pintado Gutiérrez, 2019: 7). Indeed, Moreno-Nuño argues that Nora’s *lieux de mémoire* (1989) is the best concept to explain that literature and cinema about historical memory “have become material and symbolic bearers of a past that was believed to be lost”, since they are “conceived as a cultural space that can and possibly must reconstruct places of memory, in accordance with an ethics of recovery that works against the violence of oblivion” (in Ferrán and Hilbink, 2017: 248).

However, Moreno-Nuño refers to these contradictory representational strategies that render invisible the implications and connections of Francoist violence as “stylized realism” (248). In this sense, Kietrys observes Dueñas’s perspective in recounting the:

“physical, emotional, and financial hardships of the conflict” without “display[ing] explicit war scenes” (in Pintado Gutiérrez and Castillo Villanueva, 2018: 176). Although, trauma “is not center stage”, it “has not disappeared”. Rather, it “bears its imprint on the secondary female characters” to “give voice to unrecognized figures [...], particularly women” (167, 168). This is counterargued by Godsland, who posits that “any agency that [Sira’s] privileged position might bestow is [...] annulled” as a result of her espionage activities, “since the intelligence agent is inherently multiply vulnerable, while the female spy is exposed to even greater threat and potential violence than her male counterpart” (2022: 15).

Finally, Cabezuelo Lorenzo, et al (2018) reflects on the impact of Dueñas’s historical documentation on readership appeal and her transnational bestselling status. Firstly, he notes that “un detallismo excesivo [...] puede ser contraproducente” (143). This is an issue relating to transnational literary trends of simplicity (Introduction, section 1.2.), that is less tolerated in Anglophone literary systems, as translation analysis findings will reveal (Chapter 6, section 6.1.). Secondly, he considers that her thorough use of references to the Spanish, Moroccan, French and British media –press, radio and cinema– in *ETEC* add credibility and realism to the story. Therefore, he concludes that “su excelente reconstrucción histórica” could be behind “la buena acogida de la novela dentro y fuera de nuestras fronteras” given that “*El tiempo entre costuras* se ha convertido en un best-seller *made in Spain*, pero de carácter universal” (144).

5.2.3. Female-led multigenre fiction

Dueñas’s novels belong to the Spanish contemporary women’s fiction category insofar as they are written by a woman within the current Spanish literary field and they are considered “commercial and entertaining texts for women, about women” (Feral, 2009: 116). Although critical scholarship about her fictional writing is still limited, thematic

influences are detected in Dueñas from “female vanguard writers including Rosa Chacel, Mercè Rodoreda, and María Teresa León [...] who harnessed sewing terminology in their creative work” (León-Blázquez, 2011, quoted in Garcés, 2020: 458). Likewise, echoes of precursors of Spanish contemporary female writing such as Carmen Martín Gaité, Carmen Laforet and Ana María Matute (Herrera Postlewate, 2003: 4-6) can be perceived through themes such as sacrifices in women’s relationships as daughter, wife and mother (Davies, 1998: 195; Herrera-Postlewate, 1993: 11); escaping from traditional female occupations; the recovery of autonomy when faced with abandon, need for survival and risk, as well as foreign influence regarding non-traditional female public habits such as smoking, socialising and travelling alone (Davies, 1998: 236; 239-241, 243). Taking this into account, this section will discuss *ETEC* and *MO* from a genre perspective –namely female *bildungsroman*, female detective fiction, and romance–, concentrating, in particular, on their heroines: Sira and Blanca, respectively.

Sira and Blanca are women whose life has come crushing down, who need to stand up again and as they rebuild themselves, they change their perspectives, face their new situation and move forward. This shared feature links these novels with the fiction of female development, also referred to as ‘female *bildungsroman*’. This type of novel is the result of the combination of female writing with the genre of the eighteenth century’s German *bildungsroman* –formation novel– which traditionally focused on a male protagonist (Maier, 2007: 317–318). In the 1970s, feminist critics began applying this genre term to analyse nineteenth- and early twentieth-century stories written by women authors that portrayed the maturation process of female protagonists. In so doing, a redefining and expanding view to the traditional concept of formation novel is offered (Abel et al, 1983: 5). According to Ferguson, “literature reflects reality” (In Abel et al, 1983: 229). In this

sense, Kleinbord Labovitz states that “this new genre was made possible only when *Bildung* became a reality for women, in general, and for the fictional heroine, in particular” (1986: 6–7). Thus, the few novels portraying such a radical self-development of a female protagonist two centuries ago can be considered the precursors of the twentieth- and twenty-first century novel of female development. The traditional development of men and women in this genre is different: the former conventionally enjoys access to education and the latter is bound by domestic roles and social constraints, therefore “typically substitut[ing] inner concentration for active accommodation, rebellion, or withdrawal” (Abel et al, 1983: 8). Nonetheless, there can be similarities between both genders, such as the protagonist’s active involvement in their own evolving process and meditation about their personal progression to guarantee a satisfactory reintegration into society (Maier, 2007: 318-319, 333).

In contemporary texts in this genre, characteristic themes of the female experience of identity building in difficult situations are: home, loss, nostalgia, and community as well as the gap between mother and daughter generations (Lazzaro-Weis, 1990: 24). Furthermore, the relaxation of sociocultural norms has led to the expansion of the genre’s limits by adding aspects that decades before were unthinkable for women –i.e., professional development and sexuality– (Abel et al, 1983: 17) and the preservation of key elements such as love that are adjusted to existing models: there can be more than one romantic relationship with either gender, and marriage is not necessarily desired or featured as a developmental climax (Ibid: 19; Maier, 2007: 320; Brändström, 2009: 43).

Dueñas clearly states her intention for *ETEC* to be such a story: “I knew there must be a development, a progression of the character [...]. She becomes more and more

independent, more in control of her own life [...] I knew that [...] she also had to grow on the journey” (Dueñas, in Cutolo, 2011). According to Kietrys (2014–2015), “el *Bildung* (o la construcción) de [Sira] [...] se ubica simultáneamente dentro y fuera del género del *Bildungsroman* español, tanto el masculino como el femenino” (167). Indeed, the beginning of Sira’s story contains many traits from nineteenth-century novels of female development: she receives only basic schooling and is not expected to “expand [her] options” (Abel et al, 1983: 7) beyond learning her mother’s trade “si no se nos desvía” (Dueñas, 2009: 17). Furthermore, she needs to “struggle to gain a sense of self by freeing herself from marital subordination and dependence” (Brändström, 2009: 8). Perspective-wise, the heroine’s story of development from childhood to maturity is divided into four parts, each one corresponding to the beginning of “un momento clave dentro de la vida de Sira” (Boermans, 2013: 68). The narration follows a chronological order, which connects with the apprenticeship narrative pattern with linear structure typical of male *Bildungsroman* and nineteenth-century female versions of it such as *Jane Eyre* (Abel et al, 1983: 11).

In this regard, Garcés (2020) applies Hélène Cixous’s liminality to Dueñas’s sewing and clothing themes to explore the development of *ETEC*’s heroine, explaining that both donning her outfits and working in fashion design are “key to Sira’s multiple phases of metamorphosis” (456). Garcés explains this transformation as “moving from being a *mujer florero*, a traditional feminine object, to being destitute, and finally, to using sewing to restore her sense of self and become independent” (456).

Her path towards personal assurance and independence is gradual: “[i]n the beginning she is following others’ influences, her mother, her boyfriend, her lover—she is not in control of her own life” (Dueñas, in Cutolo, 2011). She lets her mother plan her professional training as a seamstress: “mi suerte natural” (Dueñas, 2009: 14). She sees her

fiancé as a source of emotional and financial stability: “la presencia cercana que me proporcionaría seguridad y cobijo para siempre” (18), and thinks of marriage as the straightforward way to avoid social pressures at her age: “[h]abía ya alcanzado la edad en la que [...] no quedaban demasiadas opciones más allá del matrimonio” (17–18), as well as the loneliness seen in her mother’s experience as a single working mother: “[...] sin tener que despertar cada mañana con la boca llena de sabor a soledad” (18). Moreover, she reluctantly allows her fiancé to plan a change in her professional future which she doesn’t want: “[a]un así, yo habría preferido mil veces volver a la costura, pero a Ignacio no le llevó más de tres tardes convencerme” (21). Likewise, she lets her mother organise her future household without showing disagreement or enthusiasm: “Yo acataba los [deseos] de mi madre sin discusión” (20).

Dueñas centres Sira’s life around sewing and fashion because in the Spain of 1935, despite the Second Republic, there were still few professional development options for a working-class woman. However, “la costura” could offer that possibility “de ser económicamente independiente”, as well as the ability to move “de un sitio a otro sin necesidad de estar atada a un negocio” (Dueñas, in Garcés, 2020: 457).

The trigger that sparks her change is the typewriter that her fiancé Ignacio wants to buy for her training as a civil servant: “una máquina de escribir reventó mi destino” (Ibid: 13). It is noteworthy that it is the writer’s tool –an object associated with an intellectual profession and unrelated to domestic or other traditionally feminine chores, thus transgressing the male/female and public/private dichotomies (Herrera Postlewate, 2003: 12)– that she blames for the rupture with a lifestyle that she suddenly realises does not fulfil her. This purchase marks the moment when she meets and is seduced by Ramiro, who will become her lover. It is then that she makes her first choice. “[m]i decisión era firme como un poste: no habría boda ni oposiciones” (Dueñas, 2009: 24).

At this juncture, Saunders (2021) identifies a “blatant gender divide” manifested in the contrast from Sira’s mother and female coworkers praise for her work, to Ignacio and Ramiro who distance her from sewing (92). Furthermore, these overpowering male romantic partners “make life-altering decisions for her” regarding career and finances that result in her being “left out of another important conversation: that of politics” (93). On the one hand, Sira’s career change is constrained by gendered limitations dictated by Ignacio. Although learning to type is a valuable skill for her future employability, she is not motivated by it, because she has been manipulated into the decision by her fiancée and he oversees her training. On the other, while Ramiro “exposes Sira to international delicacies, their short-lived romance relies on gendered limitations” in which her lover handles all economic transactions, including controlling Sira’s inheritance from her father (93).

Sira’s path to female independence is not ideal. She rejects the acceptable path set for her by her surroundings that meant staying in her hometown and “exchange one domestic sphere” –her mother’s– by another –her husband’s (Abel et al, 1983: 8) after marrying a decent man: “[a]trás dejé para siempre [...] todo mi pasado mientras yo emprendía un nuevo tramo de mi vida” (Dueñas, 2009: 35). But she does so blinded by infatuation for a man: “una vida que intuía luminosa y en cuyo presente inmediato no concebía más gloria que la de los brazos de Ramiro al cobijarme” (35). She only becomes independent from Ignacio and her mother, passively accommodating herself as her lover’s shadow: “[a]prendí a ser una persona independiente de mi madre, vivir con un hombre y tener una criada [...] y a no tener más objetivo que hacerle feliz” (36). At this stage she disregards his patronising attitude: “[a] ratos me trata como una niña” (37) and takes advantage of her naiveté by making all the decisions for her, including moving to Morocco and setting up a business in her name: “lo que él propusiera era ley para mí” (59).

When she realises that she is a victim of Ramiro's frauds, and is unable to return to Madrid, she really takes the helm of her destiny and starts sewing again to move forward. Relating to this, Garcés identifies a writing dimension "to the text-textile association of Sira's character development" as healing from "pain, sadness, and heartbreak". For instance, Sira uses "language related to sewing" to narrate "her inability to form a new relationship" due to the damage caused by her past relationship (2020: 461): "las cicatrices que me dejó Ramiro tenían aún forma de costurones; no estaba preparada para volver a sentir el desgarró de una ausencia" (Dueñas, 2009: 330).

According to Abel et al., "[f]emale identity is shaped primarily by the fluctuations of symbiosis and separation from the mother" (1983: 10). Thus, Sira grows and achieves professional realisation when she is away from her mother, despite the loneliness she feels at times, wishing to return under her mother's wing: "[c]uánto la echaba de menos, cuánto habría dado por poder compartir todo con ella en aquella ciudad extraña y luminosa" (Dueñas, 2009: 204). In this early stage in Sira's development, her independent sense of self is easily shaken by separation anxiety and reverts to familiar referents: "separation tugs against the longing for fusion and the heroine encounters the conviction that identity resides in intimate relationships, especially those of early childhood" (Abel et al, 1983: 11). Yet the return to a familiar referent is precisely what enables her recovery and ensures her progress: "it is through constructing new clothing that Sira reconstitutes her life and rewrites her story, mending the torn parts of herself" (Garcés, 2020: 462). This change happens once sewing evolves from being expected of Sira, to becoming her choice, as reflected in Garcés's argument that "Dueñas intentionally made a connection, a seam, between sewing as subsistence and as a form of emotional expression" (462). Moreover, sewing becomes the link between Sira's current life in Morocco, her former life in Spain and her future life

in Madrid: “she stitches the past and the present together, creating a connection among the places she has lived” (462).

Likewise, Dueñas’s sewing theme also enabled Sira’s social “upward mobility” providing a plausible means to enter Rosalinda’s circle through mutual necessity: “Rosalinda necesita vestirse y Sira necesita dinero. Entonces es una relación realmente interesada y comercial. Y luego a partir de allí, se van acercando, y finalmente acaban siendo amigas (Dueñas, in Garcés, 2020: 468). The description of this eventual friendship is again expressed through “text-textile” metaphors when narrating their correspondence (469): “Y así establecimos una costumbre que nos mantuvo vinculadas con un hilo invisible a lo largo de los tiempos y las geografías” (Dueñas, 2009: 364).

ETEC’s heroine undergoes her next transformation when Rosalinda proposed her to cooperate with the British secret service. Consequently, Garcés explains that Sira’s sewing language, “evolves yet again to take on two new purposes”. Firstly, Sira learns Morse code from Hillgarth and relates it to her sewing expertise, effectively uniting the needle and the pen” as she encrypts messages with crucial political information by translating language into stitches and “hid[ing] them between the seams” (Garcés, 2020: 471, 472). Secondly, the act of creating patterns takes on a higher, community-oriented purpose that allows Sira to contribute to the Allies’ part” in WWII (2020: 471–472) and prevent Spain from entering the conflict on the German side, since, as Dueñas states “después del primer tropezón de su vida, no estaba dispuesta a volver a fallar ni a su familia, ni a su país” (in Intxausti, 2010).

Despite moments of solitude and fear occasionally resurfacing, she continues ahead, on her way to becoming a woman completely different to the one in pre-war Madrid, resolutely performing her duties and taking yet another assignment, the risky Lisbon

mission where she will ultimately prove her skill as a spy. The completion of her job in Lisbon brings along her realisation that her evolution, too, has been fulfilled:

Por primera vez en mucho tiempo, tal vez [...] toda mi vida, me sentía orgullosa de mí misma. Orgullosa de mis capacidades y de mi resistencia, de haber superado airosamente las expectativas que sobre mí existían. Orgullosa al saberme capaz de aportar un grano de arena para hacer de aquel mundo de locos un sitio mejor.

Orgullosa de la mujer que había llegado a ser (Dueñas, 2009: 604).

Following from this, Sira's re-agencing is predicated on using her stereotypically female occupation to dismantle patriarchal limitations on her identity, purpose, development, movement and potential from within. Saunders explains this through the construction-deconstruction dichotomy:

Through her deconstruction of the portrayal of the seamstress as an innocent bystander and a societal pawn condemned by her sexual decisions, the author creates an empowered reconstruction in which the protagonist may simultaneously celebrate her sartorial prowess and the new professions and discourses to which these talents lead her. As a result, Sira opens a dialectic space for a plurality of professions and identities, allowing a preconceived gendered vocation to launch her into her role as an active historical and political agent (Saunders, 2021: 129).

On her return she proves her maturity and confidence in the ownership of her own destiny by making a stand to claim to her boss the recognition of which her spy work is worthy. Likewise, she commands the respect that she deserves as a woman to her third and last romantic interest: Marcus Logan. However, this choice of a "fairy tale happy ending" (Ellison, 2012a: 124) is criticised as a contradiction to Sira's "proceso de autoconocimiento para resistir la dominación masculina" (Gómez Gray, 2012: 239).

According to Abel et al, romantic happy endings can be described as either a tension “between autonomy and relationship” or “loyalty to women and attraction to men” resulting from the pursuit of “women’s developmental tasks and goals” in society (1983: 12). Moreover, this ending is in line with contemporary examples of female *Bildungsroman*, where the heroine finds love during her evolution, but a kind that does not necessarily succumb to the traditional romantic plot reliant on an ending featuring a wedding. These liaisons “are redefined because there is no longer a need for the woman to find a man to support her. Instead, there is a need to find a mate that can understand the individual’s needs” (Herrera Postlewate, 2003: 169). Kietrys also reflects that Sira does not invoke the motherhood and servitude clichés associated with traditional women, or boast about her professional success or life achievements as a male *Bildungsroman* hero would do (2014–2015: 182, original emphasis). Likewise, it connects with Bezhanova’s reminiscent *Bildungsroman* (2013: 9) because “la forma de pensar de las protagonistas coincide con la forma de pensar de la mujer actual” despite being set in the past. In this sense, while Kietrys (2018) finds this “contrast between historical reality and this twenty first-century representation” a problematic “whitewashed, presentist portrayal of the past” (169), she acknowledges its value as a transgressive element to the *Bildungsroman* that contributes to the evolution of the genre in Spain (Kietrys, 2014–2015: 171–172, 183).

Despite *MO*’s heroine being a woman whose “journey continues well into middle age” (Brändström, 2009: 8), it can be considered an example of female *Bildungsroman* on the basis of this genre being about “the period when the person works out questions of identity, career and marriage” (Kleinbord Labovitz, 1986: 2). Blanca has received a formal education up into her early adulthood, but she married young and pregnant before finishing her studies: “[u]na prometedor carrera universitaria truncada en su cuarto curso

por un embarazo inesperado [...] una triste boda de emergencia” (Dueñas, 2012: 29).

Because of this situation, she struggles to voice her aspirations (Abel et al, 1983: 7) during the first years of her marriage. It is interesting that not only does she assume “the female nurturing roles” (Abel et al, 1983: 7) of mother and wife, but she also makes a living out of “clases particulares mal pagadas y traducciones sobre la mesa de la cocina” (Dueñas, 2012: 29) to support her family and so that her husband “Alberto estudiara como me habría gustado estudiar a mí” (62). Consequently, “later in life, after conventional expectations of marriage and motherhood have been fulfilled” (Abel et al, 1983: 7) her professional career develops: “[c]uando él logró sacar su oposición, por fin pude concentrarme en buscar un trabajo regular de jornada completa [...] una plaza convocada por una de las nuevas universidades. [...] Fue pasando el tiempo, terminé la tesis, mi trabajo se estabilizó” (Dueñas, 2012: 70-71). The action is not chronological, and Blanca does not develop gradually from youth, but after the breakup of her marriage due to adultery. This connects her story with the awakening narrative “pattern of female growth in fiction” (11-12). Additionally, her progression is “compressed into brief, epiphanic moments” (12) which typically “do not translate into obvious, material gains” (Lazzaro-Weis, 1990: 30), such is the instant marking the final acceptance of her new situation: “de pronto, extrañamente, el pulso del ayer se reactivó en mi presente y, en una conexión precipitada, intuí otra nueva luz [...] alumbrando mi propia vida y despejando por un momento la bruma densa que llevaba meses instalada sobre mí” (Dueñas, 2012: 433-434).

Both of Dueñas’s female protagonists travel outside their homeland and experience personal growth, but their inner journey is a different one, just like their physical displacement has different motivations: Sira travels first for love, then for work, whereas Blanca does so out of desperation. By hastily accepting a Californian university fellowship

that is below her academic profile, she flees a situation and environment that she does not want or know how to face, let alone manage: “[t]engo que marcharme de aquí [...]. No sé adónde, igual me da. A un sitio en donde no conozca a nadie y en el que nadie me conozca a mí” (10). Sira’s formation takes place in her twenties, while Blanca undergoes a second maturation process after her mid-life crisis, a necessary growth point on her way to harmony (Abel et al, 1983: 6). She takes shelter in her escape as if it were therapeutic: “en mi ansia por huir de mis demonios domésticos, había imaginado que un cambio radical de trabajo y geografía sería como una tabla de salvación en la deriva de mis sentimientos” (Dueñas, 2012: 28). The combination of her Californian friends’ guidance and the deceased fellow Spaniard’s private passion is what helps Blanca make peace with the sudden change of course her life took, thus being able to embrace new possibilities: “yo estaba abriéndome camino sin saber del todo adónde acabarían mis pasos por llevarme” (498).

As examples of contemporary female fiction of development, in *ETEC* and *MO* show the strong role of the community, particularly made up of women, in the protagonists’ evolution, since “[b]y socialising with other women, by modelling herself on other female figures, the young heroine acquires increased self-knowledge; not only her lost sense of self but also a gendered identity” (Brändström, 2009: 16).

Indeed, Sira’s and Blanca’s growth and triumph from their trials and tribulations is enabled by their social interactions with other strong, independent women who have also fought their own battles. On the one hand, Sira was raised by a single working mother; she finds support and encouragement in Candelaria –beaten by her husband–, and develops a friendship with Rosalinda –repudiated by her husband–. Then, Sira continues the cycle of female support by providing it to younger women in her sphere. As Saunders observes, “[t]he female mentorship Sira receives, especially through mature females is returned to

Jamila,” and later on to Dora and Martina, “as she aids [them] in learning the basics of sewing and also permits [their] increased mobility during deliveries, just as she herself experienced as a young girl in Doña Manuela’s sewing workshop” (2021: 99). On the other, Blanca finds professional support in her pragmatic colleague Rosalía, emotional advice from her extrovert older sister –an emergency room doctor–, and complicity in her Californian colleague and friend Rebecca –who had to raise her children on her own since she was cheated on and abandoned by her husband.

Both *ETEC* and *MO* narrate their female protagonists’ journey of self-discovery in first person, “como si fuera una autobiografía” (Boermans, 2013: 69), or, to better put it, a pseudo or fictional autobiography, since we are dealing with works of fiction that arise from similar contextual experiences of Dueñas’s family –*ETEC*’s setting in Morocco– and of her own former profession –*MO*’s academic setting. This type of narration, common in women’s fiction, “draws the reader in, encouraging us to feel that we share these experiences rather than viewing them from a distance” (Whelehan, 2005: 8).

In *ETEC*, Sira retrospectively narrates the story of her life in first person by an elderly version of herself, as a memoir “desde el presente contemplando el pasado” (Boermans, 2013: 68). This is reflected in temporal clues located in the first chapter: “[v]isto desde hoy, desde el parapeto de los años transcurridos” (Dueñas, 2009: 13); in the third chapter: “[a]ún hoy, tantos años después [...]” (36) and in the epilogue: “[e]sta fue mi historia o al menos así la recuerdo” (619). This type of narration is, according to Herrera-Postlewate, used to “situate a personal story that transgresses a sole focus on the personal and domestic, and the relationship with others” (2003: 2). Moreover, gender development is further supported in that such narrators “delineate their identity as writers” an activity associated with a public life, thus superseding traditional, hierarchical and restrictive

gender representations (3). However, given the arrangement of autobiographical elements in contemporary Spanish novels –e.g., alternated with other fictional accounts with a different type of narration in *MO*–, their usage should be considered an “aspect of textuality” rather than the writer’s desire to present “the chronological narration of the life of an individual” (20).

At the end of *MO*, Daniel gives Blanca an envelope with pages written with the memories of his youth with Andrés Fontana and Aurora. Then, he asks Blanca to write about the experience that she has lived for the last few months to “better understand the circumstances of the present” (Herrera Postlewate, 2003: 12). Indeed, after Blanca reads the envelope’s contents, the novel ends as follows: “tracé las líneas paralelas de tres vidas y comencé a escribir” (Dueñas, 2012: 507). Therefore, we see that both the organisation of the legacy and that of the writings comprising *MO* as a novel is left ultimately to Blanca. This resource corresponds to Barthes’s second degree of language, where “the narrator of the text is not only telling the story, but is simultaneously creating the text in the reader’s hands, thus creating an allusion to the creative process”, allowing for the text to be considered metafictional in terms of genre mixing or metanarrative in terms of its textual perspective (Herrera Postlewate, 2003: 2). Its use has been common in Spanish contemporary narrative since the late 1970s as a reaction to the previous censorship and restrictions during Franco’s dictatorship to how authors portrayed reality and approached the story (4). Mirroring Martín Gaité’s and Laforet’s foregrounding of the writing process, this ending gives the impression that “[e]l final de la novela es, así, el inicio de la escritura, de modo que esta se convierte en otra faceta relevante, en un guiño al acto mismo de crear” (Torres, 2015).

The ramifications of Sira's and Blanca's professional careers make it possible for *ETEC* and *MO* to be considered, as well, examples of detective fiction, a traditionally male genre that only started to have popular titles penned by Spanish writers from the 1970s (Herrera Postlewate, 2003: 6), with women authors creating such stories with female lead characters a decade later (Thompson Casado, in Godsland and Moody, 2004: 136). Along with other Spanish contemporary fictions, the female protagonists' in this genre connect with those of *bildungsroman* in that their detective –or similar– roles provides them with means to achieve self-realisation, challenge repressive values instilled in their upbringing and progress from submissive married women –or soon to be married, in Sira's case– to being fully independent (143-144).

In *ETEC*, Sira represents three roles throughout the story, with the detective-like figure only appearing in the second half. At the start she is a victim of Ramiro's fraud, then she smuggles weapons in wartime as the only solution to fund her workshop, earn a living and pay Ramiro's debts; and finally, she becomes a spy in Madrid for the SOE in WWII. By creating these situations, Dueñas has Sira incarnate the three types of female characters traditionally used in detective or crime novels by British women authors such as Agatha Christie: “[...] the authors' shaping of the genre portrays women as victims, criminals and detectives” (Rowland, 2000: 157). In *MO*, university lecturer Blanca is an atypical detective. However, her research work has the undeniable traits of a sleuth's occupation: “[t]he similarities between the work of detectives and that of literary scholars have often been pointed out, and the analogy is brought to mind again by this intriguing Spanish novel” (Goldsworthy, 2015). Indeed, she starts classifying the research legacy left behind by a long-deceased professor, only to find out that he had a secret love, a three-decade grudge held by his friend and former student, and the key to confirming a legend to be true.

Dueñas mixes traditional and more innovative features in this type of fiction by providing a solution to the mystery at the end while also using elements from other genres such as the aforementioned fictitious autobiography, letters and historical documents. The latter two are featured indirectly throughout Sira's narration in *ETEC* and directly as part of Blanca's work on Fontana's research in *MO*.

Emerson states that the continuous attempt to combine the intrigue of the typically male-oriented detective fiction and the excitement of the conventionally female-oriented romance genre “offers hope for a feminist rewriting of the detective genre” (2007: 1). Hence, female detectives created by women authors enable the reshaping of “key aspects of the genre” and questioning of “certain traditional concepts” (Thompson Casado, in Godsland and Moody, 2004: 136). While this develops a “truly empowered female detective” (Emerson, 2007: 3), the problem resides in how to prevent the genre from becoming unrecognisable while adapting conventions so that the female detective is “both successful as investigator and believable as a woman” (5). Drawing on Klein's research on fictional female detectives (1995), Emerson devised six guidelines describing that, for such a successful blend:

[A] novel should:

- Feature a female detective who is believable as a woman [...] [with] a sensible and realistic attitude [...], realistic emotional reactions and believable relationships.
- Include a rich presence of other female voices [...].
- Make feminist observations and confront feminist issues [...].
- Have the heroine work independently of the law and law enforcement, and sometimes in tandem with criminals [...].

- Conclude with an open ending [...] [such as] portray[ing] the primacy of a nontraditional romantic relationship, or even of platonic friendship.
- Feature a successful detective [...] [who] must clearly demonstrate capability and expertise in solving the case (2007: 7–8).

Dueñas's heroines are a blend of British and Spanish detective women. The physical appearance, though realistic, deviates from the Spanish women authors' tendency to avoid such details in detective fiction and instead follows British genre standards in Sira's refined womanly façade as Arish and Blanca's slenderness (Thompson Casado, in Godsland and Moody, 2004: 140–141). However, their atypical detective profile, expertise and marital status reflect the traits encountered in Spanish fictional female detectives (139, 142): Blanca is a divorced academic researcher and Sira is a single skilful seamstress who becomes a spy by chance. Similar aspects apply to affective and social bonds, with few close family relationships –Sira's mother, Blanca's children and sister– but strong ties with other single people around them instead: the boarding-house owner Candelaria, the homosexual neighbour-tutor Félix and the client-turned-friend Rosalinda for Sira; colleagues Rebecca and Daniel for Blanca. This community feature deconstructs the traditional male detective depiction as a loner without compromising the independence and freedom of movement (142). However, the “detached individualism from the male tradition” (Emerson, 2007: 2) where the male hero rejects romantic involvements due to fear of intimacy (Thompson Casado, in Godsland and Moody, 2004: 143), is kept in Dueñas's main characters, who feel they need to focus on their work and heal from the suffering that a prior failure in love has caused them.

When it comes to performing “detective duties” in *ETEC*, Dueñas has adapted the work methods by introducing “traditionally feminine elements” (Emerson, 2007: 5) that

could be expected to be part of a woman's profession in that period setting: Sira is a seamstress and uses her work as a front, merging her skills to create fake patterns to conceal messages encrypted in Morse code simulating stitches. Most importantly, Sira "utilizes fashion to subvert the patriarchal order of the society in which she lives and continually crosses borders as she changes her identity" in a combination of "postfeminism and transnationalism" (Minter, 2021: 124). This hybridity starts fortuitously when she needs to replace Candelaria in a secret delivery to the Republicans. Garcés explains that "Sira's physical body and local fashion are mobilized to accomplish her goal of concealing the weapons as she performs the role of a North African woman [...]. The haik's billowing shape conveniently masks the carefully crafted seams that hold the cache of guns" (2020: 464). This experience will be followed years later by Sira adopting a half-Moroccan identity by inverting her name as Arish Agoriuq to perform her spy duties as an undercover luxury seamstress. Her alter ego is completed with Moroccan-style make-up, clothing and decoration for her workshop to project a seemingly authentic exotic façade. This not only enables her to become successful in her official profession as well as gain the trust of the political elite but also works as a comforting, protective shield in her illicit duties (Ellison, 2012a: 133-134, 2012b: 30; Vázquez Mauricio, 2014: 91-92).

In this respect, *ETEC* demonstrates that the Sira/Arish hybrid identity "fits perfectly into the contemporary globalized society" in that it enables her to move "across borders, both nationally, culturally, and in-between those that define both masculine and feminine genders". Furthermore, Minter argues that Sira's cross-border oscillation exemplifies Bhabha's concept of the "in-between", allowing Sira to be analysed "as something more than just another 'girlie' [...] figure", since her character "utilizes her femininity to carry out her role as a spy." In this role she exhibits both masculine and feminine characteristics, proving that the fluidity inherent to these combined identities is more positive than

negative: [t]he action heroine [...] takes from all of her different “homes” to create a new identity, which makes her stronger, a ‘postfeminist supergirl’ (Minter, 2021: 131).

Regarding Blanca’s work, her twenty years of experience working as a university lecturer and academic researcher enable her to navigate smoothly through her classes and methodically through her compilation work, without major problems apart from the pressure that she is under to find the final clue hours before the deadline expires. Taking all these features in mind, Dueñas’s protagonists appear to have the winning combination that ticks all of Emerson’s framework boxes as “successfully and convincingly empowered women within the constructs of [their] society” (Emerson, 2007:9), including working on the margins of the law and open endings with potentially successful nonconventional romantic relationships.

The next section will explore intersectionality representation issues in Dueñas’s narrative resulting from controversial characterisations and settings.

5.3. Problematics in Dueñas’s narrative

Dueñas incorporates into the historical Spanish civil war and Franco’s dictatorship an extra twist by placing parts of the action in said long-lost territories and buried episodes of Spanish history as if wanting to rescue fragments of the glorious Spanish colonial past – Morocco in *ETEC*, California in *MO*. This approach by the author from Spain –as the former metropole– can be considered postcolonial by applying the definition by Shohat and Stam, which, unlike traditional definitions, is not exclusively focused on narratives by authors from the ex-colonies, but based on the shared nature of the colonial experience between the former coloniser and settlers, the formerly colonised as well as the immigrants in the metropole and their respective perspectives (1994: 39).

However, according to Ellison, Dueñas is one of the bestselling Spanish authors recently writing about Africa who continues to “subtly rely on the tired tropes that characterize Orientalist discourse” (2012a: 14, 22) in the way that she visually and creatively exploits the romanticised “idea of Africa as a land of opportunity where a young Spanish woman can rebuild her life” (113). Just like Morocco was the destination for many poor and wealthy Europeans who fled their unstable countries due to conflicts in the first half of the twentieth century (2012b: 29; Vázquez Mauricio, 2014: 80), Tetouan becomes a sanctuary for Sira from her money troubles in Tangiers and from Civil War-torn Spain (Vázquez Mauricio, 2014: 87). What is more, the “Eurocentric plot” despite the northern African setting (Ellison, 2012a: 124; 2012b: 30), has Sira mainly interact with expatriates of Spanish, French, German and British origin, except for the occasional local shopkeeper or her young servant. Thus, the lives of Moroccan people and their inequalities are generally narrated as mere décor aids often described in clichés (Ibid: 310): “[l]os moritos llevaban sus chilabas y sus tarbush, muchos andaban descalzos” (Dueñas, 2009: 310).

The stereotyped portrayal of locals as manual labourers whose perspectives are overlooked and places them as witnesses to a cosmopolitanism only reserved to foreign expatriates is closer to a hierarchical relationship of power and domination than to one based on respect and a history of constant fusion and separation of the East and West (Vázquez Mauricio, 2014: 81-83, 92). This is exemplified in the following utterances by Sira and Candelaria: “¿Para qué van a querer los moros aprender a escribir a máquina?” (Dueñas, 2009: 58) “Yo me busco una Fatima en dos minutos; tú llévate a la Jamila, que es muy buena muchacha, ya verás lo bien que te ayuda” (164).

Coinciding with Ellison (2012a: 120), this observed marginalisation of the Moroccan other and their simplistic representation is contradictory with the dedication of the book “[a] todos los antiguos residentes del Protectorado español en Marruecos y a los

marroquíes que con ellos convivieron” (Dueñas, 2009: 9), which responds to the nostalgic image of Africa in Spanish collective memory as an extension of the motherland, where the other offers shelter, chance at economic prosperity and personal transformation that are not available elsewhere (Ellison, 2012b: 22–23, Vázquez Mauricio, 2014: 87; Boermans, 2013: 51). However, to counteract this general perception, the narration occasionally and subtly addresses issues of Spanish imperialism (Ellison, 2012a: 127–129) with contextual explanations in sarcastic tone by Félix to Sira about the Spanish protectorate as a desperate aspiration to resurrect the imperial past, as well as its political exploitation reflected in the bribery-like recruitment conditions of Moroccans as mercenary soldiers for the Spanish civil war on Nationalist’s side (Dueñas, 2009: 200, 211, 227, 247).

Concerning *MO*, the frequent references to the Camino Real formed by the missions that the Spanish Franciscan monks built in Alta California to evangelise the native Indians are counteracted by the subtle criticism of Spanish colonialism of America when Blanca gives her speech about the finding of the last Franciscan mission’s remains, where she acknowledges the monks’ work and heritage as she condemns their resulting subjugation of the native population and the annihilation of their identity (Dueñas, 2009: 487). In addition to Dueñas’s introduction of these veiled criticisms in some of her characters’ interventions, *ETEC* presents Morocco as transitorily calm and materially superior to the dangerous, war-impooverished Europe.

However, Ellison and Garcés argue that Sira’s rise to privilege in Morocco is problematic because it is based on cultural appropriation and failure to reject the hegemony of West over Africa. This is exemplified by Sira taking advantage of her situation as a foreigner to use the local culture and benefit from the new land to become financially and psychologically independent and reinvent herself (2012b: 135, 137), while reversing her

social status from poor hired seamstress in Spain to well-off bourgeois couturière in Morocco (2012b: 28).

As Ellison graphically puts it, Morocco becomes a “fashion accessory that confers cultural capital” (2012b: 30). Indeed, Sira disguises herself as a Moorish woman to act on the borders of the law (Vázquez Mauricio, 2014: 84-85). This initiates “a series of deliberate acts [...] in order to be successful in her business pursuits” (Garcés, 2020: 465). Firstly, Sira wears a haik to pass unnoticed through military controls as she smuggles guns to the Republicans in Tetouan in exchange for money to open an atelier to work as a seamstress, “thus inscribing herself into the fashion system” (Garcés, 2020: 465). Secondly, Sira is contacted by the British Special Intelligence Service to return to Madrid with a Moroccan passport issued to Arish Agoriuq and open up another workshop as a front to spy the wealthy and powerful wives of the German and Germanophile elite. At this point, she culturally appropriates from Moroccan culture “even more intentionally to achieve her aims” (Garcés, 2020: 465). Finally, when she is sent to Lisbon to investigate the shady entrepreneur Da Silva. By then she seems fully at ease with her fake persona and the status that it has garnered her professionally as both a spy and seamstress.

Her using a reversed Arabic-sounding name and her discarding of inconvenient traits such as language and religion are an “Europeanized Africanness that is palatable” and unsuspecting to the Spaniards and Germans ignorant about Moroccan culture (Ellison, 2012a: 122, 136, Vázquez Mauricio, 2014: 89). Consequently, Ellison concludes that Dueñas has enabled Sira to overcome the traditional gender hierarchy but, in failing to overturn the imperialistic one in the representation of northern Africa, also makes the protagonist act as “a co-exploiter” (2012a:138, 184–186).

Conversely, Vázquez Mauricio does not find a traditionally Western colonialist approach “but the opposite” in Dueñas’s depiction of the Spanish-Moroccan relation.

Rather, she deems it a sensible one, where Dueñas is “careful to not have Sira become the voice for a pejorative, Saidian Orientalism” but show respect and admiration (2014: 83, 88, 93). While Vázquez Mauricio does not deny the existence of colonialist readings, she finds that the traits correspond to a mosaic of several theories. Among them are Martín-Vázquez’s idea of a blend of sanguine relationship due to Spain’s past as colonised territory of the Arab empire with traditional colonial philosophy developed during Franco’s regime, as well as Tinajero’s hypothesis that interaction with tangible oriental objects leads to an appreciation for the foreign culture’s aesthetics and self-awareness (Vázquez Mauricio, 2014; 79, 90–91).

Hence, instances where preconceptions surface due to “lack of knowledge of the supposed ‘other’” (82) could reflect how Sira, as a regular Spaniard with only elementary schooling, perceived life in Morocco. Like other works by Dueñas, *ETEC* is a historical novel about Spain outside Spain, portraying an overseas territory from its former Spanish colonial perspective. Since the oriental northern-Moroccan society had been “‘Westernized’ by both the French and Spanish” (88), hiding her working-class past and assimilating herself to her prospective wealthy international clients is presented as the simplest solution to Sira’s problems. Moreover, her appropriation of convenient exotic traits in her false identity serves to help the UK, and ultimately, Spain. This perspective also explains the omission of translators’ and interpreters’ work between Arabic, Berber and Spanish in the administration of the Protectorate, since “[p]ara la población española pasaban camuflados entre la turbamulta de los funcionarios y empleados de la Zona” (Arias Torres and Feria García, 2014, 16).

Despite the discussed genre traits and themes that situate *ETEC* and *MO* as feminist bestsellers, inconsistencies that are “propios de una postura conservadora” are still present (Gómez Gray, 2012: 238). If the author’s declarations on the matter are taken into account,

it becomes evident that Dueñas is uncertain about a feminist label being assigned to her writing:

Soy una mujer que escribe con voz de mujer de mujer⁵³ y desde mi manera de ver el mundo. No necesariamente reivindico el universo femenino, simplemente cuento mis historias desde mi perspectiva natural. Y aunque me lean más mujeres porque las mujeres leen más novela, tengo también [...] muchísimos lectores que disfrutan mis narraciones con pasión (Dueñas, 2012b)

Likewise, she decries the stereotype that women write only for women (EFE, 2018): “[n]o creo en la literatura para mujeres en general”, attributing the female majority among her readership to the fact that sharing gender and views about life plays a role in writing stories that appeal to many women (Dueñas, in Anon, 2013). However, this rejection of a deliberate feminist purpose aligns with the third-wave feminism refusal of the ‘us-them’ dichotomy (Rampton, 2008) typical of second-wave feminism (Harzewski, 2001: 152, 155). For contemporary Spanish female authors like Dueñas, this might be explained by the derogatory campaign that feminism has been subjected to, as denounced by Spanish writer Lucía Etxebarria in her essay *La Eva futura* (quoted in Bermúdez, in Ferrán and Glenn, 2002: 232).

As a result, such an ambiguous stance might be due to a willingness to circumvent portraying herself as radical or strident –perceptions unfitting the current media and consumerism-friendly postfeminism– for fear it might negatively affect how her books perform in the market. However, the avoidance to be identified as a feminist does not preclude the perception of a dialogue with feminism in her: “writing texts which can be read in a way that is consonant with a feminist critique of patriarchal structures” (Ferrán

⁵³ [sic].

and Glenn, 2002: xvii). In fact, applying Whelehan's definition of feminist bestsellers, Dueñas's stories combined good lowbrow fiction traits such as engrossing plots and engaging protagonists with "the difficulties of calling [one]self a feminist to life: they dramatized the pulls of relationships and family ties even while they exposed the soft sell of romantic love" (2005: 3).

For instance, it is criticised that men are "el medio para cambiar el destino que le ha tocado a la protagonista" (Gómez Gray, 2012: 239). This is particularly the case in Sira, whose progress is facilitated by the help she receives from her father, by her friend Félix, and by her boss Hillgarth. Regarding the first one, upon finding out at the beginning that she is the illegitimate child of a rich entrepreneur in Madrid, she temporarily benefits from the inheritance that he gives her "para sanar su propia conciencia" (239). As for the second one, her gay neighbour in Tetouan will be an instrumental steppingstone in her evolution, informally instructing Sira in protocol, history, geography and languages, as if they were Dr. Higgins and Eliza Doolittle in Bernard Shaw's *Pygmalion*. This will enable her to succeed as a high-end seamstress in Morocco, which then will lead her to be recruited by Hillgarth to work as a spy back in Spain. In this sense, it is argued that her own growth feeds off external validation –notably from men– regarding: "su belleza o buen gusto, [...] su persona o a su trabajo como espía. Es la superación de las expectativas que se tienen de ella, basadas sobre todo en el manejo de su feminidad y la ropa, las que la hacen sentirse una mujer mejor" (239). Following from this, the reliance on her appearance being modified to fit patriarchal ideals of femininity for her evolution and work to succeed is also condemned, despite the existence of allusions to her skills being the real value (Gómez Gray, 2012: 240):

Muéstrese encantadora, gánese su simpatía, esfuércese para que le pida que salga con él (Dueñas, 2009: 507).

Por favor, no interprete su cometido como algo frívolo que cualquier mujer hermosa sería capaz de hacer a cambio de unos cuantos billetes. [...] Ciertamente es que su físico, su supuesto origen y su condición de mujer sin ataduras pueden ayudar, pero su responsabilidad va a ir mucho más allá del simple flirteo (508).

Notwithstanding Gómez Gray's observation of male influence in Sira's development, it is worth noting that these men are also acting as mentors and members of the community discussed above who, together with female characters, guide and support the protagonist in her journey. Additionally, though used as a plot advancement tool instead of as character development, Félix's homosexuality and his own sacrifices in terms of education, career and independence, would situate him closer to the female part of the community and their experiences negotiating personal discovery and social constraints. In *MO*, Blanca also has male mentoring figures: she counts on Daniel Carter's personal advice, as well as old professor Fontana's personal notes to guide her. Ultimately, Carter and Fontana's past failures help Blanca succeed in her own path towards emotional healing by settling "las cuentas con su propio pasado, defender causas aparentemente perdidas y vislumbrar el futuro con serenidad y optimism" (Torres, 2015).

Conversely, the abovementioned disapproved compliance with and dependence on a sexually objectifying and status-defining feminine aesthetics (de Beauvoir, 2011 [1949]: 650, 652) for success is not seen as a tool for heteropatriarchal submission, but for empowerment through self-discovery and self-transformation. In this sense, *ETEC*'s lingering attention on fashion and clothes is justified by its protagonist's skill as a seamstress: "toda la novela trata sobre la moda, en concreto sobre la alta costura que es el sentido de la vida para la protagonista y su fuente de ingresos" (Horňáčková, 2017: 27). Hence, Gómez Gray's criticism that Sira's "mudanzas transcendentales" via makeovers are predicated on wearing high heels (2012: 239) fails to consider motivations that go beyond

aesthetics. Indeed, Hornáčková argues that said changes in appearance are triggered by a need for a new identity “para poder empezar su nueva vida” (2017: 27). In connection with this, and based on Butler’s gender performativity theory (1988, 1990), Muñoz Gómez states that:

adquirir otra identidad, permite descubrir una personalidad oculta, que le permite a una persona [...] escapar de su propia realidad y desarrollar su “otro yo. [...] [A]l actuar como Arish y [...] como espía llega a saber más sobre ella misma, empieza a conocerse mejor y descubre cualidades que no sabía que tenía (2016: 12).

Hence, Sira’s gender expression is a stereotypical “construcción-producción social, histórica y cultural” (12) subverted and used to her own benefit: “[d]ecidí comenzar por el exterior, hacerme con una fachada de mujer mundana e independiente que no dejara vislumbrar ni mi realidad de víctima de un cretino, ni la oscura procedencia del negocio que estaba a punto de abrir” (Dueñas, 2009: 154).

Dueñas’s portrayal of feminist awakening is also criticised for being based on the unequal treatment of other women. In this sense, Sira’s growing positive self-awareness is predicated on her denigrating descriptions as a narrator regarding other women’s weight and character: “hay también un distanciamiento del resto de las mujeres, una sistemática de su animalización y cúmulo de denostaciones” (Gómez Gray, 2012: 239-240). This disrespect –as if setting herself apart as a better version of a woman– is incongruous considering that the women she ridicules are members of the community who help her along her evolving journey.

Candelaria, entretanto, iba transmutando segundo a segundo su ser: la ira amplificaba su volumen de jaca (Dueñas, 2009: 100).

Candelaria entraba, salía y se movía incesante como una culebra ruidosa y corpulenta (122).

[...] desprovista de la saya, empezó a sacar objetos de entre sus carnes densas como la manteca (124).

Nos sentamos en el salón, cada una en una butaca; ella con pose resuelta un tanto hombruna y yo con mi mejor cruce de piernas mil veces ensayado (166).

Among the examples above, the most striking and incongruous are the frequent narrating jabs at Candelaria, considering that she sheltered Sira in Morocco and helped her recover, rebuild her life and gain a feminist conscience: “[n]adie va a venir a solucionarnos a ti y mí la vida con todas las miserias que llevamos a rastras, así que, o luchamos por nosotras, o no va a quedar más salida que quitarnos el hambre a guantazos” (Dueñas, 2009: 119).

A similar anti-sisterhood attitude is also found in *MO*, where Blanca’s physical and psychological portrayal in her narration of certain female characters comes across as disparaging. Her reproach is directed at overweight in connection with nationality: “una recia camarera mexicana” (Dueñas, 2012: 313), or at the perceived lack of beauty and grace in connection with a condescending portrayal of intellectual limitations:

[E]lla seguía desmigando recuerdos y sensaciones a la vez que mecía rítmicamente el fardo que tenía por cuerpo, con su vestido del color del salmón hervido abotonado hasta el cuello y la cara aún sudorosa.

La mirada permanecía extraviada y las palabras continuaban saliendo de su boca sin gracia, pero con una cierta delicadeza (Dueñas, 2012: 237)

Another aspect of the feminist logic in Dueñas’s writing and the previously identified intersectionality problematics in *ETEC* is observed by Ellison. Sira’s professional and

financial success as a seamstress defines her as a capitalist. She becomes independent through earning money and undergoes a process of personal maturation and acquisition of agency from an initial condition as the naive victim of an older man's oppression.

However, her overcoming of this binary situation of inequality is made possible by her privileged position as a white Western woman. She thus takes advantage of her location and the native inhabitants, among them, women who are not afforded the same opportunities –e.g., her maid Jamila, despite Sira's sisterly affection for her–. This associates Dueñas's narrative in *ETEC* with the 1970s second-wave feminism based on ideas of financial independence, professional success, and sexual equality for women, rather than the more flexible and diverse interests of 1990s third-wave feminist theory informed by postcolonial and postmodern thinking (Ellison, 2012: 125, 137-138).

5.4. Conclusion

In this chapter I have examined María Dueñas's entrance and consolidation in the commercial spectrum of the Spanish literary field through the analysis of her first and second novels: *ETEC* and *MO*.

An exploration of the scholarship available on her writing, as well as a close look at the genres, themes, structure and other traits that she uses have revealed that Dueñas's analysed works are a reflection of male and female-authored celebrated literary and successful popular fiction from the 1800s, 1900s and early 2000s. On this foundation, she builds female-led stories with a multiple-angle treatment of characters, languages, time and space that reveal a studied potential for transnational circulation. Nevertheless, some scholars express concerns regarding certain intersectional representations derived from her choice of historical, spatial, and socio-cultural dimensions.

In this sense, Martín Ruano argues that “[s]exismo, racismo y en menor grado colonialismo son términos que establecen una relación (de oposición) con el de «corrección política»” (2003: 20). Considering this, chapter 6 will explore how the historical and cultural references, as well as intersectionality issues in Dueñas’s narrative discussed above are navigated in the English translations for publication in the central US and UK literary systems.

Chapter 6: The transnationalisation of the Spanish female detective bestseller

The previous chapter contributed to the emerging research on Dueñas regarding *ETEC*'s and *MO*'s narrative foundations in historical memory, female detective and travelling *Bildungsroman* with a 'glocal' focus on former Spanish territories. Likewise, it added to the limited scholarship on her characterisation problematics due to unequal representation of secondary female characters through the heroine's politically incorrect narrations that suggest implicit bias in aspects such as gender, race, equality and ability. Nonetheless, her literary debut experienced rapid transnational circulation and recognition that culminated in her authorial consecration within the global literary polysystem.

Given the disseminating role of translation in transnationalisation, this chapter will assess this process in Dueñas's fiction through its translation into English to determine how the problematics discussed in chapter 1 have been handled. This will involve a bilingual parallel analysis of her first two novels. These are *ETEC* and *MO*, originally published in Spanish, alongside their English-language editions: *TS/TTIB* and *THHIR*.

The analysis will comprise the aforementioned novels' text and paratext, including peritext –i.e., covers, blurbs–; epitext –i.e., reviews, and social media marketing–, as well as transmedia expansion such as audiovisual, theatrical adaptations and literary-influenced travel itineraries.

The aim of this chapter is to ascertain how the handling of the genre, setting and characterisation problematics discussed in Chapter 5, in keeping with main parameters in central Anglo-American literary systems, moulded Dueñas's transnational market circulation and enabled her global authorial consecration within the pole of large-scale literary production.

6.1. The influence of consecrated translators on Dueñas's transnationalisation

Chapter 5 discussed the meteoric market circulation Dueñas's debut bestselling novel and her authorial consolidation within the Spanish literary system (section 1). Her equally swift transnational projection and consecration were partly enabled by the work of two literary translators: Elie Kerrigan (*THHIR*) and Daniel Hahn (*TS/TTIB*). Both are renowned in their field, although with vastly different media exposure. Despite Kerrigan's family connections to one of Spain's major literary agents, there is barely any information on his career. Conversely, Hahn (*TFP* and *TFM*) is known as a "prominent figure" in literary translation circles (A.P., 2019). He has translated over 40 works of celebrated authors from Portuguese, Spanish and French, including José Saramago.

His translation of Angolan writer José Eduardo Agualusa's "A General Theory of Oblivion" was shortlisted for the Man Booker in 2016 (thebookerprizes.com) and won the International Dublin Literary Award in 2017 (dublinliteraryaward.ie). Moreover, he recently received the Ottaway Award for the Promotion of International Literature (2023). Hahn's consecration within the British literary translation community was consolidated with his former position as chair of the Translators Association and culminated with his becoming a decorated Officer of the Order of the British Empire (OBE) in 2020 (thegazette.co.uk).

Dueñas's authorial perception benefits from being associated with these two translators' symbolic capital, particularly Hahn's, given his consecrated status as a literary translator and advisory role in the literary prize establishment. This analysis has been conducted using the hardback editions of the Spanish original novels published by Planeta's division Temas de Hoy and their US English translation published by Simon & Schuster's imprint Atria. *ETEC* appeared in 2011 under the title *The Time in Between* with a translation by Daniel Hahn. This was used, under license granted by the translator (Hahn,

2015 pers. comm.), in its publications as *The Seamstress* in other English-speaking countries. *MO* appeared in 2014 under the title *The Time has its Reasons* with a translation by Elie Kerrigan. According to the questionnaires answered by the translators (Hahn and Kerrigan, 2015 pers. comm.), neither had any directions to follow apart from the indication that the book was aimed at the US market and had to be written in US English. Whereas Hahn (2015 pers. comm.) denied having consciously decided on any specific set of translation strategies when approaching the Spanish text, Kerrigan declared having been told to “translate what there was written and not to edit” (2015 pers. comm.). Finally, both claim to have been rigorously edited on the basis of an assumption of US reading public’s tastes and “due to the fact that the original Spanish was very long-winded and baroque” (Hahn and Kerrigan, 2015 pers. comm.).

Following from this, the next section analyses *TS/TTIB* and *THHIR*, and posits that these literary translators subtly minimised some and intensified other problematics in Dueñas’s narrative discussed in Chapter 5. This approach, as confirmed by the translators’ questionnaire replies, caters to the dominant trends in the central US literary system, thus facilitating the circulation of Dueñas’s early novels in translation. However, it had the potential to negatively affect her transnational critical reception and hinder her global authorial consecration.

6.2. Translation analysis

Dueñas’s novels are built on historical memory, migrant stories set in multiple territories and representation of various nationalities, languages and cultures. Likewise, lingering exoticising undertones, a seemingly depoliticised representation of the Spanish Civil War and various discriminatory biases are concerning. The following excerpts taken from the target texts of both novels present a reworking of the source texts from the perspective of

critical and public reception regarding genre details, alongside the implied author's stance on gender and race equality, as well as disability and physical representation. This is because the adjustments observed contradictorily handle certain instances of Dueñas's abovementioned narrative foundations as well as sites of tension identified and discussed in chapter 5: political criticism in historical context passages, matters of intersectional representation such as sexism, racism and colonialism, or political correctness issues such as pejorative allusions to mental ability and body shape. Henceforth, emphasis throughout translation analysis examples featured is my own.

6.2.1 Exoticising translation strategies

Martín Ruano argues that translation has the potential “to accommodate diversity in all its complexity and intersectionality, instead of merely catering to simplified and totemised images of difference” (in Harding and Carbonell Cortés, 2018: 266). This is particularly relevant regarding issues such as culture or race, the translation of which, as she explains, “often tends to (re)inscribe the Other, paratextually, intertextually and textually in domestic canons” (265).

These adjustments respond to Van Doorslaer's taxonomy of translation strategies of national and cultural images according to target audience expectations:

New considerations (on the basis of a different knowledge or perception base between source and target audience) will be taken into account when transferring information about national and cultural images. This may lead to conscious and/or unconscious changes of perspective, the use of stereotypes, omissions or additions, and manipulations (2012: 122).

In *ETEC*, there are various narrations reflecting the heroine's fascination while taking in the newness of the people and surroundings of Morocco, her new home. For instance, below, Sira explains how she moved into her room at the boardinghouse with the help of Jamila, the local teenage woman who works as the owner's maid:

ST: La dulce muchacha mora me ayudó a instalarme. (Dueñas, 2009: 97)

TT: The sweet little Moorish girl helped me to settle in. (2011: 87)

In the English translation, the positive appreciation of Jamila's agreeable disposition that was expressed by "sweet" is transformed with the addition of "little". The extra adjective is unnecessary in terms of age description, since Jamila is not a child and "girl" suffices to introduce her as a young adult. Thus, Sira's comment becomes a condescending remark regarding the native other in the English translation. A similar strategy is employed in the next example. This passage shows Sira's narration of what she notices while being driven to the boardinghouse through the streets of Tetouan by the police commissioner:

ST: Se oían voces, frases y palabras sueltas en árabe y español, [...] (Dueñas, 2009: 92)

TT: And the constant din of voices, stray words and phrases in Arabic and Spanish, [...] (2011: 82)

'Din', as defined by the *Oxford English Dictionary* is a "loud, unpleasant, and prolonged noise" (Oxford University Press, n.d., para. 1). According to this, the English translation turns the neutral description of the bilingual verbal exchanges that the protagonist hears into a negative reference suggesting that Arabic and Spanish are irritating to the ear. The phrase "constant din" emphasises the stereotype that Oriental societies are noisy and chaotic.

Addition is not the only problematic literary translation strategy used. In the following extract, Sira qualifies foreign diplomats who approach her at a party as “picturesque”:

ST: [...] pintorescos diplomáticos procedentes de los más exóticos confines.
(Dueñas, 2009: 429)

TT: [...] attractive diplomats from the most exotic places. (2011: 414-415)

Although usually associated with places, language or culture, rather than people, “picturesque” can mean “quaint or charming” as well as “unusual and vivid” (OED, Oxford University Press, n.d., para. 1 and 1.1). The adjective she uses in the source text is replaced in the target text, thus changing the original sense to that of “alluring”. This adds a sensual note to the exoticising remark that is already present in the original, a strategy favoured by mass-produced culture that perpetuates the ingrained perception of the other as a provider of “not only fecundity but sexual promise (and threat), untiring sensuality, unlimited desire” (Said, 1979: 188).

The alteration of the descriptions in the English translation of the above examples exacerbates the originally exoticising descriptions in some passages, reflecting the impact of the readership’s expected perceptions of non-Western people as immature, strident and sensual. Conversely, Spanish cultural references undergo rare and mild stereotyping, and have seldom been replaced, expanded or intensified. The following example is one exception and refers to the decision of *MO*’s male co-protagonist Daniel Carter and his fellow US acquaintances to drive through Cartagena to go spend Good Friday on the beach:

ST: Ignorantes de los tiempos y ritmos locales, sin saber que al atravesar la ciudad en canal en pleno Viernes Santo, estaban poniendo patas arriba la quietud del día más luctuoso del año. (Dueñas, 2012: 316)

TT: [...] unaware that by crossing the city from one end to the other in the middle of Good Friday they were destroying the solemnity of the most mournful day of the year in the most fervently Catholic country in the world. (2014: 229)

THHIR conveys the source-text contextual information regarding late-1950s Spanish religious traditions but does so in an exaggerated manner echoing popular misconceptions about the country that are relevant to this thesis overall argument, given the connection to global perceptions of Spanish culture. As confirmed by Father Arbor Rodríguez –a Catholic priest and missionary with Spanish and Italian training in the 1960s–, Spain was one of the most Catholic practicing countries in the world, but not more so than Italy or Portugal at that time (2019: pers. comm., 21 September). Another occurrence is the alteration in *MO* of Blanca’s sister’s name from África (Dueñas, 2012: 98) to Ana (2014: 65) in the US editions. África is still an unusual choice in Spain nowadays, even more so in women born before the 1990s such as the heroine’s sister. Ana, in turn, is an extremely common name across all generations in Spain, but more typically that of the mid-1970s (INE, n.d.). Consequently, the latter name better matches the character’s age, and, more significantly, its religious origin makes it traditional and easily associated with Spanish culture.

6.2.2. Dehistoricising and depoliticising translation strategies

The following instances show a different intervention in the translation of Dueñas’s settings: the dialling down of historical context. The first one of these is a phrase in *ETEC* where Sira comments that she worries about her mother’s situation in Madrid during the Spanish civil war:

ST: [...] preocupación por el devenir de mi madre en el Madrid sitiado. (Dueñas, 2009: 103)

TT: [...] worry over what had become of my mother in Madrid. (2011: 92)

The English translation does not include “besieged” as qualifier of the capital of Spain, thus excluding the original historical reference to the Spanish civil war. This leaves out an important piece of information for international readers, not only in terms of historical context, but also in terms of understanding Sira’s apprehension due to the softened description of her mother’s war-ridden hometown.

Omission is the default strategy in the translation of historical passages in these novels. The *ETEC*’s epilogue (Dueñas, 2009: 619–631) stands out as the most salient one, since it was heavily cut and included as part of the last chapter in *TTIB* (Dueñas, 2011: 608–609). All details of how the lives and careers of the main real-life characters went on and ended were deleted. This also truncated the last passages with real historical content: the consequences of the end of WWII in Madrid, including the German military and diplomatic community who had until then been installed there; how Franco’s dictatorship evolved in the first few years afterwards; and the fate of the Spanish protectorate in Morocco in connection to what happened to the nearby French zone. Gone, as well, are all possible continuation alternatives for the fictional characters: Sira, Marcus and their immediate circle, thus placing the end of the novel in Sira and Marcus’s budding relationship in those troubled times.

The US editors’ decision to rearrange and conceal most of the epilogue’s contents (Hahn, 2015: pers. comm.) to the target audience is a “a powerful statement of denial” (Pellatt, 2012: 93), which disregards that “some form of open ending is essential to allow for the creative processes of the reader’s own mind” (Whelehan, 2005: 11). This strategy suggests an underestimation of the knowledge base and interest of the US readership

regarding the concluding context and varied character-specific open endings originally created by Dueñas.

Similarly, in *MO*, the target text is much lighter than the source in its historical explanations about Spain and, occasionally, also about the USA. The following example recounts the opening of the University of Madrid campus in the 1930s:

ST: [...] los estudios humanísticos aún se realizaban en el viejo caserón de la calle de San Bernardo. Aquella ubicación duraría muy poco, puesto que en 1933 la Facultad de Filosofía y Letras se trasladaría a su edificio aún inacabado de la Ciudad Universitaria, un pabellón cuadrado y compacto, de ladrillo rojo y lleno de ventanas al que los estudiantes se trasladaban en modernos autobuses de dos pisos. La facultad estrenaba por entonces una reorganización de sus enseñanzas y contaba con eminentes profesores: Américo Castro, Ramón Menéndez Pidal, Xavier Zubiri, Tomás Navarro Tomás, Pedro Salinas, Rafael Lapesa... Esa fue la universidad que conoció Andrés Fontana: una institución que se esforzaba por modernizarse y que, poco a poco, había ido avanzando desde la atrofia más pertinaz hasta una pujanza moderada, pero ciertamente esperanzadora. El mismo tesón con el que logró superar el bachillerato guio al chico en la carrera. (Dueñas, 2012: 61–62)

TT: [...] the humanities were taught in an old, ramshackle building on Calle San Bernardo. The same perseverance with which he managed to succeed at his baccalaureate exam guided the young man in his university studies. (Dueñas, 2014: 38)

However, any mention of the creation of the campus, or its eminent professors and literary personalities present in the Spanish original are not featured in *THHIR*. Likewise, the historical background for the construction of the University of Pittsburgh during the Great

Depression, was omitted (Dueñas, 2012: 113). This strategy was implemented again in the following excerpt about Daniel meeting and interacting with exiled visiting hispanists:

ST: [...] y se aprendió de memoria un buen montón de nombres, cargos y especialidades. Un tal Montesinos llegado desde Berkeley, California; el mejor lopeveguesco del mundo, dijo Fontana al presentárselo, y los dos soltaron una carcajada ante su cara de desconcierto mientras se palmeaban con fuerza las espaldas. Un tal Américo Castro, bastante mayor en edad que la media y a quien todos parecían reverenciar. Un tal Vicente Llorens, enormemente desolado por la muerte de su esposa, según creyó Daniel entender. Un tío y un sobrino que compartían el apellido Casalduero. Y así, hasta un par de docenas de profesores más. Y mientras ellos debatían sobre su literatura en un territorio ajeno a la patria común en la que ésta se generó, [...] (Dueñas, 2012: 118)

TT: [...] and memorized their various names, titles, and specialties. They discussed their country's literature in a foreign land, [...] (2014: 79)

The names of these academics did not make it to the English edition. One may argue that these omissions prevent a long explanation from hindering the narrative flow of the main story in those chapters –namely, the youth of professor Fontana and Daniel Carter, respectively–. Nevertheless, they confirm a distinct tendency to reduce foreign and specific historical and cultural references to a minimum. Thus, these suppressions deny international audiences the opportunity of perceiving the original's small tribute to the work of Spanish intellectuals in exile and the link established between Madrid and Pittsburgh's efforts to erect their higher education institutions but ultimately align with homogenising trends in central literary systems (Introduction: section 1.2.).

Yet not all cases of omission have resulted in a complete elimination of this type of information. In a few instances, this has been condensed and relocated mostly to a later position in the page or chapter. However, the passage about the rapprochement between Spain and the USA in the 1950s and the former's modernisation, used in *MO* to historically situate Daniel's wedding at the end of chapter twenty-nine (Dueñas, 2012: 332-333), was shortened and rearranged in *THHIR* to contextualise Daniel Carter's first arrival in Spain in 1959 at the beginning of chapter thirteen (2014: 92).

6.2.3. Romanticising translation strategies

As in Van Doorslaer's quote above, *THHIR* also introduces new content in the original edition. The most salient one is that of a new paragraph at the end of chapter ten that accentuates readers' excitement and perception of two characters' social interactions:

TT: I had begun my research project thinking that it concerned the legacy of one man. But this innocuous postcard from Madrid now opened up an intriguing glimpse of a far greater puzzle. What I was to discover in the following weeks about Daniel Carter—both from himself and from others—would enable me to begin piecing together that larger enigma. And although I had no way of knowing it at the time, these discoveries would in turn leave an indelible mark on my own life. (Dueñas, 2014: 72)

This new material adds closure to the chapter, but it foreshadows the future unfolding of events, unlike the less revealing original plot in *MO*. This indicates different expectations about suspense construction and distribution by American readership. The alterations found—i.e., frequent omissions of varying degrees, occasional relocations and additions—reveal a rewriting intervention in the editing process of *THHIR* to produce a more straightforward narration. Likewise, the lightening of the seemingly redundant explanations of the source

text leaves the target text to appear to contain hanging ideas. This, in turn, contributes to making the story more gripping, insofar as readers are left wondering what will follow and therefore must continue reading. However, the source text's length and order of narrative elements "carries meaning" (Baker, 2006: 50-51). Their adjustment –although catering for target audience's preferences– comes at the expense of the full insight into the multiple layers comprising *MO*: Blanca's cyclical thinking –which enables her emotional healing process and her progress in Fontana's research–, the historical underpinning of the male co-protagonists' stories, and, ultimately, Dueñas's writing style.

6.2.4. Politically-correcting translation strategies

Another key aspect of Dueñas's fiction is her women-led stories whose heroines face and overcome a crisis in their lives and as a result evolve into their best selves by subverting traditional female roles and occupations. Likewise, intersectionality issues found by the scholarship were discussed, such as politically incorrect descriptions by the heroines of other female characters in their entourage in both in *ETEC* and *MO*.

The excerpts discussed in this section are taken from the English translations of both novels and present a politically-correct reformulation of the Spanish originals –including, but not limited to, the aforementioned problematics. This is reminiscent of Jull Costa's sensitive translation approach to Revertian early fiction (Chapter 2, section 2.2.) that influences the readership's understanding of the protagonists' personality and journey, and impacts the reaction to their storyline as a whole.

ETEC and *MO* contain a few passages where the heroines ridicule other female characters of different ages, abilities and backgrounds regarding their weight. For instance, in the following example from *ETEC*, Sira describes the anxious movements of the middle-aged boardinghouse owner in the days following her discovery of a hidden pile of pistols:

ST: Candelaria entraba, salía y se movía incesante como una culebra ruidosa y corpulenta. (Dueñas, 2009: 112)

TT: Candelaria bustled about incessantly [...]. (2011a: 110)

The unnecessary animalistic comparison and the comment on Candelaria's hefty body were not replicated in the English version. This is the only politically correct intervention among the various instances of this controversial nature in *ETEC*. However, below is a similar case from *MO*, where Blanca narrates an encounter with Fanny –a mentally disabled employee– at the university library:

ST: [...] ella seguía desmigando recuerdos y sensaciones a la vez que mecía rítmicamente el fardo que tenía por cuerpo, con su vestido del color del salmón hervido abotonado hasta el cuello y la cara aún sudorosa.

La mirada permanecía extraviada y las palabras continuaban saliendo de su boca sin gracia, pero con una cierta delicadeza (Dueñas, 2012: 237)

TT: [...] she was making an effort to scrutinize her mind, chipping away at memories and sensations while she rocked to and fro. Her gaze remained vacant and the words kept flowing out of her mouth artlessly, but with a certain delicacy. (2014: 170)

The source text description of Fanny as overweight and yet again animalistic comparison in her lacking taste in the clothing department was omitted in the target text. While this removal improves the flow given that a similar reference that was politely formulated to introduce the character at the beginning of the book, it also avoids the criticism of a character with mental disability and showing the protagonist as uncompassionate for being the one conveying those harsh thoughts. This is observed again at the end of the novel in

the exclusion of Blanca's narration likening Fanny's intellectual capabilities to the slowness of a snail: "su mente, siempre a pasito de caracol" (Dueñas, 2012: 459).

Below is another example of this politically-correct translation. The passage involves a background female character of Mexican origin waiting on Blanca and Daniel at a café:

ST: Charlamos mientras dábamos buena cuenta del par de enormes platos que puso ante nosotros una recia camarera mexicana (Dueñas, 2012: 313).

TT: We chatted away while doing justice to the pair of plates that a robust waitress put before us (2012: 244).

The body reference in the protagonist's source-text Spanish narration is a positive comment on the waitress's strength. However, while it was maintained in the target text, the plates that she carries are no longer huge, thus rendering "robust" unnecessary and objectifying. In contrast, the remark about the woman's origin was suppressed, circumventing its potential interpretation as a gendered racist stereotype that Latin-American women are curvaceous. The following observation by Blanca of her colleague Rosalía's bodyshape was similarly adjusted:

ST: Dentro, oronda sin complejos y con el pelo teñido de color violeta, trabajaba Rosalía. (Dueñas, 2012: 12)

TT: Inside, serene as always, and with violet-tinted hair, Rosalia was busy at work. (2014: 3)

In this narration, Blanca does not criticise Rosalía, but praises her, because her confidence is not undermined by her rotund physique. However, her weight, body-positive attitude and self-assurance vanish, re-characterising her as a peaceful woman. This strategy can be further considered feminist in that it avoids a possible misinterpretation of Blanca's

comment on Rosalía's body as fat-shaming and prevents the protagonist from appearing to alienate other women. However, it could also be taken as a sexist translation in that, by restoring Rosalía's character to a traditional and socially-acceptable concept of femininity, it dilutes the feminist idea that happiness, self-acceptance and not conforming to patriarchal female beauty standards are not mutually exclusive. This strategy caters to readers' cultural sensibilities in connection to homogenising trends in central literary systems (Introduction, section 1.2.)

The above observations made by Sira and Blanca in *ETEC* and *MO* are inconsistent with these heroines' feminist development as, by mentally judging perceived physical unattractiveness on the basis of a failure to conform to patriarchal beauty canons and body shape ideals, they appear to set themselves apart from and above the community of women who provide them with a support network. The politically-correct interventions in *TTIB/TS* and *THHIR* avert the potential readership's misunderstanding of, and negative reaction to, the leading characters and their story, but, in the last couple of instances, the adjustments are unnecessary and counterproductive, as they risk perpetuating the racist and sexist stereotypes they intended to eliminate.

6.2.5. Feminising translation strategies

Another defining aspect of *ETEC* and *MO* is the growing self-confidence and perceptiveness of the female protagonists throughout their journey. This process is slower for Sira, as in the first part of her story she is engaged to Ignacio and still living with her mother. The following examples illustrate a dilution of feminine agency in the English translation. The example below corresponds to this period. Here Sira narrates the plan that her fiancé Ignacio and she have to buy a typewriter so that she can learn how to type. This

is a skill she needs to master to pass the state competition that he has convinced her to participate in to become a civil servant like him:

ST: [...] la máquina que pretendíamos comprar iba a ser para que yo aprendiera mecanografía (Dueñas, 2009: 27)

TT: [...] the typewriter we were planning to buy would be for teaching me to type (2011: 17)

The focus is shifted from her taking active part in her own learning process with the expression “para que yo aprendiera” (so that I learned) in the original to him teaching her in the translation. Indeed, he can type and is planning to help her. Nevertheless, *TTIB/TS* presents her as a passive subject instead of the active agent that transpires from *ETEC*. Another instance of a change in perspective is the following scene from the day after they buy the typewriter. Sira narrates how, dressed to impress, she walked to meet Ramiro –the seductive salesman– at the shop and pay for the typewriter.

ST: Recorrí las calles con determinación, escabullendo miradas ansiosas y halagos procaces. (Dueñas, 2009: 30)

TT: I made my way along the streets with determination, prompting eager glances and impudent compliments. (2011: 20)

Although the English version keeps the heroine’s firm walking pace, the shift from “escabullendo” –which conveys her quickening pace to leave the leering looks and lewd catcalling behind– to “prompting” transforms her uncomfortable awareness of street sexual harassment into acknowledgment of her being the intended cause of such reactions. While she selected her outfit to look beautiful for Ramiro, in *ETEC* she does not welcome the unsolicited sexist behaviour with which the men in the street target her. Not only has her

eagerness to escape been obliterated in *TTIB/TS*, but her feeling of insecurity implied in the original has been inverted in the translation: she has become proudly complicit in this situation, thus perpetuating the patriarchal idea of victim blaming and conveying a sense of “retrosexism” –nostalgia for a lost, uncomplicated past peopled by ‘real’ women and humorous cheeky chappies” (Whelehan 2000: 11, quoted in Whelehan, 2005: 4).

Training in a new skill and awareness of harassment are not the only areas where Sira is denied her agency. Consider the following excerpt, which belongs to the middle of *ETEC*, well into her transformation process. In it, she acknowledges a fleeting feeling of nostalgia when she visits her former boss, doña Manuela:

ST: [...] y la añoranza volvió a asomar la patita. (Dueñas, 2009: 425)

TT: [...] and homesickness once again engulfed me. (2011: 410)

The poise she acquired over the years is taken away in *TTIB/TS*, as the calm recognition of the flicker of a mood that she can control is blown out of proportion using the verb “engulf”. Consequently, the translation gives the impression that she is completely overpowered by extreme emotion. A similar phenomenon occurs when Sira, already an established agent in the last quarter of her story, describes her strong reluctance at having to meet again with a businessman suspected of Nazi collaboration to finalise her spying assignment on him:

ST: La idea de que estuviésemos a solas me causaba intranquilidad y rechazo
(Dueñas, 2009: 582)

TT: The idea that we were alone made me feel unsettled and vulnerable (2011: 573)

The aversion to being alone with a duplicitous man is transformed into insecurity, thus turning a feeling of judicious self-preservation that comes from a sense of empowerment

into a feeling of weakness rooted in powerlessness, in being reduced to victim or prey. Not only is the English version inconsistent with Sira's stance toward the shady Da Silva gleaned from the pages preceding this excerpt, but also contradictory with the critical thinking and aplomb that she developed by this point in the novel. Finally, the translation of Sira's comment below illustrates as well that the language used by the female protagonist is moderated in the English editions:

ST: [...] por cierto, tienen bien agarrado por los cojones a tu propio ministro.
(Dueñas, 2009: 460)

TT: [...] and I'm pretty sure they're the ones who have a tight grip over your minister. (2011: 445)

Sira utters this retort to Ignacio when he sneaks into her house and interrogates her in Madrid in 1941. The bravado expressed by her firm Spanish phrasing and bold reference to the minister's genitals is toned down in English by adding a faint trace of uncertainty ("pretty sure") and removing the bodily allusion. Consequently, her speech is portrayed as befitting a conventional ladylike-behaved woman, a less sure and assertive one than she certainly is by that time.

In contrast with the tendency of the English version of *ETEC* to tame Sira, the next few examples correspond to the translation of *MO*, where Blanca appears to be more driven, less prone to giving excessive thought to her personal problems:

ST: El paso de la primera semana me trajo una cierta confianza. Aun con lentitud de caracol, el miedo ante aquel tumulto se fue diluyendo progresivamente, hasta que comencé a moverme con una mínima seguridad entre esa masa informe. (Dueñas, 2014: 23)

TT: After the first week I gained a certain confidence, and despite the snail's pace I began to negotiate that shapeless mess more efficiently. (2014: 17)

In this case, the long sentence in the Spanish original was cut and the information condensed, thus improving the flow and avoiding the dense and somewhat repetitive narration of the protagonist's feelings in the English edition. In so doing, Blanca is given a more resolute and optimistic attitude where the fear she feels is suppressed, and her mental processes while she tries to adjust to her new situation as a divorcée and visiting academic in a foreign university are simplified. A similar treatment is applied to this excerpt corresponding to Blanca's drive to catch her return flight to Spain:

ST: [...] lo que [...] iba a ser capaz de hacer. (Dueñas, 2012: 500)

TT: [...] what I was going to do. (2014: 367)

The cautiously phrased source text narration of her finally going to be able to settle matters with her ex-husband is shortened in the target text, resulting in the heroine having a more determined attitude to that pending task. This is an insightful exception to the consistent diluting of female agency seen so far. However, the streamlining Blanca's rambling thoughts and bolstering the guarded approach to her capabilities, *THHIR* could also be seen as a sexist translation strategy –though a politically correct one– since it silences part of the female protagonist's voice and negates her the opportunity to fully show all the facets – including struggles and insecurities– of a real, imperfect woman.

Finally, there are occasional narrations of the heroine's encounters with her male co-protagonist where the translation intensifies her perception of his attitudes towards her. For instance, below Blanca is perplexed when Daniel self-invites the two of them to have dinner at the house of her friend and colleague Rebecca:

ST: [...] por la consideración en la que parecía tenerme. (Dueñas, 2012: 88)

TT: [...] because of the evident regard he seemed to have for me. (2014: 58)

In the original, Blanca is surprised at Daniel's seemingly friendly attitude towards her when they barely know each other. However, "evident" is added to the translation of her speculative musing. This provides a contradictory formulation which suggests that she thinks his interest towards her is romantic and hints at her being more eager for this connection to be true. As a result, the personal connection between these two characters is intensified and romanticised in the English edition from the beginning, instead of the slower pace favoured by Dueñas to develop it.

The discussed examples reveal alterations to the representation of the female lead characters' context and portrayal: concealing or changing their attitudes and opinions in a way that –apart from the removal of their insulting physical and mental references to their female entourage– fails to agree with their personalities and narrative arc. Sira is made to appear more complacent and less driven, independent and capable of dealing with intense emotions or cope with dangerous situations in *TTIB/TS* than in *ETEC*. Blanca is depicted as more straight-thinking, composed, sure, optimistic and ready for romance in *THHIR* than in *MO*. A parallel situation takes place in the translations of other women-authored texts. Anne-Lise Feral criticises the problematics of performative language in the translation into French of gender constructs of Anglo-American Chick Lit and Chick Flicks (2009, 2011a, 2011b). Likewise, González Fernández (2013) observes how the feminist contemporary novels *Herba moura* (2005) and *O club da calceta* (2006) by Galician women writers Teresa Moure and María Reimóndez, respectively, were repackaged in their translated editions for foreign markets "neutralizando, matizando o destacando las intenciones feministas" (69). These de-agencing strategies in women-authored literature such as Dueñas contrast with the sensitive feminist-oriented strategies observed in Pérez-

Reverte and reveals potential additional inequalities implicated in the transnational flows of literary capital.

The intervention observed in the analysed sample from *ETEC* and *MO*'s English versions regarding the presentation of culture and history, and female characters confirms the translators' declarations that the publisher catered to a US audience. Local colour was added from a Western perspective of the colonial other –and occasionally of the Spanish past. The main women are quieted down, adapted into standards of femininity befitting the socially-accepted ones in the time-period when their respective stories are set. This reveals an exploitation of the exotic atmosphere and intensification of traditional aspects deemed known and anticipated by target readers, as well as an intention to avoid “textual segments that might provoke conflicts” given that “the target culture is a dominant one” (Tang, in Salama-Carr, 2007: 137). The combination of these factors proves that translation is not performed in a vacuum but influenced by publishers' priorities; which, in turn, are determined by the public's likes and dislikes (Venuti, 1998: 48). The adjustments detected in the *TTIB/TS* and *THHIR*: both the highlighting ones –exoticisation, feminisation and romanticisation– and the diminishing ones –political correctness and dehistoricisation– are opposite strategies pursuing the same aim in publishing industry: to respond to the public's demands for readability in translated literature by means of “fluidity and transparency” (Venuti, 1995: 15, 16) to guarantee saleability.

6.3. Paratextual analysis

This section will look at how Dueñas's first couple of novels have been used “in [their] own marketing” and “reinterpreted in [their] material form” (Squires, 2007: 76, 78) from a paratextual perspective. Hence, the epitextual reception –i.e., the media reviews–, the peritextual dimension of *ETEC* and *MO* –i.e., the book covers–, and their translations, as

well as audiovisual adaptations, influence on tourism, and her image as an author curated by publishers and social media team will be examined to gauge the role that they have played in her transnational success.

6.3.1 Peritextual analysis

Publishing companies exploit the material-textual combination of pictures, lettering and praise that makes up book covers. This is because they are essential to determining in-store placement and helping grasp the work's genre, tone and target audience (Matthews, in Matthews and Moody, 2007: xi).

ETEC and *MO* were published for the first time in Spain by Planeta, through its division Temas de hoy. Their covers follow a consistent and similar sophisticated design pattern in their lettering and imagery. Both cover images feature a woman viewed in profile with short, loose hair in a reflective pose. They are in feminine but simple, elegant clothing fitting the historical context of the respective stories' female protagonists against a pale semi-furnished background. Their common aesthetics and use in most Spanish editions suggest continuity and, in line with this thesis' transnational consecration argument, provide symbolic capital as melancholic photorealistic paintings by popular Scottish artist Jack Vettriano,⁵⁴ a leading figure in British contemporary art (Visual Arts Cork, n.d.; Artsy, n.d.). The woman in *ETEC*'s cover stands on the left-side holding a rose, leaning against a fireplace in a blue room and wearing a hat, all of which fit the 1920s–1940s setting and themes of love and loss. Conversely, *MO*'s cover shows a modern-looking woman in black dress, tights and medium-heeled shoes. She is looking out of a window in a beige room, holding a cup and saucer while seated on an armchair covered in a white sheet. Regarding

⁵⁴ Specifically, “*Valentine Rose*” (1996) in *ETEC*'s cover and “*In Thoughts of You*” (1997) in *MO*'s cover.

typography, *ETEC*'s art deco-style font is consistent with Sira's formative years, while *MO* uses a contemporary-looking font of similar clean lines. Interestingly, despite being Dueñas's debut work, all formats of *ETEC* show her name first, placed at the top, in capitals. Likewise, and contrary to what is usual in unknown writers, the title appears below her name (Appendix 3: Figures 3.0. and 3.1.). This prioritisation on the cover layout of her debut novel suggests publisher Planeta's confidence in *ETEC*'s success and Dueñas's swiftly becoming a household name.

Following Pellatt's claim that "[p]ublishers may change the cover design of bestsellers over the years to attract a new audience" (2012: 87), the 34th edition incorporates a marketing slip with Dueñas's handwritten acknowledgement to readers (Appendix 3: Figure 3.9.). Likewise, the 2013 kindle and paperback editions feature an updated cover by applying larger title capitals particularly to "costuras", which acts as a keyword for the protagonist's profession, thus facilitating its location for prospective buyers—. Most importantly, this cover features a closeup of actress Adriana Ugarte as Sira in the mini-series broadcast between late-2013 and early-2014 in Spain. This still also appears on the slip added to the 51st edition in 2014 (Appendix 3: Figures 3.10. and 3.11.). This tie-in is a marketing tactic that bidirectionally exploits the success of the original novel and its televisual iteration by attracting viewers to become readers and viceversa. Furthermore, this "primary tool of cross-promotion" (Mitchell, in Matthews and Moody, 2007: 108) enables the setting of higher prices (113), thus increasing booksale profits.

ETEC was first published in translation in 2011 in the USA by Simon & Schuster through its imprint Atria, and in the United Kingdom in 2011 by Penguin's imprint Viking. The US publisher kept the aesthetic criteria of the Spanish editions' paratext. On the one hand, the title chosen was *The Time in Between*—a noun-based formula close to the original— which retains the poetic tone notwithstanding that the exclusion of "seams" at the

end “obscures the relation to the very profession—seamstress— that propels the entire premise of the narrative” (Kietrys, 2018: 174).⁵⁵ On the other, the image is the painting used in most of the Spanish editions, with the title and author’s name featured in capitals of art deco script. However, their placement follows a conservative approach that prioritises the former and is also favoured by the UK editions of *ETEC*. Thomsen (2014) states that book covers “need to navigate tricky ground surrounding marketing while not misleading the reader and taking into account whether the design will appeal to the right audience”. Interestingly, writer Shady Cosgrove believes it is important to consider both that the cover has selling potential and that it represents the book because it may sell extremely well “based on the cover” but “if readers feel that they’ve been misled in some way they’re not going to recommend the book” (in Thomsen, 2014). Within the cover, the title is “the powerful vanguard of the text” (Pellatt, 2012), and serves to identify, describe the content and genre of the work, add connotative value, as well as tempt the public into buying the book it designates and become its readers (Genette, 1997b: 93). Featuring transcreated titles and refashioned cover art, the paratextual designs of the British edition of *ETEC* and the US edition of *MO* are a marked departure from the Spanish original concepts, thus giving rise to misleading genre assumptions. Regarding her debut novel, Dueñas explains that *The Seamstress* was deemed to be a better option for saleability purposes in the UK: “[l]a traducción es la misma pero por motivos de marketing en Estados Unidos se llama de una manera y en el Reino Unido de otra” (Dueñas, in Briasco, 2013). This choice of a shorter title retains the allusion to the heroine’s main occupation. However, it “erases the connection to time” essential in Dueñas historical memory theme (Kietrys, 2018: 174) and conveys class connotations. Nevertheless, this reconfiguration can be further explained as

⁵⁵ Dueñas’s novels are also published in Spanish under the original Spanish title in the USA by the Spanish-language division of Simon and Schuster, Atria Español, thus catering to the numerous Spanish-speaking population in the US and targeting them as potential buyers.

catering to readership's preferences and cultural change (Pellatt, 2012: 89), thus providing a less obscure title than the US one, and unlikely to discourage purchase. Additionally, *TS* appears in swirly font –italics underlined by red ribbon in the hardback edition, and round font in the paperback and kindle editions–. The image presents a woman looking to the side and downwards, wearing a 1940s hat and hair-do as well as gloves and red lipstick in the hardback edition. The paperback and kindle editions show a cropped and flipped version of the same image and the top-right corner and bottom festooned by a palm tree and the skyline of an Arab-looking town. Similarly to the national stereotyping observed in the translation analysis, this addition capitalises on the exoticism of one of the story's settings and appeals to prospective buyers by offering a pleasurable escape from reality, thus revealing popular trends dominating central literary systems (Appendix 3: Figures 3.3. and 3.4.).

MO was first published in English in 2014 by Simon & Schuster's imprint Atria as *The Heart has its Reasons*. The title suggested by the translator, "Mission Oblivion", was rejected for marketing purposes (Kerrigan, 2015: pers. comm). However, the chosen title appears disconnected from the novel's complex structure, storylines, and historical genre. According to Baker, "[t]itles of textual and visual products such as novels, films and academic books [...] can be used very effectively to (re)frame narratives in translation" (Baker, 2006: 29). Indeed, *THHIR* appears to be used to prime readers to expect a different type of novel, both by the title phrasing and cover format. On the one hand, the title has been frequently used in fiction and non-fiction before (amazon.com), which is at odds with publisher and author Brooke Warner's statement that "[c]over design hinges on good taste and being original" (2016). The title's common occurrence thus confuses readers and undermines the goal of luring buyers based on distinctiveness. On the other, plans for the US edition to mirror Planeta's Spanish edition of the original –as were the aesthetics

chosen for *TTIB*– seem to have been scrapped. Between the announcement of the *THHIR*'s Autumn publication by the author's social media marketing team the previous spring (María Dueñas Oficial, 2014, April 28) and the actual release in November of that year, loopy lowercase italics and handwriting-like script had replaced the minimalistic typography featured in the Facebook post (Appendix 3: Figure 3.6.). As for the cover image, the initial idea of a cropped and zoomed-in version of the one in the Spanish original got discarded for a photo of a woman viewed from the back, walking on a street paved in rectangular stone slabs. Her clothes and hairstyle –a tight-fitting jacket belted around the waist with a wide midi-length skirt, mini-satchel handbag, high-heeled shoes, and long locks pulled up in a low bun– are consistent with a 1950s look (Appendix 3: Figure 3.7.). This appearance misrepresents the turn-of-the-21st-century Spanish protagonist. Furthermore, on the cover of the paperback edition (simonandschuster.com) the photo was cropped to show only the bottom part of the woman's skirt, legs and shoes (Appendix 3: Figure 3.8.). This update combines the above stereotypically feminine signifiers with the popular faceless woman trend in covers of commercial fiction authored by women observed in the 2010s, which has undergone subsequent variations revealing an increasing objectification of the female body:

So prevalent is this visual cliché that the publishing industry has cycled through at least two well-documented iterations. The first, the Headless Woman, features some poor thing cut off above the neck, [...] Last year, the Headless Woman was supplanted by the Sexy Back, in which a woman is shown from behind, often gazing out over a vista (Williamson, 2014).

The blend of sentimentalised titles, swirly italics typography and imagery highlighting femininity –heavy make-up in *TS*, body curves and stilettos in *THHIR*– reveals Penguin's and Simon & Schuster's marketing strategy: the use of these characteristics of Chick Lit

and romance (Harzewski, 2011: passim) to visually appeal to potential buyers browsing in-store or online. These intended buyers are considered to be readers of said genres who would otherwise not be readily interested in the novels, had they featured covers consistent with their plot. Certainly, *ETEC* and *MO* contain several love-related storylines with different outcomes. However, the failure of the first of such stories creates the heroines' path of self-discovery and evolution, with the remaining romantic-like elements being woven subtly, underlying the main plots that follow a cultural premise in detailed historical backgrounds. These triggering and complementing roles transcend the simplistic title chosen in line with leading homogenising trends in central literary systems.

The peritextual alterations to Dueñas's covers in the UK and US English editions of her respective first and second novels are explained by the application of gendered marketing to book packaging, a phenomenon experienced by numerous novels authored by women, both in their original language publications or in their translations into foreign languages. Although gendered marketing is a well-known practice nowadays, its use in the book industry appears not to have been widely theorised yet. Indeed, Crocker (2012) refers in passing to the academic and literary interest in "popular womens' [sic] fiction marketed as Chick Lit" although no more explanation or examples of said marketing alterations are provided. Nevertheless, a brief scholarly account by González Fernández (2013) has been found about this phenomenon regarding the foreign-language versions of the contemporary feminist novels *Herba moura* (2005) and *O club da calceta* (2006), by Galician writers Teresa Moure and María Reimóndez, respectively. As seen above, the minimalist and intellectual feel of the covers in the Spanish editions of Dueñas's novels is replaced particularly in the US English editions of her second work. The paintings of women in profile in thinking poses and simple, elegant typography were replaced by covers with a highly romanticised, sentimental quality conveyed by a long-winded title presented in

curlycued italics and images with a woman in traditionally feminine and anachronistic attire. Echoing these very transformations and the consequences thereof, González Fernández (2013) observes that the Portuguese edition of Moure's novel offers a completely altered design incompatible with the story narrated: "mientras que la cubierta resulta más propia de una novela sentimental y parece entrar en contradicción con el propio texto de la novela" (70). Similarly, she criticises how in the Italian edition of Reimóndez's novel "se destaca una feminidad convencional, próxima a la imagen estereotipada de una revista de modas" (71). However, such aesthetic alterations to packaging, despite their profound influence in genre categorisation, saleability, and reception fall outside the control of authors and translators, since novelists "find themselves at the mercy of the marketing strategies of their publishers" (Whelehan, 2005: 120), who have "la decisión última sobre cubiertas, título y paratexto" (González Fernández, 2013: 70).

Most of the scrutiny on the prevalence of gendered covers has been found mainly in the Anglophone media –i.e., in newspapers, online literary blogs, media content hubs and magazines, as well as Twitter posts– published in the 2010s. These articles expose the fact that 'any book by a woman is automatically marketed as "women's fiction"' (Harnett, 2016). Various contributions penned by female writers, graphic designers and journalists criticise the practice of adding "chick lit-style covers" featuring pastel tones, high-heel shoes, and titles in "loopy cursive script" (Thomas, 2002 quoted in Harzewski, 2011: 2) regardless of their genre definition (Shiple, 2008), their content (Croggon, 2013) or whether the novels affected are high or lowbrow (D'Addario, 2013, Heuer, 2016). The "gendered genres" publishing trend (Harnett, 2016) is traced to this romance subgenre's having become "the most prolific and dominant" in the 2000s (Crocker, 2012). Its misuse on "the assumption that this is what women want" leads to problems 'when non-chick lit content is shoe-horned into a frilly "chick-lit" package' (Courtney, 2011). This is because

it “homogenize[s] them on the surface, unfair as this may be to the individual writers concerned” (Whelehan, 2005: 184). Following from this, and in connection with Thomsen’s and Cosgrove’s reasoning against misleading covers, author Polly Courtney denounces the ensuing disappointment of gendered covers –not only for writers, but also for both their potential and actual readership. Whereas authors see their “work portrayed as such”, readers encounter “too much substance in the plot”; and passers-by, “might actually have enjoyed the contents but dismissed the book on the grounds of its frivolous cover.” (2011). This is exactly the situation suffered by Moure and Reimóndez as discussed by González Fernández, and which, as seen above, has also shaped the entry of Dueñas’s first couple of fiction works into the British and US book scenes.

Writer Maureen Johnson explains that the “cover may be the biggest message-bearer” in terms of the literary worth that the paratextual information conveys about a book. In this sense, she argues that “if you are a female author, you are much more likely to get the package that suggests the book is of a lower perceived quality” (2013). This perception is due to the cumulative effect of the combined features used in gendered covers, which are associated with romance and Chick Lit, its postmodern iteration. These, in turn, are forms of popular genre fiction produced mainly by women for women which is commercially successful owing to its being traditionally considered “an easy read” or a “guilty pleasure” in contrast with the intellectual regard for thriller or crime fiction, as Crocker (2012) states. Indeed, the distinction between reading for pleasure and reading as knowledge acquisition that Barthes theorised in 1975 is established as a deep-seated societal belief not only by Crocker’s argument that the latter form of reading is an “act of acquiring cultural capital by reading ‘high’ literature”. Likewise, Fuller and Rehberg Sedo’s research on massive reading events (2013) confirms that highbrow literature is by default equated with serious reading material, the kind that is not meant for pleasure (111,

115). Hence, the opposite end of the literary value spectrum is accorded to popular fiction. As Crocker remarks, since “reader popularity is conflated with notions of substandard quality, or ‘low culture’”, Chick Lit is described ‘as “Lit” not “literature”’ (2012).

In terms of tone, as well as time and place setting, Dueñas’s novels do not belong to the Chick Lit subgenre often criticised for its predictable template (Crocker, 2012) of seriocomic stories of women working in the media and living in big cities in the late 1990s and early 2000s (Harzewski, 2011: *passim*). Although looking closer, Dueñas’s works incorporate features that are also present in Chick Lit, and some argue that Chick Lit draws “upon the poetics of texts related to the women’s movement” (Feral, 2009: 68), this subgenre does so “more obliquely by the way its heroines often seem to be wrestling with a nascent feminist consciousness set against their quest for The One” (Whelehan, 2005: 5). Indeed, the first point of connection that can be established with *ETEC* and *MO* is their narrative style, character background and perspective: a seemingly autobiographical first-person account by a middle class, single independent woman (Harzewski: 2001: 4, 5, 159). Moreover, elements of popular romance can be found. However, the typical Chick Lit protagonist’s worry about running out of time to find the perfect man (Harzewski, 2011: *passim*) is not mirrored in Sira or Blanca, as they are not looking for a man to date or marry when they fall in love because their concentration is on their professional careers. and they are generally not described focusing on their beauty, as it is currently criticised of romance feminine physique conventions (Emerson, 2007: 6). Nevertheless, the clothing aspect is another reason for *ETEC*’s having been linked with Chick Lit. Sira is a very skilled seamstress who progresses financially and professionally thanks to her *haute couture* designs for bourgeois and aristocrat women. Consequently, apparel, fabrics and accessories are described exhaustively, offering a similarly detailed view of people’s attire as chick-lit. However, Dueñas’s treatment of clothing is not as a collectable and beauty-defining

commodity. Instead, it is used for characterisation, plot advancement, as well as contextual purposes. This is confirmed by Saunders (2021): “a close reading of the novel, with its relatively minimal clothing descriptions, leads us into more empowering mechanisms at work regarding the protagonist’s feminine liberation, such as female social networks and the art of sewing as an enabling and exciting profession” (82).

Additionally, if Merrick’s analysis of the differences between literary fiction and Chick Lit is applied (2006: ix, quoted in Harzewski, 2011: 7) certain characteristics situate *ETEC* and *MO* closer to the former genre. Such would be her meticulous use of language and more complicated writing style, the story of self-construction of working lower and middle-class women into fully capable adults, the supporting local and international characters and the multicultural atmosphere provided with multiple local and historical settings, as well as the author’s former academic profile. Hence, the elements above distance Dueñas’s work from Chick Lit’s parodic and consumerist reductiveness written in simpler, informal language and a journalistic-like style with mainly upper-middle-class British or American protagonists (Harzewski, 2011: 5, 29).

In 2012, the expiration of Chick Lit’s success started being written about. Members of the book industry blame this decline on the saturation of similarly-themed and packaged titles as a result of the subgenre’s huge success, with literary agents pointing to mass-publication and publishers signalling retailers and market demand for their “blinkered repetition of winning formulas, and especially, those treacly, girly covers” (A.C., 2012). Despite statements like ‘ten years on, [...] [t]his sparkly slice of women’s fiction has more or less officially expired’ (A.C., 2012), the influence of the Chick Lit and romance aesthetics pervades in the cover design for commercial literature authored by women, irrespective of their work actually belonging to the Chick Lit subgenre, as seen in the

criticising articles written after that year by female professionals affected by this practice, and considering that *THHIR* also saw the light in 2012.

Regarding remaining paratextual elements, there are two common marketing and promotion tactics that blur the lines between text and paratext, and between epitext and peritext (Feral, 2009: 21). The first tactic consists in adding taglines and synopses, as well as parts of the novel's text to the cover to tease customers browsing the bookshop or website into the story. The tagline technique is observed in *ETEC*, which features “[u]na traición y dos guerras devastaron su pasado, una identidad encubierta la precipitó al futuro” in its hardback cover (Appendix 3: Figure 3.0.). The excerpt one is used in *MO*, which includes a three-paragraph passage of the night when Blanca and Daniel first meet, highlighting her first impression of him, thus cluing potential buyers into the connection that will likely unfold between both co-protagonists.

The second tactic is to include praise excerpts from reviews by critics and famous authors. Dueñas's works in Spanish and in English translation feature both types, which shows an influential endorsement to potential buyers, thus complementing the plot indications given by the editorial blurbs and further “gestur[ing] at [her novels'] literariness” (Squires, 2007: 79). On the one hand, *ETEC*'s back cover shows quotes by well-known literary reviewers published in Spain's major newspapers (subsection 6.3.2.).

Likewise, *THHIR* features praise translated into English from six Spanish, Italian and Dutch newspapers on its back cover, as well as a brief editorial blurb highlighting the author's literary status as declared by *Publishers' Weekly* and *The New York Times* on its front flap. On the other, the US and UK editions of *ETEC*, *TTIB* and *TS*, respectively, feature praise from authors of world literature and bestselling fiction. Such is the case of *TTIB* and *TS* regarding 2010 Literature Nobel Prize winner Mario Vargas Llosa's

supportive statement. The later includes it on its back cover, with the former one prominently displaying it on the front cover instead of the conventional back cover or flap placement: “[a] wonderful novel, with intrigue, love, and mystery”. A longer version of his endorsement also appears on the back cover of *TTIB*, situating the novel “in the good old tradition” and commending its “well-drawn characters”.

Given his consecration within the global literary polysystem, these comments provide a definite seal of approval for Dueñas, particularly considering his defence of the “buen best seller”, which he compares with regular bestsellers’ display of poor taste and “una visión estereotipada de la condición humana” (Vargas Llosa, quoted in Vila Sanjuán, 2011: 118). Moreover, his transnational status as a Latin American author explains the reproduction of the summarised quote in the US Spanish-language editions of *ETEC* and *MO*.⁵⁶ In *TS*, the recommendation by popular writer Kate Morton “[r]ead this book and prepare to be transported”, combined with the glamourised and exoticised cover image discussed above, clues the reader into the exciting adventures awaiting inside.

Additionally, promotional statements echoing the bestselling reach of *ETEC* appear: “[u]n fenómeno literario con 3.000.000 de lectores” in capitals on *ETEC*’s paperback edition cover; “[t]he Multimillion-Copy International Bestseller” at the bottom of *TS*, “International Bestseller” at the top of *TTIB*’s cover. What is more, the inclusion of “The New York Times Bestseller” at the top of later editions of *TTIB* (simonandschuster.com) displays an “endorsement in terms of the authority of an international publication” (Pellatt, 2012: 90). Mirroring the addition of “María Dueñas, autora de la novela *El tiempo entre*

⁵⁶ In these editions, *ETEC* features “ternura” as an extra quality after “misterio” in Vargas Llosa’s endorsement which was originally used to term the characters ““tender and audacious” in the full version of his review (simonandschuster.com).

costuras, que ha inspirado la serie de Antena 3” on a band to *MO*’s sixth hardback edition, the above elements promoting the US and UK editions of *ETEC* were incorporated to *THHIR*, capitalising on the success of Dueñas’s debut work (Appendix 3: Figure 3.2.). Thus, the front cover is presided by: “New York Times bestselling author of *The Time in Between*” in capitals, while Vargas Llosa’s and Morton’s quotes were added to the back cover. This strategy, together with the romanticisation of *THHIR*’s cover discussed above, was used to draw buyers for *THHIR* to mimic the sale performance of *TTIB*.

The analysis of the covers of Dueñas’s first two novels shows various degrees of intervention of their “verbal and non-verbal paratext by means of translation” (Pellatt, 2012: 89). Almost all the ‘boxes’ mentioned by Matthews (in Matthews and Moody, 2007: xi) –except the literary awards one– have been ticked off regarding the accompanying text and imaging promoting both the original Spanish editions and the English-language ones. In other words, *ETEC* and *MO* have been mediated by consecrating figures that are key to the globalisation of reception, they relate the second book to the first one, and they establish an immediate visual association of the first novel with its televisual adaptation.

However, some of the most noticeable features in some Anglophone covers suggest a marketing-related repackaging rooted in publishing clichés based on gender and genre perception at odds with the reception of Dueñas’s works in Spain as middlebrow fiction. The attention-grabbing designs of Penguin’s *TS* and some of Simon & Schuster’s *THHIR* contrast with the understated appearance of the Spanish editions. According to Pellatt, this responds to publishers “endeavour[ing] to find a design that will appeal to a new reader” when “tasked with selling a strange book about an unknown culture” (2012: 87). Furthermore, the British cover of *TS* and the US cover of *THHIR*, as well as the latter’s title, can easily be graphically connected with romance fiction and Chick Lit not only in terms of title typography, but also in terms of how the woman on the cover is depicted: the

short straight and loose hair and discrete clothing have been replaced by more feminine and curve-flattering looks. Contrary to the original story and packaging, this results in a paratranslation that could be qualified in Pellatt's words as a condescending "dumbing down" of the prospective audience by the editors (Ibid: 93) which contradicts itself with Vargas Llosa's ubiquitous quality-related endorsement.

In this regard, Genette viewed functionality as the most important concept in his theory, stating "[w]hatever aesthetic intention may come into play as well, the main issue for the paratext is not to 'look nice' around the text but rather to ensure for the text a destiny consistent with the author's purpose" (1997b: 407). Likewise, Connors and Daugherty posit that "if the ideological dimension of promotional peritext is shaped [...] by [...] those who contribute to a book's design and packaging, [...] the potential always already exists for the visual [...] and linguistic design [...] of [...] covers to subvert an author's purpose by introducing meanings that conflict with those communicated in a text" (Connors and Daugherty, 2019: 61).

Indeed, an editorial desire to drive up sales of her second work transpires from the constant reference on both its Spanish and international editions to her first book. As a result, discouraged –or at least not enticed to acquire her novels due to their graphical misrepresentation, potential buyers are overlooked, and an opportunity is missed to secure them as a target demographic. Ultimately, the unexpected incongruence of a glamourised appearance and a considerably complex content confuses readers who went ahead and purchased the books because, or despite the fact that, they looked like romantic fiction.

6.3.2. Epitextual analysis

Numerous and, for the most part, highly positive reviews by literary critics appeared shortly after the publication of Dueñas's first and second novels. This is something unusual for an unknown writer, particularly with a debut work, more so when the opinion is shared with the readership (Pascual Vera, 2010), and especially as a foreign newcomer in translation. However, it is interesting that the blend of highbrow and lowbrow literature sources of inspiration that her works feed from (Chapter 5, section 5.2.1.), reviewers concentrate on traits she incorporated from either one type of literature or the other.

Spanish critics facilitate Dueñas's market circulation within Spain's literary system by acclaiming *ETEC*'s characterisation "domina el retrato psicológico" (Torres Dulce, quoted in Belló Aliaga, 2011); and *MO*'s historical duality: "los distintos tiempos alternadamente imbricados" (Torres, 2015). But, most importantly, they contribute to her and authorial consecration: "[u]na novela de verdad, [...] escrita como ya no escribe casi nadie: [...] Alta literatura, amigos" (Sánchez Dragó, 2009).

Following from this, in the USA *Publishers' Weekly* predicts a brilliant literary career for her, applauding style and pace: "[t]his thrilling debut is marked by immaculate prose and a driving narrative, establishing Dueñas as a writer to watch" (Anon, 2011a). In a critical step towards the making of a global bestseller, Richard Madeley and Judy Finnigan included the novel in their online book club's list for autumn 2012 in the UK (richardandjudy.co.uk), describing it as "really good epic," commending it for its Spanishness, historical setting and pleasant reading experience: "[t]he authentic whiff of Spain rises from the pages; the passion, the pride, the dusty summer heat and the tragedy of the Spanish civil war. [...] A glowing, totally assured novel, and a complete delight" (Madeley and Finnigan, 2013).

Interestingly, despite the streamlining and rearranging of historical passages in *THHIR* seen in the translation analysis, the top two US literary magazines share opposite perceptions on Dueñas's historico-political dimension. *Publishers' Weekly* values its globalising reflections: "it moves expertly between decades as it reveals truths of history and of humanity" (Anon, 2014a). However, the pace is criticised by *Kirkus Reviews* due to contextual overload: "[t]he flashbacks contain so much information and historical background that they can be hard to follow" (Anon, 2014b).

Instead of the overwhelmingly positive recognition and highbrow literature associations observed in *ETEC*, reviews of *MO* focus on the use of appealing themes "la tríada amor, intriga y misterio" (Castro, 2012) and the way Dueñas employs popular romance devices for pacing. The tendency to associate her writing with contemporary romance fiction develops in English-language reviews of Dueñas's second novel in translation, with *Kirkus Reviews* deeming *THHIR* "well-crafted but decidedly chick-lit effort" and "middlebrow and breezy. A perfect beach read" (Anon, 2011b). This attention to popular romantic traits had already appeared in a few reviews of *ETEC* in translation featured in minor publications. In cultural online magazine *The Upcoming*, Keating (2012) centred on love as an appealing element: "not just in the romantic sense, but also for one's country, clothes and career." On the other, it assigned *TS* to the vacation reading category. As a result, it framed the novel as lowbrow fiction, a categorisation at odds with most reviews of Dueñas's seminal work.

This criticism of the media and market connection illustrates the significant symbiotic relationship between the appeal of books and the furthering role played by marketing in the globalised transnational literary field explained in the introduction chapter as a result of the media-publishing conglomerates that, in the last thirty years, govern commercial literature spectrum (Matthews, in Matthews and Moody, 2007: xiv). In

Dueñas's case, this welcoming reception is found in leading mainstream media that echo the literary agents' and the publishing company's opinions, thus, building momentum for *ETEC* to become a commercial hit amidst the release in Spanish of Stieg Larsson's third book in the *Millenium* series (Dueñas, 2011b).

The reviews seen here place Dueñas's works as either quasi-literary or romantic fiction. Anglophone critics regard them mostly as examples of the latter genre, while Spanish reviewers deemed that the integration of traits from genres with more literary capital was achieved more or less skilfully. Nevertheless, associations with Chick Lit can also appear in Spanish media, where works by female authors like Dueñas have been subtly disparaged by focusing on aesthetics or on their bestselling status: “[...] cómo, en una clara estrategia de desprestigio, se los relaciona con el fenómeno *Chick lit*, cuando no tienen nada que ver con él; o cómo las ventas [...] se han convertido de repente en signo [...] de la falta de calidad de estas obras y, por extensión, de sus autoras” (Cabanilles, 2011: 47). These contemporary romance associations in literary criticism reflect the genre shift impact of the combined translational and paratranslational strategies based on simplification, dehistoricisation and depoliticization as well as romanticisation of *TTIB/TS* and *THHIR*. Thus, I argue that despite Anglophone peritextual design helping to “increase the appeal of the work for its intended user” (Gross and Latham, 2017: 119), *TS* and *THHIR*'s covers were not at the service of “a more pertinent reading” of them “in the eyes of the author” (Genette, 1997a: 2).

Regarding the content of these websites, all of them –except Penguin's⁵⁷– feature the marketing tools discussed in the introduction chapter: they offer additional audiovisual

⁵⁷ Penguin's website used to promote *TS* with a free sample of the first chapter and part of the second one. Such non-completeness, in turn, creates more expectation as to how the story will progress. This persuades readers to buy the whole book, as online reading and subsequent discussion on social media was encouraged at the end of the extract. However, this taster was removed in late-2015.

content, a free sample of a portion of the novels and include social media links. This way, visitors get a taste of Dueñas's books and contribute to expand the promotional campaign by commenting and sharing online. Dueñas's website features a section devoted to her works, with free access to the first chapter, plot, characters, and, most notably, historical background and locations, thus enabling visitors to delve deeper into the sources she used to document herself and to explore the places where the novels are set. *ETEC*'s subsection additionally includes a selection of international covers as well as content related to its TV series adaptation as testimony of the novel's transnational reach and success. *MO*'s subsection also features an advertising teaser video, old photographs and historical pictures, as well as an embedded map of California and its Franciscan missions, and visually emphasising the historical dimension of the story. The Planeta de Libros's website features an interactive map of Morocco which runs on Google Earth and the trailer of its TV-miniseries. Interestingly, the Spanish publishing company also overtly exploits the appeal of colonial exoticism criticised by Ellison (Chapter 5) in the tagline featured in its website: "[u]na novela de amor y espionaje en el exotismo colonial de África". Regarding *MO*, Planeta includes a link to the novel's advertising video uploaded on YouTube. A distinctive and innovative tactic in Simon & Schuster's website is the inclusion of free samples available to listen as audiobooks and, proving the popularity on MREs seen at the beginning of this thesis, a reading group guide. As for the author's image, all publishers' websites and editions emphasise Dueñas's academic status as a University professor with a PhD in English Philology. Interestingly, in a move that counters the usual reticence to foreign literature published in translation in the US (Introduction, section 1.2.), Simon & Schuster further engages with visitors and introduces them to the author by displaying promotional videos showing Dueñas briefly explaining in English both of her novels' plot and her motivations to write them.

As Bozkurt (2016) asserts: “authors themselves can now, in 21st century digital media society, construct a ‘public self’, through performative acts in press interventions or a participation in social media, blogs and websites. These critical spaces are localities of hybridity and transition, characterized by a transnational approach that transcends the national cultural field (38). The social media team managing the María Dueñas official Facebook and Twitter accounts actively promotes her novels and public appearances with new posts appearing every 2-3 days on average. The nature of the posts reveals their aim to generate online traction in terms of building and maintaining public interest, benefiting from user-sharing publicity, and celebrating the recognition acquired by Dueñas and her works. From an economic capital orientation, they announce release dates, applaud attaining of bestselling status, and appear ahead of holidays. Such are posts like the hype-building one announcing the release of *MO* and giving a peek at the cover three months beforehand (María Dueñas Oficial, 2012, June 25), the celebration of *MO* remaining among the top-ten bestsellers nine months after publication (María Dueñas Oficial, 2013, June 7), and the recommendation of *MO* as Christmas gift (2012, December 7) or the invitation to read all of Dueñas’s novels during the summer (2019, August 6).

From a symbolic capital perspective, posts report on translations published and awards achieved, thus representing the expanding transnational reach and recognition garnered by her works. Among foreign editions-related posts, attention is not merely given to translations into English and French (2014, June 13) as the most dominant languages in the transnational literary field –the former currently, the latter traditionally so (Introduction: section 1.2.) or to languages with common roots with Spanish like Portuguese (2014, October 24). Noteworthy posts are about translations into culturally-revered and traditionally exoticised languages from far-away countries like Japan, China, Taiwan or Korea (2015, June 23; 2012, March 23, 2014, February 10 and 2013, May 29) or from

languages of countries top-ranked for good quality of life from a cultural, political and economic standpoint such as Norway, Sweden or Finland (2015, February 17; 2015, June 20 and 2013, May 30). As for awards, the June 2015 post celebrates the *THHIR* having won “best novel translated from Spanish into English” and “best historical fiction” at the 2015 International Latino Book Awards (2015, June 29). The September 2013 celebrates *ETEC* having won “best first book - Spanish or Bilingual” at the 2012 International Latino Book Awards (2013, September 17).

From a cultural and social capital consideration, Dueñas’s social media posts include content related to nonfictional characters and historical events featured in her novels –such as Rosalinda Fox in *ETEC* (2018, July 18), Fray Junípero Serra in *MO* (2012, December 14), the Spanish diaspora in the USA in *LHDC* (2018, June 17)– which highlight the reality that her narrative is rooted in, just like the contextual tabs in her website do. Likewise, some posts contain reflections on the strength, braveness and fighting character of her heroines as a whole (2019, June 19), or individual examples of their hard-won self-awareness such as Blanca from *MO* (2013, January 9) or the Arenas sisters from *LHDC* (2019, March 27). Furthermore, any events where Dueñas is present are well documented. Her participation in interviews, book signings, and talks is, of course, part of the marketing apparatus to promote her novels. This is well illustrated by the posts about her extensive tours to present *TTIB* and *THHIR* in North America (2012, July 9; 2014, November 11) as well *MO* in Latin America (2013, February 19). However, her attendance also enables the audience to “authorize and recontextualize the text as a culturally valuable object” (Fuller and Rehberg, 2013: 214). This is particularly the case for talks about her work and creative writing in public libraries (María Dueñas Oficial, 2011, June 14), universities (e.g., 2016, May 31; 2011, September 15), and especially in renowned educational and cultural institutions such as Harvard University (2018, October 11), New York University (2019,

April 2), the Spanish National Library (2011, March 29) or the Instituto Cervantes around the world –for instance, in Madrid (2018, December 14), Utrecht (2016, November 3), Rio de Janeiro (2015, September 17), Stockholm (2014, October 6) and London (2012, December 18).

A notable type of posts in terms of Bourdieu’s classification of capital forms and their interchangeability (Introduction, section 1.2.) corresponds to the notes published in June 2019 celebrating the decade past since *ETEC* entered the Spanish market and its well-established longseller status (María Dueñas Oficial, 2019, June 13 and 7). To mark the occasion, the author and the small group of journalists who first read her opera prima reunited in Tetouan and visited the main scenarios of the novel (Isasi, 2019; Moreno, 2019). However, the most noteworthy of her appearances, as evidenced by the multiple posts devoted to them and the implications for Dueñas and her works, is her having been twice invited to participate in the National Book Festival held at the Library of Congress in Washington D.C. –arguably the US largest literary event (2019, August 27). The first of such occasions was in 2012 to talk about *ETEC/TTIB* (2012, September 23) when the festival was opened by Mario Vargas Llosa –the Literature Nobel Prize laureate whose symbolic value-laden endorsement features on the covers of her novels (subsection 6.3.1.). The second time was in 2019 to talk about her third novel (2019, September 2) and record her voice reading all her fiction works in Spanish for inclusion in the Hispanic Division’s archive (2019, August 30). This represents the ultimate type of consecration as it is bestowed by the largest library in the world and oldest cultural institution of the USA (Hayden, n.d.), since this country has the major publishing market and is largely considered the centre of the global literary polysystem (Introduction, section 1.2.).

Together with the above posts and their value-adding and transnational circulation effects, her participation in events related to elements in connection to her novels such as

wine-tasting –whether in Spain (María Dueñas Oficial, 2015, September 8) or abroad (2016, November 6)– make possible to “reinvest both the book (the commodity-text) and the author (the celebrity-text) with local-cultural meaning” (Fuller and Rehberg, 2013: 214). The aesthetics of her appearance are also relevant to the capital of her brand. The photographs and videos featured in the posts by her team present her in a very similar light to those used by international publishers and media. She appears clad in smart-casual attire, with shoulder-length flowing hair and wearing subtle make-up, in a concentrated or pensive pose, in animated conversation, with a discrete smile. The combination of such visual approach and carefully curated content enables her to come across as thorough and articulate and at the same time spontaneous and accessible, very much resembling the defining characteristics of her writing style, as confirmed by Briasco (2013): “Lo cierto es que se ha convertido en una exportadora de la cultura española por sus dotes literarias pero también por su carácter abierto, desenfadado y cordial.” Therefore, the focus of her websites and social media accounts on this image of affable academic and writer of itinerant admirable women-led narratives founded on well-documented history appears to be a firm counterstatement to redress the imbalance created by the romanticised paratranslation and dehistoricised translation of the English-language editions of her novels.

6.3.3. Transmedia expansion of Dueñas’s fiction

The Introduction chapter reviewed Nornes’ and Murray’s essential cross-promotion to global market access, audience expansion and symbolic capital acquisition (section 1.1) as well as Jakobson’s, Cattrysse’s, and Jacob’s definitions of adaptations as translation forms involving intersemiotic transfers between mediums (sections 1.2. and 1.3.). The final

subsections below explore the paratranslation of Dueñas's novels, particularly *ETEC*, to the audiovisual, theatrical and tourism realms.

6.3.3.1. The mini-series

The swift translation into English of *ETEC* turned Dueñas's bestselling fiction debut into a “transnational publishing phenomenon” whose enormous popularity in Spain and overseas were globally consolidated through its audiovisual adaptation (Bezhanova, 2021: 23).

This first adaptation was made into a TV mini-series broadcasted in Spain in late 2013-early 2014 with tremendous viewing rates⁵⁸ and awards garnered in Spain and Latin America.⁵⁹ This success led to it being exported not only to Europe and Latin-America but also the UK, USA, Canada, Russia, Asia and Africa (La serie ‘El tiempo entre costuras’, 2016), circulating in Anglophone countries under the Simon & Schuster's title for the novel's English translation (Appendix 3: Figures 3.14 and 3.15.) with such success that it was dubbed “the Spanish Downton Abbey” (simonandschuster.com). This was achieved through acquisition by conventional TV channels and cable networks and, especially, with the benefit of subtitles and the greater distribution capabilities of major online streaming services such as Netflix, Amazon Prime Video, and Hulu (La serie ‘El tiempo entre costuras’, 2016).

As Kietrys aptly explains, its “reach is not limited exclusively to Spaniards but rather circulates in an international market. The program now has the platform to shape non-Spaniards' understanding of Spain.” (2018: 169). In this sense, *El tiempo's* ranking as

⁵⁸ Ranked second highest TV programme in 2013/2014 with an average rate of 4.905.000 viewers (Gómez-Puertas, Besalú Casademont and Sánchez-Sánchez, 2018: 134).

⁵⁹ To name a few: best audiovisual adaptation in the Premios LIBER 2014 in Spain (grupoboomerangtv.com), best series in the Premios Ondas 2014 (Anon., 2014) in Spain, and 5 awards –including best series and best screenplay– at the Premios FyMTI in Argentina. (europapress.es).

2014's most popular fiction production and its having "consolidated [*ETEC*'s] successful distribution outside of Spain" (Campoy Cubillo, 2016: 260) reveals the intermedial, permeable area of influence that lurks between the realms of televisual fiction and cultural reality" (Kemp, 2016: 171) on literary transnational circulation (Introduction, section 1.3.). Indeed, Dueñas herself recognises its cross-promotional benefits: "que nuestros libros adquieran una segunda vida" es "algo con lo que todos ganamos: gana la literatura y la ficción audiovisual" (Dueñas, in Redacción Barcelona, 2021). By extension, the transnationalisation of Dueñas's novels in translation telling "historias universales [que] tienen un factor humano que cautiva" (Dueñas, in Francos, 2017) also grows thanks to the worldwide popularity of digital subscription services in recent years.⁶⁰ From a wider perspective, Kietrys argues that *El tiempo*'s worldwide success "brought international, pop-cultural visibility [...] to the latest cycle of fiction from Spain that deals with the Civil War" (In Pintado Gutiérrez and Castillo Villanueva, 2018: 165), which further consolidates Spanish literature's position in the global literary polysystem.

6.3.3.2. The musical

The latest transmedia adaptation of Dueñas's *ETEC* is *El tiempo entre costuras – El Musical*. It premiered in Zaragoza in late-2021 with a subsequent mixed format touring main Spanish cities such as Barcelona, followed by a season in Madrid (Planeta Comunicación, 2021).

Producer Beon Entertainment defines it as a "musical superproduction" led by writers Iván Macías' and Félix Amador's, experienced in adapting other popular musicals from global bestsellers such as Noah Gordon's *The Physician* (beon-entertainment.com).

⁶⁰ Indeed, a TV adaptation of Dueñas's third novel *La Templanza* was released in 2020, co-produced between Atresmedia Studios and Amazon Prime Video (Antena 3 Noticias, 2021).

Moreover, Dueñas, who participates as creative consultant, reflects on the cross-promotional opportunities renewed by this third iteration of her debut story: “esta triple vida de la novela la revitaliza” (Dueñas, in Redacción, 2022). These are already patent in the official website’s reverse tie-in to *ETEC* (beon-entertainment.com) as well as its link to dedicated merchandise shop Kainso (2022, Appendix 3: Figures 3.15. and 3.16).

According to Blair, “musical theatre has long been influenced by international production and reception circuits; however, the degree and scope of internationalization from the 1980s forward has been unprecedented in terms of volume and geography” (in MacDonald and Donovan, 2022: 150). With all the above characteristics, *ETEC*’s stage adaptation has the potential to follow the example of previous internationally-best-selling novels such as Victor Hugo’s *Les Misérables* (1862), adapted by Boubil and Schönberg into musical-theatre in the 1970s in France, exported to England in 1985 and later on to Broadway as a megamusical through the mediation of press coverage and a major producer Mackintosh (Blair, in MacDonald and Donovan, 2022: 153–155).

6.3.3.3. Literary tourism initiatives

This thesis has explored each case-study author’s different treatment of literary space – particularly urban locations– and its implications for readers’ experience of books.

Dueñas’s detailed and vibrant descriptions paint a memorable picture of the places in her stories that inspire readers to visit them in a similar way to the Zafonian Barcelona effect (Chapter 4, section 4.3.3). This happens particularly with *ETEC*’s partial setting in the former Spanish Protectorate. Thus, captivated readers soon started travelling there: “en Tetuán hay dos hotelitos, El Reducto y el Blanco Ryatt [...] a los que llega gente por el libro” (Dueñas, in Correal, 2013). This cultural effect was later magnified by the global

broadcasting and streaming of *ETEC*'s miniseries adaptation, as illustrated by “the surge in travel bookings to visit the filming locations in Morocco” (Kemp, 2016).

This transnational success is partly owed to the alluring glamour and excitement traditionally ascribed to expat life alongside the mystery and adventure that popular culture perpetuates about espionage. But it is especially due to the exoticism that this part of Morocco is associated with as a former colony as well as multiethnic, multilingual, and multireligious territory. This continues to be exploited as revealed by headlines like “María Dueñas y el olvidado paraíso africano” (Fernández, 2019). Consequently, media articles soon invited people to explore filming locations (Alameda, 2014; Pepe 2019). Likewise, travel agencies and shipping companies serving the Strait of Gibraltar seized the commercial opportunity to “enganchar al mercado español al norte de África como un destino turístico próximo, exótico e interesante por descubrir” (Muñoz, 2014) based on the little-known Spanish colonial past. Thus, they jointly created package-holidays with guided tours retracing Sira's steps through places mentioned in the novel and shown in the series (Bejarano, Kratzer and Rodríguez, n.d.; Viajes Siente Marruecos, n.d.). Unlike Zafón's case (Chapter 4, section 4.3.3.), neither Dueñas's website, nor her publishers' advertise these tours. However, López Lara published two articles on Tangier's tourist potential due to its historic and literary links to Spain, as well as its use “como escenario de series televisivas, algunas derivadas de las propias novelas, como *El tiempo entre costuras*” (2020: 21)”. In them he proposes three literary routes along urban and suburban sites described in *ETEC* at two key turning points in Sira's life: when she arrives following her lover after fleeing Spain and when she leaves Morocco to return to Spain and become a WWII spy (2022: 131).

Similarly to the abovementioned adaptations into series or films (Chapter 2, section 2.3.3.), “the articulation between literature and tourism presents a set of positive aspects”

including “the promotion of writers and their work to new audiences” (Baleiro and Quinteiro, 2018: 62). In this regard, Dueñas travelled to Morocco to commemorate the 10th anniversary of *ETEC*’s release where she gave a guided tour of Tetouan (Moreno, 2019). This was a brilliant sale-boosting marketing strategy with the additional benefit of disseminating the interesting potential in an *ETEC*-themed travel experience (Appendix 3: Figures 3.17. and 3.18.). Thus, she posed for photos and video while recounting Sira’s adventures in key places such as the pension in La Luneta: “[u]bicarla en esta calle fue un guiño a la pensión real que le sirvió de inspiración y que sigue existiendo”; the Medina: “una madrugada terrible perdida en el **laberinto de callejuelas [...] Patrimonio de la Humanidad**”; or the train station: “el punto de entrada de los españoles al Protectorado [que] [a]ctualmente es un museo” (Dueñas, in Moreno, 2019: original emphasis).

More recently, Dueñas returned to Morocco to promote the newly released *Sira* (2021). Similarly to her previous stay in Tetouan, she gave a self-guided literary tour of Tangier. On the one hand, she revisits *ETEC* locations: “paseando por esas mismas callejuelas por las que transitó Sira, llegamos al epicentro del Zoco Chico, la plaza en la que se encuentran el **café Tingis** y el **Central** (Appendix 3: Figures 3.19. and 3.20.). On the other, she honours Spanish highbrow literature by quoting Pío Baroja: “[e]s como la puerta del Sol de Tánger [...] se habla, se fuma, se toma café y –sobre todo– se miente allí como en la famosa plaza madrileña”. Most significantly –considering the translational and paratextual dehistoricising and depoliticising findings discussed above– she references the historical memory foundations of her writing: “[e]l **Tánger actual** es bien diferente [...] [q]uedan [...] un montón de gentes, extranjeros, marroquíes, y muchos españoles que dejaron aquí su memoria” (in Moreno, 2021, original emphasis). Dueñas’s eloquence and apt allusions have multiple effects: promoting *ETEC* and its sequel, establishing historical

memory as part of her literary brand, building on her symbolic and temporal capital as well as encouraging the consolidation of literary tourism tie-ins.

As the above analysis of the paratranslation of Dueñas's works has revealed, "[t]he forms that arise through publishers' decisions about a book's material presentation can sometimes give off conflicting messages" (Squires, 2007: 83). For instance, imagery, titles and typography reminiscent of romance and Chick Lit that clash with a nearby recommendation for the story's quality by a renowned world literature laureate as well as with the underscoring of the author's academic background, and the overarching emphasis placed by the author's marketing team in her website and social media accounts on the historical dimension and feminist orientation of her novels.

6.4. Conclusion

In this chapter I have analysed María Dueñas's first two novels from a translational and paratranslational perspective to establish the factors that led to her transnational literary circulation within the pole of large-scale production and according to standards governing the dominant English-language literary system. This has involved the comparative analysis of the translation of text and paratext of *ETEC* and *MO* into *TTIB/TS* and *THHIR*, respectively. Moreover, the paratextual study included press reviews, website and social media marketing as well as audiovisual adaptations and travel itineraries revolving around these works by Dueñas. The findings have revealed that, to become a global Spanish bestselling author, the transnational circulation of *ETEC* and *MO* in English translation was predicated on romanticising paratranslation and exoticising, dehistoricising and feminising strategies. Additionally, some politically-correct adjustments to intersectional problematics in her originals. This led to incongruities in terms of the paratextual genre shift in *TS* and *THHIR* which affected the perception of her symbolic capital.

The examination of reviews has shown significant differences in how her production is perceived nationally and abroad: more lauded in Spain for the quality of her historical narrative despite her resorting to some stereotypes and considered in the USA and the United Kingdom as a writer of more epic and serious-than-usual romantic fiction. The study of the covers has revealed that the popular genre association is the result of *TTIB/TS* and *THHIR* having undergone an aesthetic reframing as romance novels through altered titles, typography and illustrations that is common in commercial contemporary female-centred fiction written by women. Similarly, the novels' translated text had been subjected to extensive editing. Contextual information was added and intensified relying on stereotype-based expectations of the novels' cultural setting, while insightful historical content was deleted and conflicting elements transformed when they were deemed offensive or unfitting traditional conventions of feminine behaviour. The adjustments uncovered failed to convey the originally intended subtleties of the protagonists' characterisation as ambitious and active women undergoing personal reaffirmation in their geographical and emotional journeys as well as certain specific cultural and historical passages underpinning the progression of the story and adding critical value to the narrative. The combined dehistoricisation, denial of female agency, romanticisation of plot, and glamourisation of covers redefined the dominant genre in *TTIB/TS* and *THHIR*, resulting in the overriding of the main historical angle of *ETEC* and *MO*.

On the one hand, Dueñas's transnational commercial trajectory originated in the translation and publication of *ETEC* from Spanish into English. But the culmination of such process is facilitated by *ETEC*'s audiovisual adaptation and sale to international broadcasting and streaming services. The availability of the series in such platforms, dubbed and subtitled into other languages, leads to the global expansion of audiences for the TV version and directs their attention to original and translated editions of her novels.

On the other, the praise by globally renowned and consecrated authors, the recognition of cultural institutions with an international presence and reputation, as well as the emphasis on quality, literary influences, historic insight and academic rigour of Dueñas website and social media teams, all contribute to shedding light on the various dimensions of her work with which the romanticised paratranslation and dehistoricised translation of the English-language editions of her novels is at odds, thus globally building on the symbolic capital garnered since releasing her opera prima in Spain back in 2009.

Conclusions

This thesis has studied translation and translation-related processes to understand the literary transnationalisation of contemporary Spanish best-selling fiction. This research has examined the processes of transnational marketing circulation and institutional consecration of Spanish bestselling authors Arturo Pérez-Reverte, Carlos Ruiz Zafón and María Dueñas, offering first-time close-reading of the translations and paratranslations vis-à-vis the originals of these authors' early novels.

To discern the factors involved in the process of literary transnationalisation – creation, publication, marketisation, translation, and introduction to central literary systems– the first chapter of the thesis reviewed the concept of bestseller and its historical evolution. I also revisited the functioning of the publishing industry and the structure of the global literary field, paying particular attention to the creation and evolution of the concept of world literature(s), and the decisive role that translation, paratranslation and adaptation play in the configuration of transnational literature.

For each of the case study authors, a chapter was devoted to exploring the existing scholarship on their literary beginnings. As part of this examination, I delved into aspects that had been insufficiently examined but had likely affected the production of the English translations of their breakthrough texts. Firstly, the extent of historico-political criticism in Zafón and Dueñas. Secondly, the slightly exoticising and nostalgic use of past colonial translocalities in Dueñas. Thirdly, and most importantly, the prevalence of sexist, homophobic and racist narrations in Pérez-Reverte. These are highly problematic from the perspective of intersectional political correctness as well as potentially jeopardising for transnational market circulation and authorial consecration. Nevertheless, critical scholarship sidestepped in varying degrees their use by Zafón and Pérez-Reverte. This was

observed, for instance, despite the Gothic racist stereotypes for Marisela's characterisation in *LSDV* or the imagery of sexual violence against women in *EMDE*, *LTDF* and *ECD*.

This thesis has identified various significant findings regarding these authors' transnational circulation and global consecration. The breakthrough novels of Pérez-Reverte, Zafón and Dueñas are "born translated" (Walkowitz, 2015); that is, conceived employing a "thinking beyond borders" approach (Minter, 2021: 131) and written with appealing local and global literary traits that ideally qualify them as "destined to be translated from [their] inception" (Durham, 2001: 71). The features in this formula are observed in their narratives' amalgam of defining elements of world literature, popular classics, and contemporary commercial fiction as well as their plots set in –former or current– Spanish territories with an international reputation. Considering Spain's linguistic and literary semi-peripheral position within the global polysystem (Edfeldt et al., 2022: 1–2), these authors' multiliminal approach to mainstream narrative –i.e., visibilisation of literary margins and thresholds through combined genres, techniques, themes, times and spaces–, appears to have been their key to transcending the realm of national and international literature in Spanish. Beyond their international projection to other Spanish-language publishing markets, their translation into English was the vehicle to their transnational circulation. This transition was enabled by the work of literary translators renowned in the UK and US literary systems dominating the centre of the global polysystem: Margaret Jull Costa for Pérez-Reverte, Lucia Graves for Zafón, as well as Daniel Hahn and Elie Kerrigan for Dueñas.

The translation analyses have revealed that the transnationalisation process of *EMDE*, *LTDF* and *ECD* by Pérez-Reverte; *LSDV*, *EJDA* and *EPDC* by Zafón, as well as *ETEC* and *MO* by Dueñas involved the negotiation of and subjection to 'compromises' necessary for commercial and transcultural reach (Damrosch, 2003: 167). As a result,

TFM, *TFP* and *TCD/TDC* by Pérez-Reverte; *TSOTW*, *TAG* and *TPOH* by Zafón, as well as *TTIB/TS* and *THHIR* by Dueñas followed a largely intersectionally-conscious, yet partly dehistoricised, depoliticised and romanticised approach.

Firstly, patterns of omission, reduction and transformation were detected regarding intersectionally and politically-incorrect references. However, references to women were inconsistently translated, with the narration in English of female characters' appearance, personality, self-esteem, sexuality, autonomy and behaviour towards men being improved for the first two case-study authors, but somewhat negatively affected for the third one. Specifically, most Revertian and Zafonian allusions conveying heteropatriarchal bias were sensitively minimised in translation by Jull Costa and Graves. Conversely, Dueñas's cultural and body representation references were contradictorily handled with certain feminist-oriented narrations being misrepresented by Hahn and Kerrigan. Consequently, some could be studied as examples of intersectional inclusivity translation politics, while others show the opposite treatment. Likewise, historical segments and political references were maintained in Pérez-Reverte but underwent the abovementioned translation strategies in Zafón and Dueñas, although her historico-political commentary was the most affected in English.

Secondly, paratranslation analysis revealed a similarly unequal approach to cover design. Translations of Pérez-Reverte and Ruiz-Zafón's novels' paratexts did not impair their symbolic and cultural capital. Paratextual elements suggestive of the main noir genre in the two male authors' novels were emphasised based on its perceived cultural sophistication and commercial appeal for target audiences. In contrast, they mostly hindered Dueñas's with title, imagery and typography altered to visually diminish its historical fiction genre and accentuate the co-occurring romance. The latter genre is simpler and more popular with buyers of narrative fiction authored by women in central

Anglophone literary systems. Nonetheless, Dueñas's subjection to more negative compromises through combined translational and paratranslational dehistoricisation and romanticisation in her early novels' English editions is counteracted by her marketing team. They paint a carefully curated image through her press interviews and public intellectual presentations in Spain and abroad in her documented and frequently updated social media channels and website.

In sum, the complex historical literariness that Pérez-Reverte, Ruiz-Zafón and Dueñas cultivate in their fiction has provided them with cultural, symbolic, and eventually temporal capital. But their global consecration is predicated on transnational publication and market circulation within the pole of large-scale production. Therefore, the UK and US editions of these authors' early novels are a filtered reflection of their Spanish originals with streamlined style, depoliticised and dehistoricised context, and paratext with emphasised genre aesthetics aligned with usual markers of readership appeal. Likewise, a slightly more politically-correct and intersectionally-inclusive text caters to cultural sensitivities of contemporary transnational audiences. These adjustments thus facilitate the commercial performance of their translated novels as well as easing critical and public perception. In addition, the transmedia iterations of their novels –audiovisual and theatrical adaptations, as well as literary tourism ventures– redirect attention to their fiction, which further establishes and expands their market presence, media coverage, cultural capital and literary consecration, as well as effectively consolidating Spanish literature's position in the global polysystem.

This thesis represents a multidisciplinary contribution with potential to further explore academic connections between such diverse fields as comparative literature, linguistics, translation studies, media studies, marketing and sociology. Its scope was limited to the exploration of the transnationalisation process of three of the most

representative Spanish bestselling authors worldwide in the last thirty years. However, there are numerous examples of published English-language editions of contemporary Spanish bestselling novels which could be analysed in similar fashion. Therefore, this study opens up varied future research opportunities with similar transnationally successful novelists from Spain.

Considering the social justice movements gaining momentum in recent years, it would be relevant to continue the existing avenue of research into intersectionality-related characterisation issues in bestselling Spanish novels such as Ildefonso Falcones's *La catedral del mar* (2006) and the potential sensitivity-editing role of literary translation for transnational circulation.

Concerning literary genre packaging and historical representation, it is important to find more cases of dehistoricisation and romanticisation of Spanish female authors in translation. Hence, an examination of the text and paratext in foreign-language editions of female-led historical novels by successful Spanish women writers –such as Julia Navarro's *Dime quién soy* (2010) or Luz Gabás's *Palmeras en la nieve* (2015)– might prove fruitful. A brief look at the covers of Julia Navarro's novels in English translation reveals that their genre was not changed, but occasionally played up, revealing one of the differences in cover art between the Spanish and Anglo-American publishing industries seen in the English-language editions of the novels by Pérez-Reverte and Zafón's examined in this thesis. The solemn paratextual tone of Navarro's US and UK editions was set with her first two novels *La hermandad de la sábana santa* (2004) and *La biblia de barro* (2005), which were historical conspiracy thrillers. Thus, the covers of *The Brotherhood of the Holy Shroud* (2006) and *The Bible of Clay* (2009), are reminiscent of the aesthetics of Dan Brown's *The Da Vinci Code* (2003). Her later novels have retained similar historical cover imagery and typography in English translation as in their original Spanish editions, which

could be explained by the fact that Random House Publishing Group acquired the publishers of the editions of both languages. Yet, considering the imbalance between the emerging scholarship and the substantial coverage in the media regarding the genre repackaging of female-authored narrative fiction, a broader line of research could focus on the study of why most novels written by women are systematically redefined as romantic or Chick Lit via their covers rather than their authors' intended factors such as genre. Such studies could explore the publishing industry's motivations as well as year of publication and sociocultural values of the target readership, thus redressing the balance and consolidating a space in academic criticism for the paratext in novels by women written in or translated into English that was discussed in Chapter 6.

As seen in this thesis's case studies, globalising literary translocality can encourage audiovisual and tourist adaptations, thus contributing to the cross-promotional benefits of transnational access and circulation, media coverage, market performance and consolidation, as well as authorial consecration. Therefore, it could be productive to explore the global appeal of locations chosen by other Spanish bestselling novelists to set their novels, their tourist adaptations and MRE-type publicity applications. This is illustrated by Javier Sierra, author of *La cena secreta* (2004) in his self-guided trips with selected readers to key destinations in his novels (@JavierSierra.Fan, 2018, June 2; aranviajes.es/autores-de-viaje).

Furthermore, it would also be of interest to investigate the extent to which the English translations of contemporary Spanish bestselling historical novels have influenced the production of narrative fiction in other countries as well as how they have shaped the perception of Spanish history and culture in the world in recent years. An example of this is the magnification of Barcelona's global popularity thanks to Zafón's tetralogy and its having been chosen by US author Dan Brown as the location for *Origin* (2017), the fifth

instalment in his successful historical mystery thriller series with professor Robert Langdon as hero.

Finally, comparative analyses of the English translation of bestselling historical novels and their authors' trajectories from other countries could shed light on the different ways in which the sites of tension discussed in this thesis are written and rewritten to carve their place in transnational literary systems. These studies would expand our understanding of how translation and translation-related processes mould literary genre by altering packaging aesthetics and how time, place and characterisation are represented in the narrative.

Last but not least, the present thesis has aimed to explore the factors involved in the making of the Spanish global bestseller. Thus, it has gauged the influence of patterns related to literary transnationalisation processes in the access of Pérez-Reverte, Zafón, and Dueñas to the centre of the literary polysystem. These authors' literary trajectories illustrate my thesis' arguments: the significance of globalising narrative traits –world literature intertextuality, historico-political commentary– for global authorial consecration; the role of English literary translation –including paratranslation and transmedia adaptation– in transnational market circulation; the postglobalisation interrelatedness of the publishing, media and cultural industries enabling circulation and consecration processes; and finally, the linguistic homogenisation and aesthetic assimilation of Spanish best-selling fiction through translation, so that it enters global trends in political correctness and is consolidated in central literary systems.

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Appendix 1

Chapter 2: Arturo Pérez-Reverte

SPAIN

EMDE

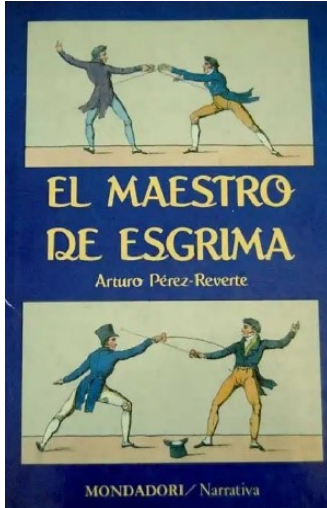


Figure 1.0.

Enric Satué

Mondadori, 1988

Courtesy of Arturo Pérez-Reverte

LTDF

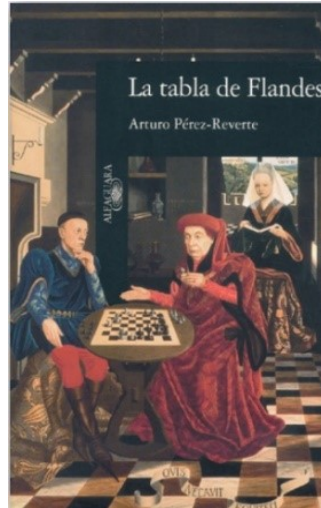


Figure 1.1.

Enric Satué

Alfaguara, 1990

Courtesy of Arturo Pérez-Reverte

ECD

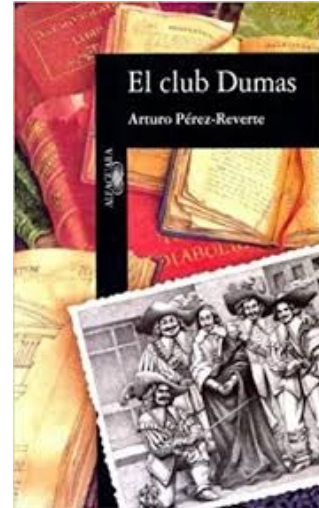


Figure 1.2.

Enric Satué & Francisco Solé

Alfaguara, 1993

Courtesy of Arturo Pérez-Reverte

Press ad



12

Figure 1.3.

Santo Y Señá

ABC Literario, June 1993

Courtesy of ABC

UK

TFP

Image not available
for copyright reasons¹

Figure 1.4.

Robert Guillemette
Harvill Press, 1994

TCD

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for copyright reasons²

Figure 1.5.

Robert Guillemette
Harvill Press, 1996

TFM

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Figure 1.6.

Charles Roff/Trevillion Picture Library
Harvill Press, 1999

US

TFP

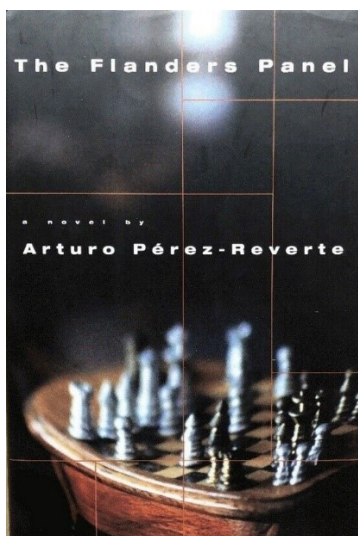


Figure 1.7.

Masahiko Kono/Photonica
Harcourt-Brace, 1994

Courtesy of HarperCollins Publishers

TCD

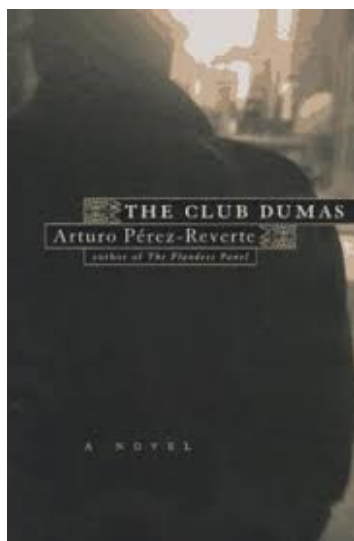


Figure 1.8.

Beverly Brown/Photonica
Harcourt-Brace, 1997

Courtesy of HarperCollins Publishers

TFM

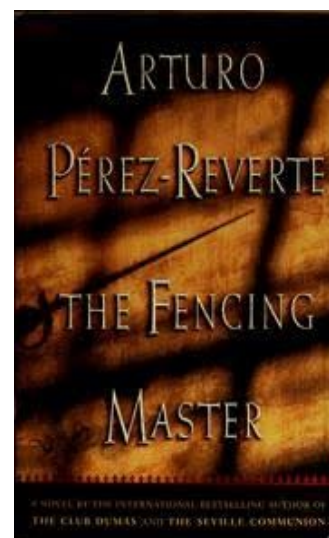


Figure 1.9.

Honi Werner
Harcourt-Brace, 1999

Courtesy of HarperCollins Publishers

¹ See: <https://www.iberlibro.com/servlet/BookDetailsPL?bi=14425214039>

² See: https://www.iberlibro.com/servlet/BookDetailsPL?bi=12251917897&searchurl=ds%3D20%26kn%3D9781860460715%26sortby%3D17&cm_sp=snippet-_srp1-_image8

³ See: https://www.iberlibro.com/servlet/BookDetailsPL?bi=30899905332&searchurl=dj%3Don%26kn%3D9781860464546%26pics%3Don%26sortby%3D17&cm_sp=snippet-_srp1-_image3

Tie-in editions

SPAIN

EMDE

LTDF

ECD

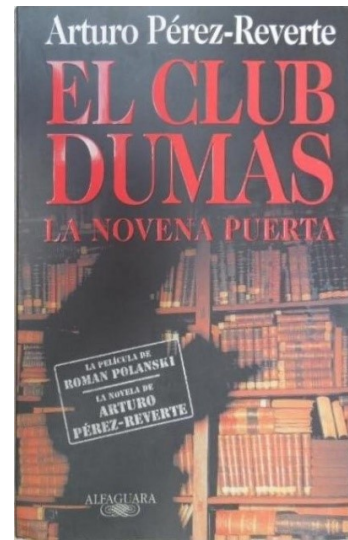
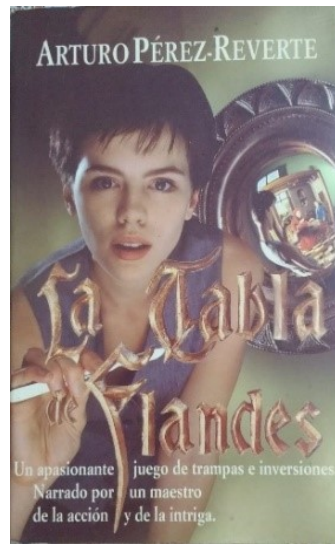


Figure 1.10.

Origen P.C.; Altube S.L.
Alfaguara, 1992

Courtesy of Arturo Pérez-Reverte

Figure 1.11.

José Crespo & Rosa Marín; CIVY
Alfaguara, 1994

Courtesy of Arturo Pérez-Reverte

Figure 1.12.

Kino Visión S.L. & Origen P.C.
Alfaguara, 1999

Courtesy of Arturo Pérez-Reverte

US

UK

TCD

TDC

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for copyright reasons⁴

Figure 1.13.

Ernst Haus & Chin-Yee Lai
Vintage International, 1999

Image not available
for copyright reasons⁵

Figure 1.14.

Design Reactor & Artisan Pictures
NinthGate, 1999

Image not available
for copyright reasons⁶

Figure 1.15.

Peter Mountain & Artisan Pictures
Harvill Press, 2000

⁴ See: <https://www.biblio.com/book/club-dumas-vintage-international-arturo-perez/d/1151935332>

⁵ See: <https://web.archive.org/web/20000229085540/http://www.ninthgate.com/>

⁶ See: <https://www.amazon.ac/Ninth-Gate-Arturo-Per%C3%A9z-Reverte/dp/1860467687>

APR's authorial image

ECD



Figure 1.16.

Pedro Martínez

Alfaguara, 1993

Courtesy of Arturo Pérez-Reverte

TCD

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Figure 1.17.

Pedro Martínez

Harcourt-Brace, 1997

TFP

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for copyright reasons⁸

Figure 1.18.

Pedro Martínez

Harvill Press, 1994

TDC

Image not available
for copyright reasons⁹

Figure 1.19.

Pedro Martínez

Harvill Press, 1996

TFM (UK)

Image not available
for copyright reasons¹⁰

Figure 1.20.

Jerry Bauer

Harvill Press, 1999

TFM (USA)

Image not available
for copyright reasons¹¹

Figure 1.21.

Jerry Bauer

Harcourt-Brace, 1999

⁷ See: https://www.ebay.com/itm/256402757770?mkcid=16&mkevt=1&mkrid=711-127632-2357-0&ssspo=QK-1-bjQQZW&sssrc=2047675&ssuid=&widget_ver=artemis&media=COPY

⁸ See: https://www.abebooks.com/servlet/BookDetailsPL?bi=30039574836&cm_sp=det-_bsk-_bdp#&gid=1&pid=3

⁹ See: https://www.abebooks.co.uk/servlet/BookDetailsPL?bi=18490957259&cm_sp=det-_bsk-_bdp#&gid=1&pid=2

¹⁰ See:

https://www.iberlibro.com/servlet/BookDetailsPL?bi=30899905332&searchurl=dj%3Don%26kn%3D9781860464546%26pics%3Don%26sortby%3D17&cm_sp=snippet-_srp1-_image3

¹¹ See: <https://www.rubylane.com/item/653379-KGM9231/Signed-Arturo-Perez-Reverte-Fencing-Master>

US press ads

TCD

Image not available
for copyright reasons

Image not available
for copyright reasons

Figure 1.22.
The New York Times Book Review
February 1997

Figure 1.23.
The New York Times Book Review
March 1997

IMDb cinema posters

Image not available
for copyright reasons¹²

El maestro de esgrima (Olea, 1992)

Figure 1.24.

Origen P.C.; Altube S.L. & Manga Films

Image not available
for copyright reasons¹³

Uncovered (McBride, 1994)

Figure 1.25.

CIVY 2000; CIVY UK & Filmanía

Image not available
for copyright reasons¹⁴

The Ninth Gate (Polanski, 1999)

Figure 1.26.

Artisan Entertainment

¹² See: <http://www.imdb.com/title/tt0104788/>

¹³ See: <http://www.imdb.com/title/tt0111549/>

¹⁴ See: <https://www.imdb.com/title/tt0142688/>

Appendix 2

Chapter 4 : Carlos Ruiz Zafón

SPAIN

LSDV



Figure 2.0.

Francesc Català-Roca, 1953;
Silvia Antem & Helena Rosa-Trias

Planeta, 2001

Courtesy of Planeta



Figure 2.1.

Francesc Català-Roca, 1953;
Silvia Antem & Helena Rosa-Trias

Planeta, 2002

Courtesy of Planeta

LSDV



Figure 2.2.

Francesc Català-Roca, 1953;
Compañía

Planeta, 2008

Courtesy of Planeta

EJDA

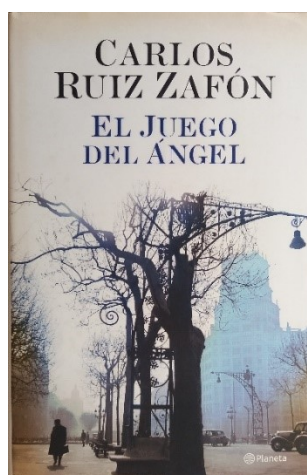


Figure 2.3.

Francesc Català-Roca, 1952;
Compañía

Planeta, 2008

Courtesy of Planeta

EPDC

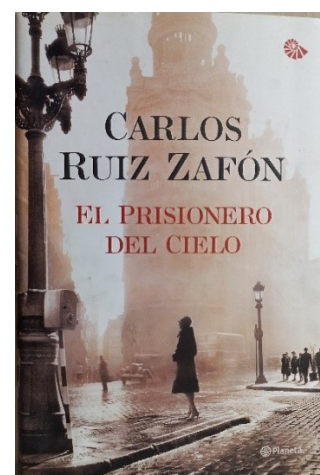


Figure 2.4.

Fondo F. Català-Roca / AHCOAC, 1949;
Compañía

Planeta, 2011

Courtesy of Planeta

UK & US

TSOTW

Image not available
for copyright reasons¹

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for copyright reasons²

Figure 2.5.

Francesc Català-Roca, 1953;
GHOST Design
Orion-W&N, 2004

Figure 2.6.

Barbara Mensch, Darren Haggart
& Stephanie Huntwork
Penguin Press, 2004

TAG

TPOH

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for copyright reasons³

Image not available
for copyright reasons⁴

Figure 2.7.

Francesc Català-Roca, 1952;
GHOST Design
Orion-W&N, 2009

Figure 2.8.

Fondo F. Català-Roca /AHCOC, 1949;
GHOST Design
Orion-W&N, 2012

¹ See: <https://richarddalbyslibrary.com/products/carlos-ruiz-zafon-the-shadow-of-the-wind-weidenfeld-nicolson-2004-1st-edition>

² See: <https://www.isfdb.org/cgi-bin/pl.cgi?426949>

³ See: <https://www.iberlibro.com/primera-edicion-firmada/Angels-Game-Signed-British-Edition-Carlos/30238876936/bd>

⁴ See: https://www.abebooks.com/servlet/BookDetailsPL?bi=31410913142&cm_sp=det-_bsk-_bdp

UK & US

Special editions

TSOTW

Image not available
for copyright reasons⁵

Figure 2.9.

Francesc Català-Roca, 1953;
Mark Rusher

Orion-W&N, 2005

Image not available
for copyright reasons⁶

Figure 2.10.

Jessica Hische &
Paul Buckley

Penguin Press, 2014

SPAIN

Book launch events

EJDA

Image not available
for copyright reasons⁷

Figure 2.11.

EFE

Agencia EFE, 2008

EPDC

Image not available
for copyright reasons⁸

Figure 2.12.

Robert Marquardt

Getty Images, 2011

⁵ See: <https://www.abebooks.com/servlet/BookDetailsPL?bi=31211747404>

⁶ See: <https://www.penguinrandomhouse.com/books/292766/the-shadow-of-the-wind-by-carlos-ruiz-zafon/9780143126393>

⁷ See: http://cultura.elpais.com/cultura/2008/04/16/actualidad/1208296805_850215.html

⁸ See: <https://www.irishtimes.com/culture/books/forgotten-books-17-years-since-the-shadow-of-the-wind-1.3641119>

UK

Orion's website tie-in with the guided tour of Zafón's Barcelona

Image not available
for copyright reasons⁹

Figure 2.13.
Bionic Media
Orion Publishing Group, 2015

Image not available
for copyright reasons¹⁰

Figure 2.14.
Bionic Media
Orion Publishing Group, 2015

Image not available
for copyright reasons¹¹

Figure 2.15.
Bionic Media
Orion Publishing Group, 2015

Image not available
for copyright reasons¹²

Figure 2.16.
Bionic Media
Orion Publishing Group, 2015

⁹ See: <https://web.archive.org/web/20160913045413/http://www.carlosruizzafon.co.uk/the-cemetery-of-forgotten-books/the-shadow-of-the-wind/>

¹⁰ See: <https://web.archive.org/web/20160913045413/http://www.carlosruizzafon.co.uk/the-cemetery-of-forgotten-books/the-shadow-of-the-wind/>

¹¹ See: <https://web.archive.org/web/20161004034744/http://carlosruizzafon.co.uk.gridhosted.co.uk/shadow-wind-walk>

¹² See: <https://web.archive.org/web/20161004034744/http://carlosruizzafon.co.uk.gridhosted.co.uk/shadow-wind-walk>

Appendix 3

Chapter 6: María Dueñas

SPAIN

ETEC



Figure 3.0.

Jack Vettriano, 1996;
Compañía
Planeta, 2009
Courtesy of Planeta

MO

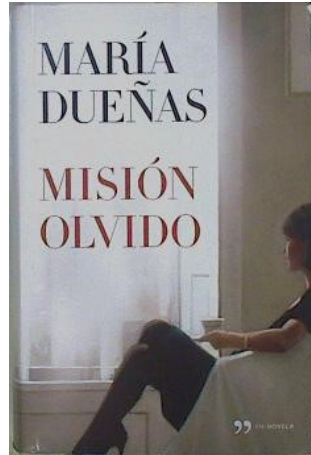


Figure 3.1.

Jack Vettriano, 1997;
Compañía
Planeta, 2012
Courtesy of Planeta

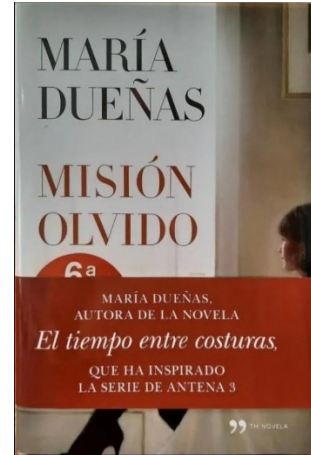


Figure 3.2.

Jack Vettriano, 1997;
Compañía
Planeta, 2013
Courtesy of Planeta

UK

TS

Image not available
for copyright reasons¹

Figure 3.3.

Craig Fordham
Penguin, 2011

Image not available
for copyright reasons²

Figure 3.4.

Craig Fordham;
Getty Images; Corbis; Arcangel Images
Penguin, 2012

¹ See: https://www.amazon.es/Seamstress-Maria-Duenas/dp/0670921408/ref=monarch_sidesheet

² See: <https://blackwells.co.uk/bookshop/product/The-Seamstress-by-Mara-Dueas/9780670920037>

US

TTIB

Image not available
for copyright reasons³

Figure 3.5.

Jack Vettriano, 1996;
Dana Sloan & Min Choi
Simon & Schuster, 2011

THHIR

Image not available
for copyright reasons⁴

Figure 3.6.

Jack Vettriano, 1997;
Dana Sloan & Min Choi
Simon & Schuster, 2014

THHIR

Image not available
for copyright reasons⁵

Figure 3.7.

Giovan Battista D'Achille/Trevillion Images;
Jeanne M. Lee
Simon & Schuster, 2014

Image not available
for copyright reasons⁶

Figure 3.8.

Giovan Battista D'Achille/Trevillion Images;
Suet Y Chong & Jeanne M. Lee
Simon & Schuster, 2015

³ See: https://www.abebooks.com/servlet/BookDetailsPL?bi=31747856013&cm_sp=det-_-bsk-_-bdp

⁴ See: <https://www.facebook.com/Maria.Duenas.Oficial/photos/a.149686608431285/664472996952641/?type=3&theater>

⁵ See: https://www.amazon.co.uk/Heart-Has-Its-Reasons/dp/1451668333/ref=monarch_sidesheet

⁶ See: <https://www.simonandschuster.com/books/The-Heart-Has-Its-Reasons/Maria-Duenas/9781451668353>

Tie-in editions

SPAIN

ETEC



Figure 3.9.

Jack Vettriano, 1996;
Compañía & María Dueñas
Planeta, 2011
Courtesy of Planeta



Figure 3.10.

Jack Vettriano, 1996;
Compañía
Planeta, 2014
Courtesy of Planeta



Figure 3.11.

Pipo Fernández;
Área Editorial Grupo Planeta
Booket, 2013
Courtesy of Planeta

IMDB mini-series posters

El tiempo entre costuras
(Mercero et al., 2014)

Image not available
for copyright reasons⁷

Figure 3.12.
Pipo Fernández
Boomerang TV & Atresmedia

The Time in Between
(Mercero et al., 2014)

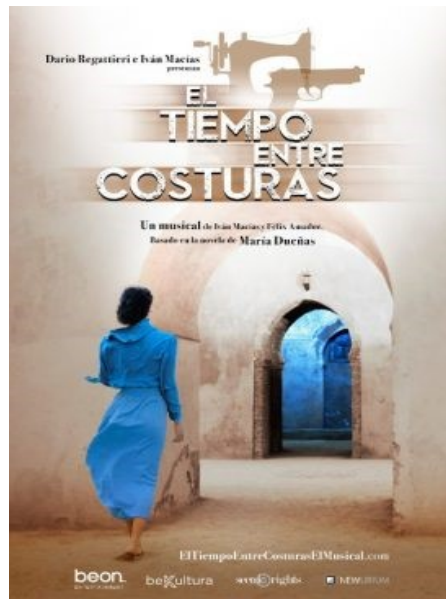
Image not available
for copyright reasons⁸

Figure 3.13.
Pipo Fernández
Boomerang TV & Atresmedia

⁷ See: https://www.imdb.com/title/tt1864750/mediaviewer/rm2590041088?ref=ttmi_mi_all_pos_97

⁸ See: https://www.imdb.com/title/tt1864750/mediaviewer/rm524466689?ref=ttmi_mi_all_pos_96

The Musical



El tiempo entre costuras – El musical
(Barrios et al., 2021)

Early promotional poster

Figure 3.14.

BeOn Entertainment

Courtesy of BeOn WorldWide



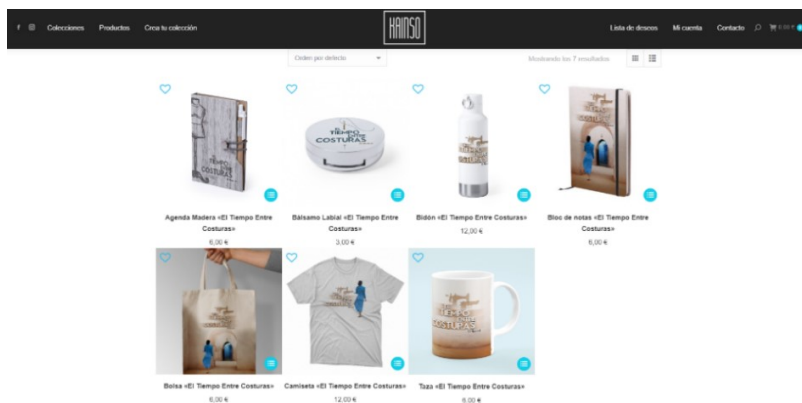
Official website of
El tiempo entre costuras – El musical

Reverse tie-in with novel

Figure 3.15.

BeOn Entertainment

Courtesy of BeOn WorldWide



Official merchandise of
El tiempo entre costuras – El musical

Figure 3.16.

Kainso online shop

Courtesy of BeOn WorldWide

Literary Tourism

Tetouan



Figure 3.17.⁹

Carlos Ruiz/ B.K. Contumaz Studio

El Plural, 2019

Courtesy of Carlos Ruiz



Figure 3.18.¹⁰

Carlos Ruiz/ B.K. Contumaz Studio

El Plural, 2019

Courtesy of Carlos Ruiz

Tangier



Figure 3.19.¹¹

Carlos Ruiz/ B.K. Contumaz Studio

El Plural, 2021

Courtesy of Carlos Ruiz



Figure 3.20.¹²

Carlos Ruiz/ B.K. Contumaz Studio

El Plural, 2021

Courtesy of Carlos Ruiz

⁹ Dueñas posing at the door to the boarding house that inspired Candelaria's pension during *ETEC*'s 10th anniversary tour of Tetouan (in Moreno, 2019).

¹⁰ Dueñas posing at Tetouan's Medina. (in Moreno, 2019).

¹¹ Dueñas posing at Tangier's famous Tingis restaurant (in Moreno, 2021).

¹² Video still of Dueñas acting as guide for the visit to Tangier's locations during the promotional tour of *ETEC*'s sequel, *Sira* (in Moreno, 2021).

Appendix 4

PUBLISHING COMPANIES' & EDITORS' QUESTIONNAIRE

Christopher MacLehose (formerly working at Harvill Press)

El maestro de Esgrima (The Fencing Master),

La tabla de Flandes (The Flanders Panel),

and *El club Dumas (The Dumas Club)*

by Arturo Pérez-Reverte

1. Why did Harvill Press choose these books for translation and publication?

CM: Arturo Pérez Reverte's work was first introduced to Harvill through Italian agent Laura Grandi (laura.grandi@gradiassociati.it) and we bought the rights from her. After we published his first three novels in English translation, his Madrid agents Raquel de la Concha (rdc@aib.idecnet.com) and Elena Errazuriz (errazuriz@infonegocio.com) at AMV demanded that we cancelled the contract. Harvill Press paid the royalty fee to both agents and stopped publishing the Spanish author.

The US publisher, Drenka Willen (Harcourt Brace), also wanted to go on publishing him, but the Madrid agent sold him to a higher bidder (Random House) to exploit his success.

2. Did Harvill Press give the translators any directions or trends to adhere to during the translation process, particularly ones that might have influenced the impact that the translated novel could have on the English-language literary market?

CM: No, because all the works we published you would be able to say that normally all are written at the same level, Accordingly, you find a literary translator who is at that level, the best translator that you could find and that is our policy, so Margaret Jull Costa, the translator of Javier Marías, Arturo Pérez-

Reverte and also José Saramago. She is known to be the best literary translator from Spanish into English here in Britain. Arturo Pérez-Reverte is a writer of crime novels (I would never publish a Ken Follett thriller). We treat these books as literature of a certain kind. We try to give readers an insight of the society from which it [the book] comes.

3. To what extent were the translation drafts edited?

CM: No, barely.

4. Were the following areas of intercultural communication taken into account in the translation or editing process: political correctness (related to gender, ethnicity, class), history, literary genre?

CM: I wouldn't change a street name. We always leave everything; we want everything to be as close as possible to the original. We changed nothing and, [as for] political correctness, we don't suffer from it. We certainly wouldn't have changed anything in Margaret Jull Costa's translation.

5. Were there any space restrictions needed to take into account when producing the English versions?

CM: No.

6. Can you explain the most salient strategies and events of the marketing and promotional process of these novels in the UK?

CM: They were published in English before the Scandinavian wave of crime novels came into the English market. It is easy if they speak English well. It is not Arturo Pérez-Reverte's case.

7. Do you have any other comments relevant to the translation, editing, publication and marketing of the English version of Arturo Pérez-Reverte's first three translated bestselling novels (e.g., such how the designs of the book covers were conceived in relation or in opposition to the Spanish ones; whether it was deemed that any aspects of the cover, the story or the style

needed to be played up or played down for the novels to be appealing and successful in the UK book market)?

CM: I think the man who made the illustrations for the jackets of the Harvill [paperback] editions was a Frenchman who lives in Iceland. His name is Robert Guillemet, who may have read the French editions of the books. But what you would try to do in launching a writer from the beginning into a new market is to establish as swiftly as you can what we may call a brand so that you see that sometimes in specially in crime fiction that the books look quite similar they are evidently by the same writers they have the way the author's name would be on the jacket would be the same. In this case, because the books all come from a different country, a different period —no, not a different country, a different time— and are about a different character, is you can imagine even more important is that they have one artist in order to give the reader of the books, the collector of the books, the buyer of the books a sense that they have one coherent idea. [...] Guillemet is a very brilliant artist.

CM: As to the marketing, these books came out —I won't say before marketing was invented, but— long before there was such a concentration on marketing, more than on what people mind [...]. Marketing departments play a part in the decision of whether or not to buy a book in some publishing houses —not at mine, obviously. My dog has a greater say than any marketing director. This was a long time ago in the lifetime of Pérez-Reverte as a writer. Today, if you are published by Alfaguara, you have a whole, huge machine. But they and we are talking about considerable sums of money— how you use that money whether you put advertising on buses, whether you put it on locations —on the London Underground (on the escalators on the posters), or whether you put musketeers' hats with feathers bursting into flames in every bookshop window, whatever it is, that's all part of marketing and it has become a much bigger part of the way in which books are published but these books predate that, I think. And in part it may be that... Because the books... Maybe today my list would not have published these books because it's quite clear that these books are much more in the way of narrative noir than it is pure literature. There is no single policeman who would carry through this series of books. One of the unhappy facts of this

kind of publishing is that the reader in the Anglo-Saxon world wants from each author the same book over and over again. They don't want differences. [...] Because that makes them feel comfortable. They want a series, series, series. If in the middle, whoever it is, falls off the writing bandwagon/backbone? of after Sherlock Holmes, everybody goes mad in England; that was a hundred years ago, so nothing has changed. Zafón arrived at a different time in English publishing and also a certain difference I can recall was that Pérez-Reverte was an immediate immense bestseller, but nothing on the scale of Zafón. The jackets were more a series than the books were. They were a way of trying to create a brand for Pérez-Reverte. Nowadays there is much more tendency to look at each other's [from publishing companies in different countries] covers and borrow inspiration.

8. What is your take on the role played by the creation, publication, as well as media and market promotion of the English version of some bestselling novels in their transformation into works of global literature?

CM: Sometimes it happens. It doesn't happen so often because the English publishers almost always buy the rights... let's say... of new books long after the French edition is sold. Let's start with Spanish. The first thing is that the Italians and the French side by side will buy it. Months later, the English will buy it and start the translation portfolio. Long before the English translation is finished, the Italian and French editions have been published, they are out in making a difference and they are being read. [...] I think it is possible and [...] in some cases, with Korean or Japanese publishers, we can read the English, so we will start, or we love that cover, so we'll use it. But I think with more difficult books, with literature, the fact of the English translation being available to be read by other publishers –not to see how successful it is in English, but–, they see [that they] understand perfectly what the book is [about] now and will buy it. [...]

Many publishers I think would say that they have people perfectly competent to judge a book in English so they will buy it on the basis of the English edition. But that is a matter of translation, not a matter so much of publishing, and [...] how beautifully the book was illustrated or how well it was published, just [that

they] read the book in that language. And that's enormous. Of course, I would love to think that people all over the world follow our publications very closely.

9. Additional details:

CM: I think the point of where you would start in the case of Noir crime fiction is how original and how deeply interesting is the narrative, also how much does the story tell you about the society from which it comes.

Appendix 5

PUBLISHING COMPANIES' & EDITORS' QUESTIONNAIRE

Drenka Willen (formerly working at Harcourt Brace)

El maestro de Esgrima (The Fencing Master),

La tabla de Flandes (The Flanders Panel),

and El club Dumas (The Club Dumas)

by Arturo Pérez-Reverte

1. Why did the Harcourt Brace choose these books for translation and publication?

DW: Highly recommended by two reliable readers.

2. Did the Harcourt Brace give the translators any directions or trends to adhere to during the translation process, particularly ones that might have influenced the impact that the translated novel could have on the English-language literary market?

DW: No.

3. To what extent were the translation drafts edited?

DW: Careful line editing and copyediting was done, working with the original text.

4. Were the following areas of intercultural communication taken into account in the translation or editing process: political correctness (related to gender, ethnicity, class), history, literary genre?

DW: Not in this case.

5. Were there any space restrictions needed to take into account when producing the English versions?

DW: No.

6. Can you explain the most salient strategies and events of the marketing and promotional process of these novels in the USA?

DW: Publicity plans. Author was invited.

7. Do you have any other comments relevant to the translation, editing, publication and marketing of the English version of Arturo Pérez-Reverte's first three translated bestselling novels (e.g., such how the designs of the book covers were conceived in relation or in opposition to the Spanish ones; whether it was deemed that any aspects of the cover, the story or the style needed to be played up or played down for the novels to be appealing and successful in the USA book market)?

DW: A different cover was used, in consultation with the author and the author's agent.

Appendix 6

PUBLISHING COMPANIES' & EDITORS' QUESTIONNAIRE

Kirsty Dunseath (Weidenfeld & Nicolson - Orion Books)

La saga de El cementerio de los libros olvidados

(The Cemetery of Forgotten Books series)

by Carlos Ruiz Zafón

1. Why did the publishing company/imprint choose this book for translation and publication?

KD: I read it and absolutely loved it. I thought it was fresh and exciting and that Carlos has a unique and distinctive voice. His writing is brilliantly atmospheric and I could see that his work would have appeal to global audiences and that his work would translate well.

2. How was the selection process to hire the translator of this novel? Was there a translation test based on a sample of the novel? If so, how long was it?

KD: We worked with the English language agent and the US publisher to find a translator.

3. Did the publishing company have a contract with the translator? Can some of its terms and conditions be explained (if possible)?

KD: Yes. But all contracts are confidential.

4. How were the submission deadlines (per chapter/book part/whole book; weekly/fortnightly/monthly, etc.)? Where these set by the publishing house and/or the translator? Were additional help or any extensions requested/granted?

KD: Whole book, with a date set on the contract. This date was mutually agreed in consultation with the translator and the US publisher.

- 5. Did the publishing company give the translator any directions or trends to adhere to during the translation process, particularly ones that might have influenced the impact that the translated novel could have on the English-speaking literary market?**

KD: Simply to provide a faithful translation that also read well in English.

- 6. Were the translation drafts edited by the publishing company? For what purpose? To what extent? Were there any space restrictions needed to take into account when producing the English version?**

KD: Yes, the author speaks English so we worked with both the translator and the author so that the English flowed well and was faithful to the Spanish.

- 7. Can you explain the main steps and objectives of the marketing and promotional process of this novel in the UK?**

KD: We did a very large marketing and publicity campaign as we always viewed this as a 'big book' – do you mean the specifics of the campaign as that would be a very long document! We did proofs to get people reading it, we brought the author over to the UK, we did advertising for the paperback, it was chosen for the Richard & Judy bookclub on television... Also, we maximised on publicity around the book's success in Spain, so that we positioned it as an important book. We presented it to all the major customers but one of the key supporters of the book from the very early stages was Waterstones. They got behind it early on and we even did a special edition for them when it came to the paperback.

- 8. Do you have any other comments relevant to the translation, editing, publication and marketisation [marketing?] of the English version of Carlos Ruiz Zafón first adult novel series?**

KD: We wanted a design look that reflected the atmosphere of the book – that it is intriguing and haunting, mysterious. We used the Spanish image but just altered the lettering, the colours and the way it was presented for the UK edition. For it to be successful in the UK, we focused on the spellbinding nature of the plot, the mystery of the Cemetery of Forgotten Books. People in the UK love books about books and so it was wonderful to be able to work around this idea. Also, the city of Barcelona has great appeal for people from the UK, and in many ways Barcelona is itself a character in the book, so in the marketing we talked about the fantastic streets of the old city, the Ramblas and the wonderful gothic architecture. We even designed a ‘Shadow of the Wind’ walk around the centre. Carlos came to several major UK literary festivals such as Hay on Wye and Edinburgh, as well as doing several book shop events in London.

Appendix 7

LITERARY TRANSLATORS' QUESTIONNAIRE

Margaret Jull Costa

El maestro de Esgrima (The Fencing Master) and

La tabla de Flandes (The Flanders Panel)

by Arturo Pérez-Reverte

- 1. Who approached which party first about the translation of the novel: did the publishing company contact you or was it the other way around?**

MJC: The publisher contacted me.

- 2. How was the selection process to become the translator of this novel? Was there a translation test based on a sample of the novel? If so, how long was it?**

MJC: I had worked for both publishers (US and UK) before so they knew my work.

- 3. Did you have a contract with the publishing company? Can you explain (if possible) some of its terms and conditions?**

MJC: Yes, I always have a contract with the publisher. I can send you a photocopy of the contract for *La tabla de Flandes* if you like. I don't seem to have the one for *El maestro de esgrima*.

- 4. How were the submission deadlines (per chapter/book part/whole book; weekly/fortnightly/monthly, etc.)? Where these set by the publisher and/or by you? Did you need or have any extensions requested and/or granted?**

MJC: I agreed the deadline with the publisher, and delivered the whole translation on the agreed date. This is usual practice.

- 5. Were you given or did you think of any directions or trends to adhere to in your translation process, particularly ones that might have influenced the impact that the translated novel could have on the English-speaking literary market?**

MJC. No.

- 6. Did you find that your translation drafts were heavily edited by the publishing house? For what purpose? To what extent? Were there alterations made to the rendition of characters' physicality or personality, the main defining genre and/or the Spanish cultural and historical background on the basis of target culture's approach to political correctness, and/or target readership/buyers' perceived preferences and expectations? Were you informed of the existence of any space restrictions?**

MJC: No, neither of my translations was heavily edited. Publishers rarely make the kind of changes to a translation that you mention. That kind of editing tends to be reserved for English-language books. And I'm not sure what you mean by space restrictions.

- 7. Do you have any other comments relevant to the translation brief and process of creation of the English version of Arturo Pérez-Reverte's first two translated bestselling novels?**

MJC: Only that for both books, I sought the help of experts on (a) fencing and (b) chess.

Appendix 8

LITERARY TRANSLATORS' QUESTIONNAIRE

Lucia Graves

La saga de El cementerio de los libros olvidados

(The Cemetery of Forgotten Books series)

by Carlos Ruiz Zafón

- 1. Who approached which party first about the translation of the novel: did the publishing company contact you or was it the other way around?**

LG: A translator friend of mine, Alastair Reid, recommended me.

- 2. How was the selection process to become the translator of this novel? Was there a translation test based on a sample of the novel? If so, how long was it?**

LG: I was in competition with other translators: we had to translate the first chapter.

- 3. Did you have a contract with the publishing company? Can you explain (if possible) some of its terms and conditions?**

LG: My agent was in touch with Carlos Ruiz Zafon's agent and they drew up the contract with the publishing house.

- 4. How were the submission deadlines (per chapter/book part/whole book; weekly/fortnightly/monthly, etc.)? Where these set by the publisher and/or by you? Did you need or have any extensions requested and/or granted?**

LG: We worked the timetable out between us, with me requesting ample time. I did not need extensions. I sent in a chapter at a time.

- 5. Were you given or did you think of any directions or trends to adhere to in your translation process, particularly ones that might have influenced the**

impact that the translated novel could have on the English-speaking literary market?

LG: I worked closely with the editors and the author himself, and we obviously discussed these matters in great detail.

6. Did you find that your translation drafts were heavily edited by the publishing house? For what purpose? To what extent? Were you informed of the existence of any space restrictions?

LG: There was some editing from the publishing house editors, slightly more in the UK edition than in the US edition. We worked closely together, and obviously no changes were made without my approval. And no space restrictions.

7. Do you have any other comments relevant to the translation brief and process of the English version of Carlos Ruiz Zafón first adult novel series?

LG: My only comment would be that I have enjoyed these translations more than any other in my long years as a translator– a) because I loved the original text and felt comfortable with it and b) because I had the support of excellent editors.

Appendix 9

LITERARY TRANSLATORS' QUESTIONNAIRE

Daniel Hahn

El tiempo entre costuras

(The Time in Between/The Seamstress)

by María Dueñas

- 1. Who approached which party first about the translation of the novel: did the publishing company contact you or was it the other way around?**

DH: It was either the publisher or the agent – it's still pretty unusual for a translator to make the first move for a book like this. I'd done a Spanish book for Atria before, so they knew my work.

- 2. How was the selection process to become the translator of this novel? Was there a translation test based on a sample of the novel? If so, how long was it?**

DH: In this instance there wasn't – they asked me if I'd like to do it and I agreed. I did do a little bit in advance, but if I remember rightly that was for them to give something to their sales teams to read – I think I'd already signed my contract by then. It's common for publishers to commission samples from a few translators to make a choice when working with someone new, but they often don't if they're commissioning someone they've done books with before.

- 3. Was there more than one translator involved in this project?**

DH: No, it was just me. I've done many co-translations, but this wasn't one of them. They aren't sticking to one translator across all of Maria's work – they wanted an American to do the second book which is set in the US, and I don't know what they're planning for the third, but I certainly did mine on my own. It

would in fact have been quite a good candidate for me to co-translate with a friend, if I'd thought of it at the time!

4. Did you have a contract with the publishing company? Can you explain (if possible) some of its terms and conditions?

DH: My contract with Atria was quite standard. I had to deliver the translation by a certain date (I didn't, I missed the deadline for this one, by the way); and they paid me a fee calculated according to the number of words. In addition, there was a royalty clause (which is typical in UK contracts, and sometimes happens in US ones, too – and was worth having in this instance when the book became a Richard and Judy choice here in the UK) and an indication of what subsidiary sales might make me money. I gave them a license to publish the translation themselves and across the English-speaking world (or to license it to another publisher to do so) but the copyright in the translation remained with me.

5. How were the submission deadlines (per chapter/book part/whole book; weekly/fortnightly/monthly, etc.)? Where these set by the publisher and/or by you? Did you need or have any extensions requested and/or granted?

DH: Apart from the short opening sample mentioned earlier, it was mostly delivered in one big chunk at the end. I delivered quite late, which I know caused some problems for Atria who were attempting to build up some pre-publication hype (at BEA etc.). Part of the delay was my fault, and part was due to the fact that we'd agreed a timescale according to their original estimates of the book's length, which turned out to be underestimating it by some 50,000 words! It also meant that the translation process itself was quite different to what was planned, not least in Maria's involvement in it.

6. Were you given or did you thought of any directions or trends to adhere to in your translation process, particularly ones that might have influenced the

impact that the translated novel could have on the English-speaking literary market?

DH: Honestly, not really. This was a commercial book with a commercial publisher, so the aim was to produce a book that would work for readers in a regular market – but that’s pretty much what most of us are trying to do all the time anyway, it’s no different to everything else I’ve translated, really. I don’t know any translators who actually think in terms of different articulated strategies for their translations – that I’m afraid is the problem for academics to grapple with. We are much more involved with doing what we do than strategizing it. The publisher didn’t give me any direction – they almost never do – because I think it’s assumed we all know what we want the translation of a novel to do.

7. Did you find that your translation drafts were heavily edited by the publishing house? For what purpose? To what extent? Were you informed of the existence of any space restrictions?

DH: There was some editing, though not for space as far as I’m aware. There were quite rigorous line edits of the translation itself, done – unusually – by an editor who reads Spanish, and so had the original alongside, which I don’t think is usually sensible. Some of these were fine, some I had a problem with. But there were also edits because of an assumption about what US readers would be interested in, so almost the whole of the very long epilogue, detailing the fate of the (mostly real-life) characters, was cut; for entirely different reasons I didn’t think that was a good idea, but I gather the editor did discuss it with Maria, and it’s her book, so if she’s happy, it’s OK!

8. Do you have any other comments relevant to the translation brief and process of the English version of Maria Dueñas first novel?

DH: No, can’t think of anything else; but if you want further clarification of anything I’ve said above, do of course ask again.

Appendix 10

LITERARY TRANSLATORS' QUESTIONNAIRE

Elie Kerrigan

Misión Olvido (The Heart Has Its Reasons)

by María Dueñas

- 1. Who approached which party first about the translation of the novel: did the publishing company contact you or was it the other way around?**

EK: This is a very special case. I was approached by them because my sister runs a literary agency in Barcelona and they knew that I had done translations for them (the agency). Also, the translator they had used for her previous book, declined or was unable to translate this second book of hers.

- 2. How was the selection process to become the translator of this novel? Was there a translation test based on a sample of the novel? If so, how long was it?**

EK: The publishing house did ask that I translate a couple of pages of the book for them. When I say a couple, I am referring to a chapter or two. I cannot quite recall the length I was asked to translate as a sample.

- 3. Was there more than one translator involved in this project?**

EK: I was the sole translator for this book.

- 4. Did you have a contract with the publishing company? Can you explain (if possible) some of its terms and conditions?**

EK: Yes, there was a contract. Maybe I should share it with you. But basically, it was a standard contract. I was to get paid 50 percent in advance and the other 50 percent upon

delivery. I was also to receive ten copies of the novel and only received two. I was annoyed, but it did not really matter. And it is beside the point... What else... Well, it also stated that if they did not like my translation, I was to correct till they were satisfied (not in these exact words). But, basically, as I said, it was a standard contract.

- 5. How were the submission deadlines (per chapter/book part/whole book; weekly/fortnightly/monthly, etc.? Where these set by the publisher and/or by you? Did you need or have any extensions requested and/or granted?**

EK: There were no extensions on the deadline. And I handed it in when the book was translated in full. I was given six months, if I recall correctly. Everything was set by the publisher.

- 6. Were you given or did you thought of any directions or trends to adhere to in your translation process, particularly ones that might have influenced the impact that the translated novel could have on the English-speaking literary market?**

EK: I was given no trends or directions. I was just told that this was for the American market and it had to be in American English, and so it was.

- 7. Did you find that your translation drafts were heavily edited by the publishing house? For what purpose? To what extent? Were you informed of the existence of any space restrictions?**

EK: There was a copy editor who did edit my translation. But this was due to the fact that the original Spanish was very long-winded and baroque, so to speak and they publishers wanted something more akin to the American public's tastes. So the novel was edited, somewhat. The author was not too pleased. No one really likes for a third party to meddle with their text, but the publishing house has to think of its readers and its bottom line, I guess. Of course, some of the expressions that I used were changed or smoothed out, but it was more due to the fact that I was asked to translate what there was written and not to edit. That was not my job and it was made clear to me from the start.

8. Did you provide a different title for the English version than the one eventually chosen? Could you comment any further on that?

EK: No, I was not the one to choose the final title in English. I was asked my opinion and I opted for *Mission Oblivion*, but that was not commercial enough, I guess. This, again, is a marketing decision more than a literary one, I believe. But I am not sure this is the case; I am just speculating.

9. Do you have any other comments relevant to the translation brief and process of the English version of Maria Dueñas's second novel?

EK: No. But what I'd like to say is that it is very hard to translate certain novels for they use very colloquial language, in some cases, or in others, are extremely long-winded and baroque. These are matters that need to be dealt with because not all readers in different countries are alike. It is a cultural matter that one needs to keep in mind when translating. In other words, one needs to put oneself in the reader's shoes in order for the translation not to sound like a translation, but rather that it sound like it was written in the language it is translated into. But this, I am sure, you were aware of already.