# CRITERIA IN LITERARY TRANSLATION QUALITY ASSESSMENT: A PROPOSAL APPLIED TO DAVID ROWLAND'S TRANSLATION (1586) OF *EL LAZARILLO DE TORMES*

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ABSTRACT

After a methodological outline of the literary translation quality assessment model, proposals concerning assessment criteria are discussed. As translation quality assessment should account for the practice of translation, it is argued that criteria must be flexible and broad enough to be always delimited in each study as research advances. To corroborate this assertion assessment criteria have been implemented to the first translation of *El Lazarillo de Tormes* into the English language, David Rowland's translation (1586). As a result, conclusions concerning the quality of this translation are drawn.

KEY WORDS: Literary translation, assessment criteria, flexibility, *El Lazarillo de Tormes*.

RESUMEN

Después de esbozar el modelo de evaluación de traducción literaria propuesto, este estudio analiza las propuestas de criterios de evaluación existentes. Ya que la evaluación debe tener en cuenta la práctica de la traducción, se afirma que los criterios a considerar deben ser lo suficientemente flexibles y amplios para poder establecerlos en cada análisis concreto a medida que avance la investigación. Para probar esta afirmación se han aplicado los criterios propuestos a la primera traducción de *El Lazarillo de Tormes* a la lengua inglesa, la traducción de David Rowland (1586), lo que lleva a ciertas conclusiones sobre la calidad de dicha traducción.

PALABRAS CLAVE: traducción literaria, criterios de evaluación, flexibilidad, *El Lazarillo de Tormes*.

## I. INTRODUCTION

The question of translation quality assessment or translation evaluation[1] has commonly been constricted to an enumeration of translation mistakes, or even to subjective generic judgements concerning the target text. Evidently, a definite assessment model to be applied to literary translated texts must be settled in order to reach a systematic and reliable approach. Up to this point I support Susanne

Lauscher's opinion as she assures that it is vital "to bridge the gap between scholarly approaches to translation quality assessment and practical quality assessment" (164). This is precisely what this paper intends to do. Thus, the assessment criteria[2] model proposed is to be applied to the first translation of *El Lazarillo de Tormes* into the English language, the translation written by David Rowland and published in London in 1586.

## II. LITERARY TRANSLATION
## QUALITY ASSESSMENT ANALYSIS

Translation assessment is a broad notion to be applied to diverse areas, principally published translation, professional translation and translation training. In this paper the focus is laid only on literary translation. To begin with, the question of translation quality must be clarified. Definitions of translation quality appear to be source-bound and too broad to be applied until Edmond Cary & R.W. Jumpert's *Quality in Translation* is published in 1963. To date, many translations have been described by means of the generic vague adjectives "good" and "bad," although these adjectives have not been seriously qualified (Chesterman 118); they appear to be too ambiguously handled within generic and blurred assertions. Comments on translation quality frequently contain an enumeration of translation mistakes which, although worth considering, does not include any further appreciation. Evidently, a frame of reference concerning points of the text is pursued in order to comprise all factors affecting each translated text. As this suggests, there seems not to exist a unique concept of quality, for criteria and aims of assessment lead to diverse conclusions about the quality of a target text. It is clear that the notion of translation quality itself involves "fuzzy and shifting boundaries" (Bowker 347), which implies the impossibility of handling a universal framework of translation assessment. Evaluation involves a relative concept which must be defined taking the features of each text into consideration.

Broadly speaking, to assess the quality of a translated literary text, I consider it essential to undertake a detailed contrastive analysis of the target and source texts at all levels, as well as to apply certain assessment criteria to the data collected in each previous step of the analysis. As was seen that previous approaches involve a highly problematic implementation of the same, partly due to heterogeneous reasons (principally due to a too prescriptive or linguistic approach), it is argued that an assessment model has to be flexible and broad enough to be adapted to the specific characteristics of each text in an attempt to combine the objectivity im-

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[1] I support Carol Maier's opinion (137), as she states that the terms "translation evaluation" and "translation quality assessment" can be identified.

[2] Up to this point Louis Brunette's terminology is followed. She also mentions the terms "assessment parameters" and "evaluation standards" (174).

plicit in any criticism with the features of a specific target text. This assertion brings about the handling of an eclectic descriptive and critical scheme of assessment analysis as aspects taken from several proposals are considered. To a certain extent, some of the most often discussed notions of translation theory are embedded in this contrastive evaluative analysis, as well as notions from other similar fields, which highlights the interdisciplinary nature of translation assessment in close relation to the nature of translation studies.

As far as I am concerned, descriptive translation studies entail a background which is observed to be specifically appropriate at the first steps of an evaluative analysis provided that a critical perspective is to be followed in further steps. As Viggo Pedersen argues, translation assessment must be based on a contrastive analysis of the target and source texts, for: "criticism is based in careful analysis of the texts concerned provided that it does not forget the importance of the TL context" (111). Consequently, a top-down analysis is to be applied, for texts are to be analysed within their cultural and social context. Macrotextual factors of the target and source texts must be deeply examined and compared, principally in literary translation (Snell-Hornby). After that, the contrastive analysis is supposed to explore the translator's discourse strategy. In this step units of analysis or segments (Toury 89) must be established and classified into several groups named "categories of shifts" (Leuven-Zwart; Hewson), so as to account for the translation devices or strategies which they involve such as expansions, reductions, modulations and transpositions (Delisle et al.). Assessment criteria should be implemented as a central framework of reference in all the analysis.

In my opinion, the "helical procedure" which Gideon Toury applies to translation analysis is to be implemented to all steps of the assessment analysis including criteria; the assessment scheme must be delimited as research advances. Quoting Toury:

> in every phase, from the very start, explanatory hypothesis will be reformulated, which will then reflect backwards and affect subsequent discovery procedures. The normal progression of a study is thus helical, then rather than lineal: there will always remain something to go back and discover, with the concomitant need for more (or more elaborated) explanations. (36)

Similarly, Lauscher proposes the notion of flexibility applying it specifically to translation evaluation. Translation quality assessment requires: "to be based on a yardstick which is flexible enough to integrate translation strategies designed in actual translation processes" (161). To my knowledge, this assertion is essential to bridge the gap between theory and practice.

To sum up, I claim that the scheme proposed (covering contrastive analysis of macrotextual features of both texts, units of analysis, shifts and their categories, translation devices, and assessment criteria) can be considered in the assessment of translated literary texts provided that slight divergences are accepted accounting for each text. Consequently, I propose an assessment analysis of literary translated texts which must be flexible and broad enough to be always delimited and redefined in

each study as research advances; each step is to be verified before proceeding to the study of the next one. As this suggests, the evident need for objectivity in translation assessment is to be combined with the characteristics which identify each specific translation process.

## III. ASSESSMENT CRITERIA

After having outlined the literary translation quality assessment analysis, this study shall concentrate on the diverse assessment criteria to be applied in order to draw objective conclusions concerning the quality of a target text.

Doubtless, a set of criteria must be handled for judging all levels and data collected during the analysis in an attempt to reach an assessment as objective as possible (Hatim & Mason 5; Brunette 180). Nevertheless, it does not seem viable to reach a framework which can be universally applied to the analysis and assessment of all diversities of texts (Sager 197; Hönig; Larose 164; Bowker 347). Obviously, different criteria for revision or criticism are to be applied to different types of texts (Reiss 16), even within literary texts (Classe 1411). In fact, translation quality itself depends on a range of factors (Lauscher 150; Martínez & Hurtado 273). These same factors are supposed to constitute a central reference in the assessing.

First proposals of assessment criteria seem to be related to the adjectives "good" and "bad" applied in those times to assess the quality of a translated text, which led to subjective and generic assertions. J.B. Carroll (1966), for instance, summarises, from a psycholinguistic approach, the criteria in two: intelligibility and information, whereas Nida & Taber (173), following a response-oriented approach, include comprehension, correctness of understanding the original message and adequacy of the target text. It is evident that these criteria appear to be highly broad and seem not to have been applied with rigour in these authors' own studies, principally owing to the problematic implementation of theoretical notions. Unfortunately, the testing methods suggested do not appear to be rigorous at all. Carroll, for instance, proposes asking competent readers' opinion, whereas Nida & Taber suggest close texts, or even the elicitation of a receptor's reaction to various translations. Obviously, the results of these tests are highly questionable.

To my knowledge, despite the positive advance entailed in further proposals to reach a much more objective approach the most appropriate sets of assessment criteria are mentioned in Basil Hatim & Ian Mason's[3] pragmatic approach and in Louise Brunette's[4] proposal. In any case, some of these criteria have been

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[3] Hatim & Mason claim that translation analysis must cover certain parameters: intention, situation, texture, structure, informativity, effectiveness and audience design task (12ff).

[4] Brunette argues that assessment criteria "should be easy to understand, practical, limited in number and verifiable". She states logic criterion, coherence and cohesion, purpose (intention and effect), context and language norm (174-180).

included in other approaches concerning evaluative, contrastive or translation analysis perspectives; actually, a consensus on certain criteria is even shown to be traced in current assessment proposals. It is also clear that certain approaches must be discarded as criteria are prescriptive, too broad or seem not to have been applied with rigour, which resulted in a deep gap between theory and practice.

As stated in text-based approaches, the form and type of text are supposed to condition further assessment criteria (Reiss 17). There is no doubt that the assessment of technical texts differs completely from that of literary ones. Assessing literary texts seems not to include fixed criteria owing to the characteristics that these texts involve, principally the author, viewpoint and genre. Text type appears to be the first criterion to consider in any translation quality assessment analysis, even within the analysis of literary translation, for diverse genres are to be taken into consideration.

Logic criterion is central in any assessment. The translation is supposed to be sufficiently well linked on a semantic (coherence) and formal language (cohesion) to constitute an effective text. Coherence is defined as "the continuity of meaning of a text from one idea to another and plausibility of such meaning," whereas cohesion refers to "the linguistic means used to ensure continuity of the form and content of a text" (Brunette 175). Up to this point H. Gerzymisch-Arbogast (132) even argues that coherence and cohesion constitute an equivalence parameter to be applied to all texts. In any case, there is no doubt that coherence and cohesion involve the structure of logical information and the strategies to connect parts of the discourse, that is to say, the connectivity of the relations in the target text. No translation can exist if these conditions are not fulfilled.

As can be supposed, the type of text is related to the status of the translation; it is determined by its communicative function in relation to the original text (Hurtado 62; Sager 90).[5] The notable role played by the function of the target text has been frequently believed to be another assessment parameter. It is one of the assessment dimensions suggested in Juliane House's functional pragmatic evaluative approach (108) and refers to the role of the translation within its context. Concerning this criterion Christiane Nord's claims that "functions and effects must be regarded as the crucial criteria for translation criticism" (166).[6]

A similar functional notion, the translator's purpose, has commonly thought to be another assessment criterion (Rabadán 207; Hönig; Larose; Nord). Obvi-

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[5] Apart from these, Juan Sager (91) adds other evaluative parameters which affect translation to a certain degree, and which seem highly appropriate despite their problematic implementation in any assessment. Sager includes the translator's knowledge of the languages and cultures of the two texts; the extent to which the reader is aware of dealing with a translation, the need to research aspects both of the original and translated text; the amount and account of revision can significantly affect the cost and quality of translation, and the use that is carried out of the translation.

[6] Nord also highlights the figure of the initiator of the translation, for the whole translation process is affected. See also Sager, House, Hurtado (62), Larose, and Schäffner (2), among others.

ously, this functional aspect is supposed to be one of the most significant standards of quality, for it deeply affects the translator's decisions (Sager 97). In Hatim & Mason's view, the stress is also laid on this aspect as they argue that: "in assessing translations, the first thing to consider is the translator's own purpose, so that performance can be judged against objectives" (15). It is undeniable that translation quality depends on the translator's aim (Bonet).

A reference to this functional criterion is frequently provided in the introduction or prologue of target texts, although these assertions must be verified so as to avoid subjective or intuitive comments concerning translation quality. Indeed, the translation critic has to be conscious of this fact because, occasionally, the translator's aim does not coincide with the original author's. Doubtless, this divergence is to be judged and assessed taking into account criteria and data collected during the analysis.

The valuable role of the historical factor must be specially highlighted in translation assessment. The historical moment in which the target and the source texts are written appears to condition the translation process to a great extent; actually, translation concepts are culturally and historically specific. This being so, the central role of this criterion has often been taken for granted in approaches to translation. Rosa Rabadán (207), for instance, applies it to comparative analysis in translation, although her proposal seems highly useful in translation evaluation.

With this context in mind, it is worth highlighting Louis Brunette's viewpoint, for she applies this assessment criterion in its broadest sense; in fact, it is designated "context." Her definition is as follows:

> context are the non-linguistic circumstances surrounding the production of the discourse to be assessed. For assessors of general or pragmatic texts, these circumstances include the end user of the target text (in this relation to that of the source text), the position of the end user, the author (e.g. personality, experience, habits, relation to end user), the time and place in which the translation will be used, the life span of the translated text, the text type, the medium used to disseminate the text, the social situation (e.g. multilingualism) and ideological circumstances (e.g. political) surrounding the production of the target text. (178-179)

In my opinion, Brunette is handling a too broad notion despite the special relevance of the factors which it comprises. Consequently, I claim that the criterion context should be divided into several criteria to facilitate their handling in the assessment. The term "situation" suggested by Hatim & Mason (205) seems more appropriate. It can be assumed that this notion should be restricted to cultural and historical factors.

José Luis Chamosa also defines and emphasises the role of this historical criterion in translation assessment, principally in translations published centuries ago as occurs in Rowland's translation. According to Chamosa:

> Determinar el concepto de traducción vigente en una época determinada y sobre todo, el concepto de traducción que dimana de la praxis de la misma en un momento dado, es instrumento imprescindible para enjuiciar la labor de un traductor

concreto. ¿Cómo plantearse si no el análisis de una traducción no contemporánea? Es obvio que sería un error de bulto utilizar criterios de hoy para enjuiciar traducciones del pasado y la vara de medir sólo puede venir dada por las concepciones que cada época sostiene sobre traducción y su ejercicio, y no de la aplicación de anacronismos para jugar conductas. (45)

As can be gathered from his words, the data obtained during the analysis must be assessed taking into account the historical, political and economical situation in which the target text was written; translator's decisions are affected.

Apart from these criteria I claim that another two descriptive parameters should be regarded in literary translation assessment analysis: acceptability or relevance of the target text within its language (Toury 56), and the possible relation of translations with previous target texts, for certain target texts can influence others (Rabadán 207; Hatim & Mason 20). Concerning acceptability, it is clear that a translation can affect and modify target literature and culture. It cannot be ignored that adequacy constitutes the opposite term as it comprises the adherence of the target text to the source text norms. It has been agreed that any translated text should occupy a position between the poles of adequacy and acceptability. However, if literary translation is taken into consideration, this balance does not seem so real, for a preference for acceptability often applies in appropriate literary translations (Chamosa 47). Before proceeding any further, it is worth mentioning that, to a certain extent, the figure of the reader is implicit in the criterion acceptability. The addresser of the translation plays a relevant role in the process. Brunette (176), for instance, claims that purpose includes two components: intention of the author and effect on the reader. It is evident that, as will be mentioned later, boundaries among assessment criteria commonly appear to be almost blurred.

Despite all that has just been commented, it is obvious that the implementation of these proposals concerning assessment criteria implies serious hurdles. Not all these criteria are relevant in an analysis on account of the non prescriptive nature of translation (Rabadán 207). Lists of assessment criteria do not seem sufficient in evaluation, for translation quality depends on a range of factors. Assessments should not be final or absolute, but particular to people, places and time in each specific analysis; parameters must be adjustable to these notions (Sager 100).

With this context in mind, I claim that it seems possible to conclude the existence of a flexible framework of assessment criteria (principally following Hatim and Mason's and Brunette's proposals) provided that relevance and implementation should be determined in each specific literary translation assessment analysis as research develops, taking the characteristics of each text into consideration.

## IV. IMPLEMENTATION OF ASSESSMENT CRITERIA TO ROWLAND'S TRANSLATION

In an attempt to bridge the gap between theory and practice in evaluation these assessment criteria have been applied to the evaluation of the first translation

of *El Lazarillo de Tormes* into the English language, David Rowland's translation, under the title, *The Pleasant Historie of Lazarillo de Tormes, a Spaniarde, Wherein Is Conteined His Marveilous Deedes and Life. with the Straunge Adventures Which Happened to Him in the Service of Sundrie Masters* (1586). The reason for having selected this translation is two-fold: Rowland's translation affects deeply the history and development of English literature, and it is challenging to assess a target text published centuries ago.

As was stated on previous pages, assessment criteria have been delimited "a posteriori" accounting for the characteristics of texts. A first approach to Rowland's translation applying the assessment scheme outlined on previous pages led to highlight certain clues worth being further examined and assessed, and which contributed to selecting assessment criteria.

To begin with, some essential points must be underlined after an exhaustive contrastive macrotextual analysis of target and source text.[7] The target text is a picaresque novel which is published during the heyday of the Elizabethan period. The political, social and economical situation of the country is supposed to be echoed in the target text. At that time, for instance, relations between Spain and England are rather fractious; a feeling against Roman Catholic Church can be appreciated. It deserves our attention the fact that French translations are intermediary versions in translations into English language.

The structure of the target and source text is worth noting. Divergences concerning the division in treatises, the prologue written by the translator, and the inclusion of marginal notes deserve special attention.

Concerning textual analysis, the focus is to be laid on the rendering of the Spanish author's style. Repetitions, puns or paronomasias, antitheses, proverbs, among other features, are to be discussed. Beyond this basic level the analysis of translation shifts is supposed to reveal interesting data. The English translator often resorts to expansions, reductions, modulations, transpositions, and adaptations. These shifts and their categories have been in-depth examined and classified (quantitative and qualitative techniques have been used by means of databases) so as to identify and assess the translator's decisions.

Drawing on these premises, four specific criteria have been applied to Rowland's translation after having analysed the textual factor and coherence and cohesion: situation, influence of the French translation, acceptability and purpose.

A. Textual Factor

The textual factor involves the type of text which is being analysed and assessed; it seems the first parameter to be applicable to any assessment, for it con-

[7] Francisco Rico's Spanish edition was selected for being the most accurate and complete current edition.

ditions the approach to be further followed. In Rowland's translation it has been taken into consideration, for instance, that this Spanish picaresque novel constitutes one of the first picaresque texts in England. The central features of this genre, and aspects concerning the narrator, point of view and style, among others, are to be considered so as to establish the deviations from the source text. Divergences in direct speech and religious references were encountered and assessed taking the other criteria into consideration.

## B. Coherence and Cohesion

Coherence and cohesion are patent in Rowland's translation (the study reveals that devices to achieve them are maintained in the target text). It is clear that if this criterion was not fulfilled, others could not be applied.

## C. Situation

Situation appears to be one central criterion in the assessing of Rowland's translation as the English text dates back to the sixteenth century, but it has been currently assessed.

Rowland's translation is published in 1586[8] during the Elizabethan period (1558-1603). The most significant features of Elizabethan translation are traced in Rowland's text, which constitutes an essential framework to be considered in the assessment. To a certain extent the political and economical situation during the Elizabethan period is reflected in translations of that time[9].

The number of non religious translations increases considerably owing to the Renaissance and the introduction of the printing technology (France 410). On account of the emergence of England as a leading country translators aim to make foreign classics rich with English associations. As this implies, Randall Dale (25) highlights this patriotic motive and the need to improve the English language by means of naturalisation of words and explanation of problematic terms or allusions to foreign history and culture. It is evident that this fact can justify the existence of a considerable number of footnotes and explanation comments which exist in Rowland's translation. In other words, it is clear, as Olive Classe states, the "use of contemporary idiom and style" (410).

As has just been commented, the new social classes that emerge in England are unable to understand mostly of books published in foreign languages. Transla-

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[8] Julio César Santoyo proves the existence of an almost identical previous edition, which is published in 1576. In his view, there is evidence of a similar edition dated 1586 but not printed (17-20).

[9] See Rowse & Tazón.

tions into the English language are required, the French language being a common intermediary due to the supremacy of France in Europe in that century.

It can be proved that features of Rowland's translation resemble translation practice in that century. The structure of the target text resembles the common structure of Elizabethan translations. The target text is dedicated to "the right worshipful Sir Thomas Gresham," a famous knight in the English society in the Elizabethan period, as was common practice in translations. Sir Thomas Gresham is a Royal financier of that time who founds the Royal Exchange and professes Protestant Religion (Whitlock 50). Warren Boutcher remarks (50) that both this dedication and the existence of a preface to the reader appear to be facts that improve the marketing of a translation in that period. In fact, neither dedication nor preface existed in the Spanish source text. Rowland also includes a prologue written by himself in which he discusses certain features of the novel and explains the purpose of his translation.

It cannot be ignored that the contents of the English novel are a propaganda gift, for the relations between England and Spain have broken down at that time and Protestants are attacking the Roman Church. Divergences in religion between the two countries cannot be underestimated, principally since the English target text is also seen as a Protestant propaganda against the Catholic Church, and the powers hostile to Spain, principally France and England. Actually, it is worth highlighting that Rowland's translation is reprinted in moments of crisis between Spain and England (Whitlock 1). The Elizabethan period coincides with the economic decay and collapse in Spain in opposition to the emergence of English Renaissance. The Spanish Invincible Armada is defeated by the English one in July 1588. C.V.E. Crofts, in his edition of Rowland's translation, emphasises the political and economical decline that Spain is suffering. Crofts argues that "it was satisfactory after hearing so much about the Spaniards' genius for military organisation to read of corruption in his Church, incompetence among his officials and chaos in the industrial life of his country" (vii).

As can be deduced from all commented so far, certain Rowland's decisions concerning translation shifts can be justified provided that situation criteria is applied. The inclusion of expansions, for instance, corroborates this assertion. Few expansions (only 4.7%) are justified on the basis of cultural or linguistic reasons. What is more, the existence of expansions classified as explanations is restricted to a highly specific number of items (1.9%). By contrast, the inclusion of a great number of expansions (27.3%) in Rowland's text is only justified on the basis of Elizabethan translators' preference for enhancing and embellishing translations (Classe 1416). Thus, the English translator appears to include them following his own criteria. He does it to such a degree that a notable number of non justified expansions can be designated "recreations" (16.9%). By means of adding certain grammatical elements the translator rewrites the source text and provides his personal viewpoint. As stated before, Elizabethan translators love embroidering their texts by means of expansions and the data reveal that Rowland's use of expansions appears to corroborate this assertion. Example 1 illustrates most common examples.

[1] Mas turóme poco, que "en los tragos" conoscía la falta (Rico 31)
But that happens time continued but "a whole for I was not to leave so little behinde mee, that he might soone espie the faulte as in deede immediately hee did mistrust the whole matter whefore hee began a new order" (Rowland 22)

Tautological elements are provided in an attempt to embellish the source text with witticisms (Classe 819). Within tautologies (49.1%) it is maintained that the addition of geminations or binary groups constitutes a significant feature of Elizabethan translations. The inclusion of geminations could be justified on the basis of their common occurrence in the English language in that period or on Rowland's own invention as in example 2. In a parallel way, it is reasonable to assume that those additions of binary groups appear to be closely related to their special relevance as to the Spanish text style. Indeed, in marked contrast, many Spanish geminations are observed to have been omitted in the target text without apparent justification.

[2] "Sabrosísimo" pan está, dijo por Dios (Rico 78)
by God this bread "hath a good taste, how saverous it is" (Rowland 68)

Evidence of the translator's viewpoint can also be traced in omissions. Rowland deletes certain grammatical elements for no apparent reason. Thus, several sentences are deleted in example 3, which results in a light divergence in meaning.

[3] lo dejó caer sobre mi boca, "ayudándose, como digo, con todo su poder de manera que el pobre Lázaro, que de nada esto se guardaba, antes, como otras veces estaba descuidado y gozoso" (Rico 32)
clapped it so rudely upon my face (Rowland 24)

Similarly, Elizabethan translators' freedom to enhance text can be traced in the relevant number of modulations included in Rowland's translation: a different viewpoint is provided.

[4] tornaba... y tablillas a "tapárselos" (Rico 64)
he began againe... "to make defence against the traitorous mice" (Rowland 54)

## D. Influence of a French translation

Before proceeding any further, it is worth highlighting the influence of a previous French translation on Rowland's text. The significance of this parameter is so relevant that it deserves to be considered a criterion on its own, despite the fact that it could be included within the criterion situation. Indeed, as was stated before, foreign texts are translated into English through the French language on account of the supremacy of France in that century.

It has been proved that Rowland used a Spanish text published in Antwerp in 1554 and a French translation published in Paris in 1561 as source texts to elaborate his own translation. Jean Saugrain wrote the French translation: *L'historie*

*plaisante et facetievse du Lazare de Tormes Espagnol*. Curiously enough, the French influence is paramount, for the Spanish picaresque genre came to England through France (Baker 334), as the hegemony in Europe was in French hands at that time. Among the authors who quote this influence, Hendrick van Gorp argues that:

> Towards the middle of the seventeenth century, France became the dominant political and cultural power on the Continent... In the course of the 17th century, France began to act as an intermediary between Spain and countries like England, Germany and the Low Countries. (138)

A preference for the French language over certain other vernaculars was appreciated, despite the fact that French translators were thought to distort the originals to a considerable extent (Spier 3). Indeed, that French intermediary version is frequently more a step than a frame of reference. Actually, over time French translations would be the only source text considered when translating the Spanish picaresque novels into English, which would result in a greater divergence in the adopted viewpoint. It cannot be ignored that a preference for free translation starts to emerge in France in the mid-sixteenth century.

As to Rowland's translation, the impact of Saugrain's French translation is clearly traced. This French influence appears to be anticipated in the prologue of the English translation. At least Rowland admits clearly that he knows the French text by means of including certain references to it. Rowland comments on the great acceptance of the French translation in the target culture in the hope that a similar assertion can be applied to his own translation in England. Despite this fact, a consensus on the degree of this influence has not been reached. Up to this point Dale even points out that "it is not that the Welsh translator ignored the Spanish text; he simply depended more on the French" (59). From Dale's point of view, Rowland's fluency in the French language was proved. Crofts even assures that "the translator found himself translating the French and checking it by the Spanish" (xi). By contrast, Gareth Alban Davies (373) argues in a current study that Rowland prefers to follow the Spanish original text. After an in-depth analysis of these texts I claim that it is undeniable that the structure of Rowland's translation and certain translation shifts resemble the French text. Rowland adds an eighth treatise to the novel, the first chapter of the second part of the text by Juan de Luna (Antwerp 1555), copying it from the French text, although not establishing its difference from the other chapters of the novel. In marked contrast, Saugrain includes twenty-one chapters following the version of l'Abbè de Charnes and providing title-summaries. Whithlock assures that French and Tudor English translators add this chapter "presumably as a balance makeweight" (22). Rowland copies certain marginal glosses from the French translation and provides others from his own invention. Rowland adds thirty four notes in his translation: twenty notes are due to the English translator's own inventive, whereas fourteen are copied roughly literary from the French translation (Whitlock 14). Several notes appear to be required for the reader to understand obscure linguistic or cultural aspects; by contrast, other notes only contain a translator's personal comment so as to embellish the text. For in-

stance, Rowland copies literally from the French text (Saugrain 22) this note providing the French translator's viewpoint: "Lazaro was a good Christian beleeuing that all goodnesse came from God" (50).

Evidence can be presented of important similarities at the lexical level. A notable number of non justified expansions (10%) and reductions (6%) resemble those existing in the French text. Both English and French translators use these strategies to enhance the target text as was accepted in translations at that time. A literal translation is commonly followed, as can be shown in example 5.

> [5] Señor no lo disimiles luego muestra aquí el milagro (Rico 119)
> Te supplie de reches Seigneur, ne le vouloir dissimuler, ains incontinet te plaise icy monstrer miracle (Saugrain 52)
> Good Lorde, that thou will not dissemble it, "but immediately that it may please thee" to shewe thee here a miracle (Rowland 108)

The French mediation can also be stated in the rendering of proverbs (40%), especially as far as the same translation strategy is concerned. In example 6 Rowland prefers the explanation included in the French text.

> [6] Él estaba entre ellas "hecho un Macías" (Rico 85)
> Au milieu d'elles "devisant, & faisant le brave" (Saugrain 36)
> Betwene these woman "devising and counterfasting all kind of bravery" (Rowland 74-75)

Concerning modulations, Saugrain's viewpoint is often provided, for 9% of English modulations are copied from the French text. Example 7 illustrates the commonest pattern.

> [7] Acordaron el ayuntamiento "con pregón" (Rico 93)
> Messieurs les Conseiliers firent "crier à son de trompette" (Saugrain 40)
> The Lords of the counsell made proclamation "with sound of trumpet" (Rowland 83)

As French and Spanish texts are followed without apparent criteria, even translation mistakes (14.5%) are "copied" in a highly literal fashion from the French text. For instance, the omission of a noun phrase in the French text leads to a serious divergence in meaning in example 8.

> [8] No nos maravillemos de "un clérigo ni fraile" porque el uno hurta de los pobres y el otro de casa (Rico 19)
> Ne nous esmerueillons donc plus "de ceux qui" le desrobent aux pauures, ou de "ceux qui" le prennent en leurs maisons (Saugrain 6)
> Let us never therefore marvell more "at those which" steale from the poore, not yet at them which convey from the houses (Rowland 16)

In brief, it is undeniable that the impact of the French translation can be traced in the structure of the English text, marginal notes or glosses, and in the fact

that Rowland copies completely or partially expansions, reductions, modulations, sayings, among others. To my knowledge, a certain preference for following the Spanish source text appears to be prominent throughout the translation. The English translator seems to follow one text or the other at random without any further justification.

E. Acceptance

The positive acceptance of Rowland's text on the target language and culture is beyond any doubt. Editions of Rowland's translation have been published throughout centuries. The first reprint was published in 1596, whereas the editions of 1624 and 1639 included Juan de Luna's sequel. The reprints of 1653, 1655, 1669 and 1677 lack the dedication to Sir Gresham and Luna's sequel. In 1929 Crofts edits Rowland's text adding a worthy introduction and explanatory notes. In 1928 another reprint is revised by J.B. Trend. It includes neither the translation of the original prologue nor chapter eight of Rowland's translation. A modern spelling edition of Rowland's translation appears in 1991 edited by G.A. Davies. The most recent one was published in 2000.[10] The book includes an interesting bilingual text with introduction and notes by Keith Whitlock. Indeed, it is the first scholarly edition; it is a fully modernised text highly close to Croft's edition of 1924.

Going back to the acceptance of Rowland's translation on the Elizabethan period, the significance of this translation has been taken for granted in most studies, even in the first ones: "together with the romance of chivalry was the only literary work of an essentially Spanish type which made a strong impression upon the Elizabethans" (Underhill 206).

Leaving aside the social situation explained previously, the popularity of Rowland's text may be due to the fact that the English translator explains that the book contains an instructive and accurate description of Spain. The English reader is supposed to be interested in knowing more about this foreign country. As a result, the tone of the English novel is slightly different from the Spanish despite the fact that the "rough and boisterous life of Elizabethan England was quite similar to the adventurous pursuit of the Spanish" (Mervin 33). Lázaro's tricks and deceptions are reminiscent of jest-books which were published in England at that time, but the Spanish novel is a literary piece with a skilful structure, plot, etc. By contrast, the novel is presented to the English, and even to the French and Germans, as a comic entertainment and a sophisticated jest book (Bjornson 141). This specific attitude to life is similar to a streak of humour in English temperament, which facilitates its acceptance on the target text. Quoting Ernest Baker: "A peculiar attitude to life happened to coincide with a streak of humour in the English

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[10] For complete reference see works cited section.

temperament, and a very effective way of expressing it found a ready response in English writers" (45). Satire and humour are present in this book as well as in other English translations of picaresque novels of that period.

Needless to say, it is undeniable that the extraordinary liveliness of Rowland's English language also contributed to the wide acceptance of the translation. Moreover, adaptations and marginal notes are also included.

With this context in mind, the role of translations of the picaresque genre, principally of the translations *El Lazarillo de Tormes,* on English literature cannot be ignored. These translations start to emerge in the sixteenth century, but reach their height in the seventeenth century. The greatest influence of the Spanish picaresque novel in England rises "after the 1570s and the first English translation of *Lazarillo*" (Mckeon 97). John Garret Underhill even assures that it was "the only literary work of an essentially Spanish type which made a strong impression upon the Elizabethan" (206). Indeed, *El Lazarillo de Tormes* is translated into English shortly after its publication, which affects deeply the target language.

The story of *El Lazarillo de Tormes* was translated into all the literary languages of Europe, and was followed by a lot of imitations down to Fielding and Smollet. This rogue literature is one of the broadest adventures through which that licence in speech which characterises the Renaissance in its first stages entered the modern novel (Underhill 296).

Rowland's translation is supposed to have been known by most intellectuals of that period and its influence is beyond doubt, principally on the Elizabethan period. As to the impact of this translation on English texts, it has been proved that even Shakespeare read Rowland's text. Picaresque features of *El Lazarillo de Tormes* can be seen in many English works, principally Thomas Nashe's *Jack Wilton or the Unfortunate Traveller* (1594) and Nicholas Breton's *The Miseries of Mavillia* (1599). To sum up, it is undeniable that the English target text contains a literary masterpiece with skilful structure and a new fictional autobiography which shows the narrator's mind and would lay the foundations of the English realistic novel.

## F. PURPOSE

This functional criterion plays a significant role in the assessment of Rowland's translation. The translator's aim appears to entail the writing of a humorous book about the Spanish society of that period, an aim highly different from the original Spanish author's (which implies a serious hard criticism of the Spanish society in that period). Rowland is likely to have visited Spain; he wished to show the customs of such a distant place to English people. Rowland himself explains this point in the prologue of his translation as follows: "here is also a true discription of the nature & disposition of sundrie Spaniards. So that by reading hereof, such as haue not traualied Spaine, may as well discerne much of the maners & customs of that countrey, as those that haue there long time continued" (3).

As this suggests, the translator attempts to provide a humorous book which principally conveys the Spanish customs in that century. The Spaniards were not

known, for the country was only visited in that period "for diplomacy and commerce" (Crofts v). Thus, the English novel is commonly defined as "both a "comic" and "travel book" (Sieber 51). Indeed, it has even been identified with a "documentary" (Whitlock 4). Interestingly enough, this aim is thought to be highly close to the French translator's; actually, the book is presented to the French as a comic and sophisticated book. The impact of the French text is once again proved on Rowland's text.

The analysis of shifts reveals Rowland's preference for maintaining meaning in detriment of style. This fact can be commonly seen in the rendering of repetitions, antitheses, proverbs and puns, and enables us to corroborate the translator's purpose ( in fact, many features could be rendered despite translation problems). Moreover, Rowland, following Elizabethan rules, enhances the text by means of expansions, reductions, modulations, etc.

Concerning puns, only 9.09% are maintained in the target text. Rowland deletes them completely or partially, as can be seen in example 9. As could be supposed, the mediation of the French text can also be stated in some examples.

[9] hállose en "frío" con el "frío" nabo (Rico 39)
his teeth entred in to the roote, where he found the "cold" morsell (Rowland 31)


## V. CONCLUSIONS

In conclusion, it has been proved that data collected in the exhaustive contrastive analysis of the target and source texts must be assessed taking diverse criteria into consideration as an essential frame of reference throughout all the analysis. The study revealed that criteria must be established as the analysis progressed and that frontiers among criteria appear to be blurred.

Concerning Rowland's translation, the original narrative technique was maintained despite representing a new perspective in English literature and culture. Rowland's handling of translation shifts seems highly appropriate provided that assessment criteria are taken into consideration. The criterion situation is essential as deviations must be assessed accounting for translation practice in the sixteenth century. The English translator used to follow his own criteria to enhance the text by means of expansions, reductions, modulations, etc., as was could be seen in Elizabethan translations. Non-justified expansions, for instance, covered 93.3% of examples. Similarly, certain shifts (mainly expansions, reductions, modulations, puns) could be justified on account of the impact of the French translation, a common characteristic of translations into English. The structure of the target text was directly affected by the French translation as to the division in eight treatises and the inclusion of marginal notes. Additionally, the English translator ignored many religious references avoiding the satire and anticlericalism which they featured. Consequently, the purpose of the translation was directly affected. In any case, it cannot be ignored that the translation entailed a certain criticism against Spain and the Roman Church. However, Rowland's purpose is close to the

French translator's. Translator's aim to relate Spanish customs justified the deletion of stylistic features, especially repetitions, puns and proverbs. Moreover, these deviations could be related to the translation's viewpoint and his need to enhance the text.

It is undeniable that both the political and economical situation of Elizabethan period contributed to the great acceptance of Rowland's translation on the target literature and culture. Translation was believed to be an appropriate vehicle to improve the role of the English language and culture within Europe. As a result, Rowland had to resort to the inclusion of adaptations, expansions and notes to render certain passages.

As can be gathered from these assertions, although the relevance of the other criteria is taken for granted, situation, purpose and the influence of Saugrain's French text, appear to be highly significant and vital to justify many translator's decisions and to understand why the translation has been reprinted throughout centuries.

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