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Gendered Curiosity: Three Translations of an Interpolated Novel in *Don Quixote*[1]

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Abstract:
The impertinent curiosity of a foolish husband reveals a very fixed set of mores that trigger the transformation of a woman who evolves from being a submissive housewife into a courageous lover. Three characters in the interpolated novel *El curioso impertinente* part of Cervantes' monumental work, *Don Quixote* (1605), display their feminine and masculine selves through a series of mishaps that will eventually lead to their doom. This article concentrates on three of the best-known literary translations of the interpolated novel *El curioso impertinente* into English. A careful analysis of key passages in translation will illuminate how individual translational choices have transformed the Spanish tale into English. In addition, it will shed light on the translator's particular understanding regarding the representations of femininity and masculinity reflected in this melancholic Cervantine tale.
Keywords: Cervantes, femininity, gender, masculinity, literary translation.

Curiosidad de género: tres traducciones de una novela intercalada en *Don Quijote*

Resumen:
La impertinente curiosidad de un insensato esposo revela un afianzado conjunto de convenciones que desencadenan en la transformación de una mujer que pasa de ser una sumisa esposa a una valerosa amante. Tres personajes de la novela intercalada *El curioso impertinente*, parte de la monumental obra de Cervantes *Don Quijote de la Mancha* (1605), exponen su naturaleza femenina y masculina a través de una serie de contratiempos que finalmente les llevarán a su funesto destino. Este artículo se centra en tres de las más conocidas traducciones literarias al inglés de la novela intercalada *El curioso impertinente*. Un esmerado análisis de pasajes principales considerará las decisiones usadas en la traducción para determinar cómo han transformado al inglés esta narración en español. Además, reflejará la visión particular de cada traductor en cuanto a las feminidades y masculinidades que se reflejan en este cervantino y melancólico relato.
Palabras clave: Cervantes, feminidad, género, masculinidad, traducción literaria.

Curiosidade de gênero: três traduções de um romance interpolado em *Dom Quixote*

Resumo:
A curiosidade impertinente de um marido insensato revela um consolidado conjunto de convenções que desencadeiam a transformação de uma mulher de submissa esposa à corajosa amante. Três personagens no intercalado romance *El curioso impertinente*, parte da monumental obra *Don Quijote de la Mancha de Cervantes* (1605), expõem sua natureza feminina e masculina através de uma série de contratempos que os levarão, finalmente, a um funesto destino. Este artigo se concentra em três das mais conhecidas traduções literárias, para o inglês, do romance intercalado El curioso impertinente. Uma análise esmerada das principais passagens considerará as

[1] My doctoral dissertation entitled "Reading Gender in Translation: Translator's Intervention in Isaac Chocrón's Pronombres personales". I received my PhD in Translation Studies in 2012, from Binghamton University. This paper is a result of my dissertation research.

decisões adotadas na tradução para determinar como a narrativa espanhola foi convertida para o inglês. Além disso, projetará a visão particular de cada tradutor com relação às feminilidades e masculinidades que se refletem neste melancólico relato cervantino.
Palavras-chave: Cervantes, feminilidade, gênero, masculinidade, tradução literária.
Curiosité du genre : trois traductions d'une nouvelle intercalée en *Don Quichotte*

Résumé:
La curiosité impertinente d'un mari fou révèle un ensemble de conventions consolidées qui déclenchent la transformation d'une femme qui passe d'être une femme soumise à une amante courageuse. Trois personnages de la nouvelle intercalée *Le Curieux impertinent*, partie de l'œuvre monumentale *Don Quichotte* de Cervantes (1605), déploient leur nature féminine et masculine à partir d'une série de revers qui les mèneront à leur destin impitoyable. Cet article se concentre sur trois des traductions les plus connues vers l'anglais de *Le Curieux impertinent*. Une analyse minutieuse des passages principaux examine les décisions traductives pour déterminer les transformations effectuées en cette œuvre espagnole. En outre, il reflétera la vision particulière de chaque traducteur en ce qui concerne aux féminités et masculinités reflétées dans ce récit mélancolique de Cervantes.
Mots-clés : Cervantes, féminité, genre, masculinité, traduction littéraire.

1. Introduction

Many consider *Don Quixote* the first modern novel (Fuentes, 2005, pp. 40-41). The novel was published during the Spanish Golden Age, one of the most notable periods in Spain's literary history. *Don Quixote* displays both stereotypical and atypical gender roles. This novel is an incessant collection of encounters between men, between women and men, between women and women, and between men and objects believed to be giants or magical beings. Women occupy many roles in the novel and display behaviors that often reflect the norms of seventeenth-century Spain[2]. However, many depictions of women behaving in unusual ways and outside of the norm for that particular period are also depicted. There are, of course, princesses (some shown as real, some believed to be real, others that pretend to be); servants, maidens, virgins, wives, and faithful housekeepers; but there are also very independent women, bandits, a woman who dresses as a man, and Camila, a woman who evolves from being a submissive housewife into a courageous lover and the only woman in the novel who dies for the love of a man. *Don Quixote* is a novel where the theme of love permeates the narrative. Alonso Quijano becomes Don Quixote, because he desperately wants to become a *caballero andante* (knight-errant), a man guided by his own amorous idealized love that he must have in order to carry out his adventures. The protagonist of this adventurous tale does not possess "the socially acceptable age, physique, or even the economic background to be the masculine and mythical knight" (Serrano, 2004, p. 240). Therefore, "the character of Don Quixote distorts and questions early modern society's assumptions of what it means to be a male hero" (Serrano, 2004, p. 240). The author of this monumental work accomplishes this "through parody and satire, because Cervantes is reacting against an antiquated notion of masculinity and critiquing society's blindness to the evolving role of the man in a changing world" (Serrano, 2004, p. 240). The question of gender comes up time and again

[2] For a complete account of women in *Don Quixote,* see Cameron (1926), and Rubio (2005).

in this magnificent novel, as the relations between the sexes are continuously shown in this canonical work.

This article explores three English translations of the interpolated novel in *Don Quixote,* known in Spanish as *"El curioso impertinente"*[3] *Don Quixote* contains several *novelas intercaladas* [interpolated novellas][4] and the subject of my analysis centers on the one just mentioned. The stories that make up the interpolated novels appear to have been "introduced primarily as a respite for Cervantes himself but also as an opportunity for him to display his imaginative gifts more openly to the reader" (Williamson, 1982, p. 44)[5]. In this article, I will conduct a comparative and descriptive study of three translations of the Spanish interpolated novel mentioned. Several key passages were selected from the Spanish tale to examine their translations into English. The analysis examines how lexical choices by three different translators affect the way in which gender is textually represented in these translations. A close examination of the different translations will provide an insight into the English representations of femininity and masculinity reflected in this melancholic Cervantine tale.

2. Theoretical Framework

This analysis utilizes the theoretical framework of Descriptive Translation Studies (Toury, 1995). This approach entails a textual analysis of a source text and a target text in order to identify the relationships that exist between corresponding segments in two texts[6]. Different target-text segments will be analyzed rather than the whole text in order to look at different shifts that may have occurred in the translational process[7]. In this analysis, segments from three different translations are compared to analyze the translational choices made by the translators regarding the representations of femininities and masculinities that are ever so present in this Spanish tale set in Florence[8]. I will also examine shifts, which "commonly refers to changes which occur or may occur in the process of translating" (Bakker, Koster, & van Leuven-Zwart, 2011, p. 269); these changes are then contrasted with resulting English source texts[9]. This analysis, then, compares the Spanish source text with its three English target

[3] The story is believed to be influenced by the Greek myth of Cephalus and Procris and by Ludovico Ariosto's *Orlando Furioso* (Lucas de Dios, 1999).

[4] There are several of these, for example *"Marcela y Grisóstomo"* [Marcela and Grisóstomo] Part I, Chapter XI-XIV, and *"El capitán cautivo"* [The Captive Captain] Part I, Chapter XXXVII-XLI. My translations appear in square brackets.

[5] For an analysis of the structure and function of interpolated novels in *Don Quixote* see Rozenblat (1991).

[6] Toury refers to these segments as *coupled pairs.*

[7] For an analysis of a whole text using Corpus Linguistics, see Munday (1998).

[8] The three translations discussed are, in fact, retranslations. The issue of retranslation is not considered here due to space limitations. For an in-depth look at retranslation, see Sharon Deane-Cox (2014).

[9] The shifts discussed will be non-obligatory shifts, which are determined by literary or cultural considerations as opposed to obligatory shifts, which are necessary changes due to linguistic aspects of languages (Toury, 1995, pp. 57, 118, 173).

texts[10]. The translational choices are then examined to determine the particular differences in the renditions into English of the Spanish text, concentrating primarily on the representations of femininities and masculinities. The differences in the translation will be pointed out and discussed both at the semantic and/or syntactic levels to determine differences that may reflect different appreciations of the representations of gender in the target texts when compared with the source text. There will also be instances where grammatical gender will be examined, since "English nouns are not regularly inflected to distinguish between feminine and masculine" (Baker, 2011, p. 99). On one occasion, the translations of these inflections in the Spanish text will shed light on the decisions taken by the translators and how their decisions affect the reading of the text in English. In addition, the analysis is of a descriptive-contrastive nature, which intends to "analyze translations of the same source text in order to identify the strategies adopted by different translators" (Bastin, 2006, p. 113).

Since the 1990's there has been a growing preoccupation with the role of gender in translation. Theoretical discussions regarding the role of gender in translation have then been considered in order to acknowledge, "the way meaning can be and is constructed in translation" (Flotow, 1997, p. 95) and "how gender roles are discursively constructed through language and translation" (Castro, 2013, p. 5). This article, then, concentrates on a "micro-analysis of individual translations, the focus of which is on the minute details of language that (may) reflect the gendered aspects of a text, or seek to conceal them" (Flotow, 2011, p. 124). This article has also benefited from the field of Gender Studies which critically deals with gender identities, gender norms, gender relations and the representations of femininities and masculinities.

3. Curious Tale

"El curioso impertinente" appears in chapters XXXIII to XXXV of the first part of *Don Quixote* and, as mentioned, it takes place in Florence. It shows a notable Italian influence manifesting an "inspiration and style following in the tradition of Renaissance *novellieri* such as Giovanni Boccacio, Matteo Bandello, Masuccio

[10] For the Spanish text, I use Francisco Rico's edition since it is considered one of the best critical editions created by a "large team of Cervantes scholars and coordinated by Francisco Rico" (Mancing 2008, p. 199) and "has been universally praised and is often considered the closest thing we have to a 'definitive' edition of Cervantes' novel" (Mancing, 2008, p. 199). Tobias Smollett used the Juan de la Cuesta Spanish edition (Hart 1998, p. 121). Samuel Putnam consulted several Spanish editions (Putnam 1960, p. 1039-1040). The title page of his translation, however, specifies his translation to be based on the first editions of 1605 and 1615 (the ones done by Juan de la Cuesta). Edith Grossman uses the Martín de Riquer edition (Grossman, 2005, xviii). Although she does not specify which Riquer edition she used, it is believed she is referring to the 1955 edition (Lathrop 2008, p. 238). I consulted a later edition (1965), which seems to agree with the statement made by Lathrop. The differences in the Spanish edition, as far as the interpolated novel discussed here, are mostly differences in spelling, punctuation, and paragraphing. Differences in the various editions will be pointed out and discussed when pertinent.

Salertino, and Ser Giovanni" (Laskier-Martín, 2008, p. 175)[11]. A third-person omniscient narrator tells the story in addition to several interventions by the main characters (Camila, Leonela, Anselmo and Lotario). This novella is almost completely independent of the main story of *Don Quixote* with the exception of a brief resurgence of Alonso Quijano (Don Quixote) as he fights an imaginary giant that turns out to be skins of red wine.

This interpolated novella is exceptional in many ways. It is a novel within a novel; a tale that is read to several characters while they rest at Juan Palomeque's Inn, so readers are reading about a story read from a manuscript that someone reads aloud; in fact, the characters and the reader read the same narrative at the same time (García, 2004, p. 435). The story has been left inside of a suitcase that contains no items of clothing, just texts. It is also extraordinary in that it shows the transformation of a woman from a passive, obedient wife to an independent being who challenges her destiny as determined by society. Camila is to obey her husband, as she is to maintain the role imposed on her by society: "Camila becomes a mere pawn. Her duty as "obedient" wife is to submit to her husband at all costs" (Jehenson, 1998, p. 34). Camila will suffer a great transformation after she "succumbs" to the advances of one of the characters.

This tale focuses on the domestic life of an upper class married couple. It chronicles a husband's intention to test the faithfulness of his wife, and the tragedy that his decision brings. The basic plot of the story is as follows. Anselmo and Lotario live in Florence, and are exceptionally good friends. Anselmo falls in love with Camila, a young woman from a good family and from the same city, and marries her. Anselmo wants to make absolutely sure that his wife will be faithful to him, even if she were tempted. Anselmo asks his friend Lotario to court her, and in that way, put her to the test. After a long discussion, Lotario agrees. At first, Lotario refuses to adhere to what was agreed upon, but Anselmo insists so much that Lotario agrees to entice Camila, with the intention, however, of just making believe that he is courting Anselmo's wife. Anselmo realizes that Lotario is just pretending and again asks him to really pursue Camila. Lotario agrees, but this time Camila and Lotario fall in love and become lovers. Soon after, Anselmo catches Camila's maid, Leonela, at home with her own lover. The maid panics and promises to reveal a secret to her master to avoid punishment. Thinking that they are about to be discovered, Camila and Lotario leave separately, hoping to be reunited in the near future. Anselmo goes away and hears from a passer-by the news regarding Camila and Lotario's love. Anselmo dies at the house of a friend after having discovered his wife's unfaithfulness. Lotario dies a short time later in battle. Camila dies in a monastery a few days after receiving the news of Lotario's death. Cervantes does not clearly state a moralizing position about the events that take place in the novella, although all the main characters suffer a premature death (Lotario

[11] It should be noted that during the seventeenth century parts of Italy belonged to the Spanish Empire (Darby, 1994, p. 10).

in the heat of battle and Anselmo and Camila in the loss of love). Nevertheless, Camila never comes to repent of her unfaithful behavior.

Camila is a female character who gains more narrative weight as the novella goes on. She goes from being an object in the eyes of her husband, Anselmo and his friend Lotario, to taking control of her life. The novella could be thought of as consisting of two distinct parts according to the role that Camila plays in the narration: chapter XXXIII (first part) and chapters XXXIV-XXXV (second part). In the first part, Camila takes on a passive role when Lotario is trying to seduce her, whereas she takes an active role in the second part when Camila and Lotario try to deceive Anselmo (Fernández, 2006, p. 38). The masculine characters are autonomous, active, and authoritative, while the feminine Camila starts out being dependent, passive and non-authoritative. In addition, the male and female characters employ different discourse methods:

> The first part of the tale is dominated by men, Anselmo and Lotario, whose discourse is characterized primarily by argument, while the second half of the story is dominated by women, Camila and Leonela, whose discourse is characterized above all by narrative. By the time the tale reaches its conclusion, Camila's narrative has proven to be superior to the men's argument. "'Curioso' is Camila's story" (Mancing, 2006, p. 11).

During the first chapter of the interpolated novel, there are long discussions by the men regarding normative female behavior (without any women present to comment). The next two chapters have the women discussing their ideas (often without the presence of men). Also, the interventions by the two main female characters increase as the story develops. This narrative device provides a brighter spotlight for the two female characters in the second part of the story.

This particular novella has been read as a morality story, which takes a stand against infidelity, as an empowerment of women and, for Iluminada Amat, as a homoerotic story between Anselmo and Lotario (Amat, 1997, p. 81). Amat believes that Camila's husband, Anselmo, "harbors intense homoerotic feelings for Lotario which he cannot acknowledge" (Amat, 1997, p. 81). The fact that Anselmo and Lotario are such good "friends" that "*Andaban tan a una de sus voluntades que no había concertado reloj que así anduviese* (p. 327)[12] [Their minds works in such unison the no well-adjusted clock would function as well]; suggests for Amat (1997) a relationship that may go further than a heterosexual friendship between two males. Amat also stresses the need to analyze the function of cuckoldry as performed by a male through a female body, Anselmo's voyeurism, the sharing of a woman by a friend that seems to strengthen the friends' bond with each other, the admiration of Anselmo for his friend's body through Camila's body, and the forcefulness of the men's friendship in comparison to the sexual act (Amat 1997). Some critics have also seen a homoerotic desire in Anselmo's insistence on the courting of his wife by his best friend, as the newlywed tries to gain

[12] All quotes from the Spanish text come from the Rico's edition that appears in Works cited. Unless otherwise indicated, the Spanish text is the same in the three Spanish editions used by the translators.

"satisfaction vicariously through his wife (flesh of his flesh by virtue of marriage), for his seedy desires that up to then he had kept hidden, or rather, sublimated through the noble ways of camaraderie" (Ayala, 1965, p. 89).[13]

Anselmo and Lotario's behavior could be characterized as "homosocial": that is, as actions that exemplify social bonds between two members of the same sex that can be described as "male bonding," but that also includes an element of "desire" (Sedgwick, 1985, pp. 1-3). Women in the eighteenth century had an important role in constituting men's gender since it was the virtue of a woman that would make a man much more valuable. Addriene Laskier Martin explains that, "in Golden Age Spain women fulfilled roles of vital importance to the patriarchal order, symbolizing both virtue and evil" (2008, 15). The status and reputation of a man depended on the protection of female sexuality which would establish "his reputation as manly and virile, and earn him the respect of his community" (Lehfeldt, 2008, p. 464). The roles of women were important for the established order in seventeenth-century Spain. Yet, Camila manages to escape the submissive role that her society assigned her.

4. Quixotic Translators

In order to examine the translation of gender issues in this Cervantine tale, the texts by Tobias Smollett, Samuel Putnam and Edith Grossman were selected: three translators translating in different centuries (eighteenth, twentieth, and twenty-first, respectively).[14] One of the reasons for the selection of these translations is the fact that they are considered to be three of the best-known, and very popular translations, of *Don Quixote.*[15] In addition, they represent three different centuries and this separation in time may show differences in the translators' strategies and interpretations of the Spanish text.

Tobias Smollett (1721-1771) was a Scottish author who trained as a surgeon. He became known as a writer after the success of his novels *Roderick Random* and *Peregrine Pickle.* He also became the editor of the journal *The Literary Review.* His translation of *Don Quixote* was published in 1755. Smollett's translation "became one of the most popular versions of Don Quixote with the eighteenth century audience" (Ehland, 2005, p. 111) and it is "historically important, for it is one of the principal versions in which Cervantes's novel was known to several generations of English and American readers" (Hart, 1988, p. 118).

[13] *"…satisfacción vicaria a través de su mujer (carne de su carne en virtud del matrimonio) para los turbios deseos que hasta entonces había mantenido larvados o, mejor dicho, sublimados en las formas nobles de la camaradería".* This is my translation.

[14] All translations cited in this section come from the translations of Edith Grossman, Samuel Putnam, and Tobias Smollett that appear in Works Cited.

[15] The first English translation of *Don Quixote* directly from the Spanish was published in 1742 by Charles Jarvin. There had been previous translations in 1612 by Thomas Shelton and in 1700 by Pierre Antoine Motteaux. However as Charles Jarvin points out, "Shelton's first English translation (1612) relied on an Italian translation by Franciosini, and Motteaux's English translation (1700) used the French translation, which was itself taken from the Italian" (Mcmurran, 2010, pp. 161-162).

There are, however, some allegations that Smollett's translation was merely a revision of a previous one by Charles Jarvis (Hart, 1988, p. 120).[16]

Smollett is very clear about his intentions regarding his translation, which he states in his "Translator's Note":

> The Translator's aim, in this undertaking, was to maintain that ludicrous solemnity and self-importance by which the inimitable Cervantes has distinguished the character of Don Quixote, without raising him to the insipid rank of dry philosopher, or debasing him to the melancholy circumstances and unentertaining caprice of an ordinary madman; and to preserve the native humour of Sancho Panza, from degenerating into mere proverbial phlegm, or affected buffoonery" (Smollett, 2001, p. 31).

Smollett's translation is stylistically different from the other two. The translation shows a closer relationship in time with the Spanish text as far as the syntax and lexical choices are concerned. Smollett's translation was done 170 years after the Spanish text while the other two translations were done more than 300 years later. In addition, the "slightly archaic flavor that Smollett's translation now has for English and American readers ought perhaps to be counted as a virtue, since it may approximate the impression of a Spanish reader gets from Cervantes's original" (Hart, 1988, p. 122). Furthermore, ideas regarding femininity and a woman's place in society may be different when comparing Smollett's translation with the target texts of the other two more contemporary translators. Scottish ideas regarding the position of women in society in Smollett's time had changed to appreciate women as necessary companions to men (Sebastiani, 2005 p. 77). The idea persisted however that women "ought not only to be chaste and modest mothers attending to domestic duties, but also the worthy companions and educators of men (Sebastiani, 2005 p. 81).

Samuel Putnam (1892-1950) was a Romance Languages scholar and a translator. He worked for several newspapers and became a literary art critic for the *Chicago Evening Post.* He translated from French, Italian, Spanish and Portuguese. In 1949, he produced a translation of *Don Quixote,* which apparently took him 12 years to finish, considered to be the first version of *Don Quixote* to use more contemporary English than previous ones.

Putnam reveals his strategy when translating *Don Quixote* and expresses: "Properly speaking, I think I may say that I have in reality "modernized," that is, taken some liberties with, only the punctuation, paragraphing, the dialogue transitions now and then, and to a certain degree the sentence structure" (Putnam, 1970, p. xx-xxi).

Putnam appears to be the translator who dedicated more time to his translation than any other translator before him and "includes more documentation of his work than any other translator" (Eisenberg, 2006, p. 205). In addition, Putnam's was the "first

[16] Regarding this issue, see also Linsalata (1956), and Ehland (2005). There are some critics, however, who believe Smollett to be the true translator of *Don Quixote,* see Battestin, (1997).

translation of 'Don Quixote' done by an American" (Brickell, 1949, p. 8). One of the reviewers of the translation characterizes his translation as giving "an ease and modernity to the language which never goes too far in the direction of becoming over-colloquial or too familiar" (Brickell, 1949, p. 9). His translation of this Spanish text is seen as "fluent, rapid and natural" (Bell, 1950, p. 31).

Edith Grossman (1936-) is currently one of the best-known translators of Spanish literature into English. She has translated the works of Mario Vargas Llosa, Álvaro Mutis and Gabriel García Márquez, among others. She received the 2006 PEN/Ralph-Manheim Award for Translation. Her translation of *Don Quixote* was published in 2003. Authors such as Carlos Fuentes and critics such as Harold Bloom have praised the translation.

In her "Translator's Note to the Reader" she states: "I believe that my primary obligation as a literary translator is to recreate for the reader in English the experience of the reader in Spanish" (Grossman, 2005, p. xix). She points out the difficulty of transforming seventeenth century Spanish into twenty-first century English, and adds: "This meant that I did not need to find a special anachronistic, somehow seventeenth-century voice but could translate his astonishingly fine writing into contemporary English" (Grossman, 2003, p. xx).

The translation by Grossman was seen as "a trade book destined for the general reader, and in this role Grossman's text is ideal—you read it, you get the story, you get lots of footnotes—in an altogether readable format" (Lathrop 2006, p. 237). Her translation manages to "render a classic in contemporary idiom yet retain its sense of time and space" (Fuentes, 2003, p. 15) as "Edith Grossman delivers her "Quixote" in plain but plentiful contemporary English" (Fuentes, 2003, p. 15).

5. Quixotic Translations

The Spanish title for Cervantes's first part of his most famous work dates from 1605 and in Spanish is called *El ingenioso hidalgo Don Quixote de la Mancha*[17]. The translation by Tobias Smollett was published in 1775 and bears the title *The History and Adventures of the Renowned Don Quixote de la Mancha.* The translation by Samuel Putnam dates from 1949 and uses *The Ingenious Gentleman Don Quixote de la Mancha.* Edith Grossman's 2003 translation is simply entitled *Don Quixote.*

[17] In Medieval Spanish the letter x represented a sound that in modern Spanish is represented by the letters j and g (/j/) since 1815. There are however remnants of the use of that letter to represent the phoneme /j/ such in the case of toponyms (México, Oaxaca, Texas) and some anthroponyms (Ximena, Ximénez, Mexía [most likely to appear in Modern Spanish as Jimena, Jiménez and Mejía]) (Asociación de Academias de la Lengua Española, 2011, pp. 108-109). The Spanish Riquer edition bears the title *Don Quijote de la Mancha.*

The very title of the novella "El curioso impertinente" [The Curious and Impertinent Man] [18] reflects a characteristic gender marking in Spanish. It plainly marks the masculine gender in its title and it is clear that the noun corresponding to the adjective *curioso* is masculine.[19] The fact that English does not often show grammatical gender markings makes the translation of what seems a simple title challenging.

The title of the story is called in Spanish *Donde se cuenta la novela del "Curioso impertinente"*[20] [Which Recounts the Novella of "The Curious Impertinent Man"].[21]

Smollett translates the title:

> The novel of the impertinent curiosity.

His translation does not portray any type of gender and in fact, his translation shift makes it more impersonal than the Spanish title suggests. There is no trace of the masculine and the title does not suggest a clear protagonist for the events that follow. In addition, there is shift in the level of explicitness (Blum-Kulka, 1986). The textual explicitness of the target text appears lower in comparison with the source text. It could also be said to use modulation (Vinay & Darbelnet, 1958) where a translated text uses a different point of view than the source text.

Putnam renders the title as:

> In which is related the "Story of the One Who Was Too Curious for His Own Good".

Putnam's version uses explicitation, a procedure utilized to convey more explicit information than provided by the source text usually due to information that is "implicit in the source language because it is apparent from either the context or the situation" (Vinay & Darbelnet, 1995, p. 342). In addition, explicitation may be necessary due to a particular language grammatical system. The term explicitation is often used also to include "additions in a translated text which cannot be explained by structural, stylistic, or rhetorical differences between the two languages" (Séguinot, 1988, p. 108) and this more encompassing definition is used here. In addition, Putnam adds "for His Own Good" to provide additional information while adding a moralizing tone. The masculine is clearly visible since Putnam's translation does reflect gender with the use of the pronoun *his.*

[18] This is my translation of the title.
[19] Spanish nouns have grammatical gender so that they are either masculine or feminine which is usually shown by different endings. Nouns agree in gender with articles, adjectives and past participles. *El curioso* refers to a man; a woman would be *La curiosa.*
[20] The de la Cuesta and Riquer Spanish editions do not have the quotation marks.
[21] The word novela in 17th century Spain implied the idea of a short story, similar to the current idea of a long short story or a short novella (Rico, 2004, p. 326 footnote).

Grossman uses:

> Which recounts the novel of The Man Who Was Recklessly Curious.

The translation does show the gender issue and follows the Spanish closely. It uses explicitation to show the sex of the person referred to in the Spanish title and to deal with the obvious gender marking in Spanish that may not be grammatically possible in English without making it more explicit. Grossman's choice, however, would appear to also add a moralizing idea, that of being careless, with her choice of the word *reckless,* while the Spanish would appear to call more attention to the intrusiveness of the individual.

The very title of the novella already shows differences as far as the choices of the translators and their ways of dealing with the marked grammatical gender. The masculine is given more prominence in Putnam and Grossman's translations. Readers of the two later translations start by giving information not related in Smollett's text. The two more contemporary translations also add personality traits to the yet-to-be-known male character not seen in the Spanish or Smollett's translation.

5.1 Masculinities in translation

The main male characters of the story belong to a comfortable upper-class society and demonstrate a masculinity that is in accord with their sex and social status. A seventeenth century patriarchal society serves as the background for Don Quixote. This society imagines the masculine as possessing "certain characteristics such as authority, reason, judgment, command, and discipline, precisely because these qualities are what kept males in power" (Cruz, 1989, p. 196). On the other hand "characteristics deemed weak or vulnerable such as gentleness, compassion, nurturing, emotionality, and love are assigned to women and thus labeled female or maternal" (Cruz, 1989, p. 196). It is a typical seventeenth-century outlook that includes a "performative masculinity by which a man demonstrates and displays his ability to be sexually assertive, to provide, and to protect the sexuality of female members of his family" (Lehfeldt, 2008, p. 464). This incessant testing of one of these expectations will eventually bring about catastrophic results.

When Anselmo notices that Lotario does not visit him as he used to do before he married Camila, the newlywed expresses his dissatisfaction. Lotario, on the other hand, feels he should not visit his friend as often now that there is a woman in the household, so as not to raise suspicions regarding the honor of his newlywed friend. In seventeenth century patriarchal societies, the feminine is idealized to safeguard the masculine code of honor so that "woman forms part of a divine scheme that reaffirms male power" (Laskier-Martín 2008, p. 14). Anselmo however, wants Lotario to continue visiting as before:

> … volviese a ser señor de su casa y a entrar y salir en ella como de antes, asegurándole que su esposa Camila no tenía otro gusto ni otra voluntad que la que él quería que tuviese, y que, por haber sabido ella con cuántas veras los dos se amaban, estaba confusa de ver en él tanta esquiveza (328).

Smollett:

> …to be master of his house, and to come in and go out as formerly, assuring him that the inclinations of Camila, in that respect, were exactly comfortable to his own; and that, knowing the perfect friendship which subsisted between them, she was extremely mortified of his late shyness (337).

Putnam

> …to resume his old place as master of his friend's household, coming and going as he liked. Camila, he added, had no other will or pleasure than his own, and when she learned how fond the two were of each other, she had not known what to think of such coldness on Lotario's part (281).

Grossman

> …that he make Anselmo's house his own again, and come and go as he had before, assuring him that his wife, Camila, had no wish or desire other than what he wanted her to have, and she, knowing how truly the two men had loved each other, was bewildered at seeing him so aloof (273).

The will of women and men are then slightly different for the three translators. Both Smollett and Putnam use the phrase "master of his house" and "master of his friend's household" to express that Lotario should consider Anselmo's home as he did before. Grossman chooses a different point of view with her choice of "make Anselmo's house his own again." Grossman's readers get a slightly different perception of the relationship of the two men as far as the position of power given to Lotario.

Camila's feelings regarding this situation have also been expressed differently and show different degrees of deference on the part of the wife. In Smollett's case Camila's "inclinations" were "comfortable to" her husband's. In the case of Putnam, Camila "had no will or pleasure than his own," showing a more submissive position for Camila. A similar sentiment is expressed in Grossman where Camila "had no wish or desire other than what he wanted her to have." The woman is seen as having a stronger voice in Smollett's translations, while Putnam and Grossman's translation show a husband seems to speak for the wife.

The relationship between the men is also portrayed differently and it seems to intensify as the translations progressed through the years. Smollett gives us "perfect friendship," Putnam "how fond the two were of each other" and Grossman "how truly the two men had loved each other". The different degrees of appreciation reflect slightly different relationships between the two male protagonists.

The way in which one of the friends, Anselmo, describes his best friend, Lotario, seems peculiar:

> La entrada de un mozo rico, gentilhombre y bien nacido, y de las buenas partes que él pensaba que tenía… (XXXIII, 329).

It has been translated as follows.

Smollett:

> …a genteel young man of such birth, fortune, and accomplishments as he knew himself possessed of… (338).

Putnam:

> …a young gentleman as rich, well-born, and attractive as he frequented the house… (282).

Grossman:

> …a wealthy, noble, and wellborn young man, possessing the other good qualities he believed he had… (274).

The description could be read as having the homoerotic undertones that Amat suggests (1997, p. 87). The translations, however, do not seem to reflect the possible innuendo that may have been intended by Cervantes, since one could easily agree with Amat regarding the use of the word *partes* (1997, p. 87). In addition, *partes (pudendas* [causing shame]) is often used to describe euphemistically the male sexual organ. Throughout the text the relationship of the two men has been described in certain ways. As previously shown: *"Andaban tan a una de sus voluntades que no había concertado reloj que así anduviese"* (p. 327) [Their minds works in such unison that no well-adjusted clock would function as well]. In addition, there are references to the love characters felt for each other: "cuántas veras los dos se amaban" [how truly the two loved each other] (p. 328). This particular physical description could be said to insinuate a homoerotic physical attraction.

Smollett has translated this term *(partes)* as "accomplishments," which seem to refer more to the achievements than to the physical attributes expressed in the Spanish. Putnam has translated it as "attractive," which does mention appearance of Lotario, but does not specify; while Grossman has "good qualities," which may also be interpreted as having a more physical connotation but does not seem to reflect clearly the possible Spanish euphemism. The choices of the translators, then, reflect a different perception of this description that for some (Amat 1997) provides indications of a homoerotic relationship between these two male friends. Putnams's translation would appear to come closest to Amat's interpretation of the author's intent.

5.2 Masculine view of femininity in translation

The concept of honor was extremely important in seventeenth-century Spain. A man was seen as what he represented in society. His honor was derived from his place in society established by birth (social class, nobility), the purity of his blood (the cleanest being that of a Christian without any Moorish or Jewish blood), and financial status. The highest honor belonged to the people in higher strata of society, which would be a matter of respect for people in lower classes. Honor was also established by the opinion that others had of an individual, his reputation. The honor of a man "depended on an aggregate public opinion that held him as honest, direct, physically capable of defending his family name, and, most importantly, as masculine" (Behrend-Martínez, 2005, p. 1084). The honor of a woman, on the other hand was dependent, "her reputation for modesty, seclusion, and being above suspicion of fornication in neighbors' opinions" (Behrend-Martínez, 2005, p. 1084). The notions of proper behavior of women and men were clearly defined in seventeenth-century Europe. The behavior (and misbehavior) of women, then, served an important role in the establishment of masculinity during this period. During Golden Age Spain "women fulfilled roles of vital importance to the patriarchal order, symbolizing both virtue and evil" (Laskier-Martín 2008, p. 15). Cervantes is then playing with the notion that "only three viable options existed from women in Golden Age Spain: wife, nun, or whore" (Laskier-Martín 2008, p. 31). In addition "Marriage brings Camila into an effective economy wholly based on the rivalrous dynamic between the two men, and her every move within this world deepens the degree to which its perverse metonymic logic affects her" (Pérez, 2011, p. 84).

The two best friends start to discuss the qualities of a good woman, which includes honor. The ideal woman is described in the story as a fine diamond, a shining mirror, and a garden to be observed from a distance. She is also a reflection of her husband and her faithfulness to marriage is indisputable. Once a woman is married her honor and virtue are highly determined by sexual loyalty to her husband (Laskier-Martín, 2008, p. 141). Lotario goes on to plead to his friend Anselmo not to test his wife, Camila, and provides the following opinion on women:

> Mira que no hay joya en el mundo que tanto valga como la mujer casta[22] y honrada, y que todo el honor de las mujeres consiste en la opinión buena que de ellas se tiene; y pues la de tu esposa es tal que llega al extremo de bondad que sabes, ¿para qué quieres poner esta verdad en duda? Mira, amigo, que la mujer es animal imperfecto… (XXXIII, 336).

Within the same paragraph women are described as precious objects (jewels) and as imperfect animals. As this fragment suggests, since women are imperfect, they "should not be subject to pitfalls, but should have the road to perfection cleared of any obstacles" (Vollmer, 1925, p. 314). The translations read as follows.

[22] The de la Cuesta edition includes a comma after *casta* not present in the other two editions.

Smollett:

> Consider, that no jewel upon earth is comparable to a woman of virtue and honor; and, that the honor of the sex consists in the fair characters they maintain. Since, therefore, the reputation of your wife is already as high as it possibly can be, why would you bring this truth into question? Remember, my friend, that woman is an imperfect creature… (345).

Putnam:

> Remember that there is no jewel in all this world of so great worth as a wife who is chaste and respected, and that the honor of women lies wholly in the good opinion which others have of them; and since you know how excellent your own wife reputation is, why do you seek to cast doubt upon a truth? Bear in mind, my friend, that woman is an imperfect creature… (287-288).

Grossman:

> For there is no jewel in the world as valuable as a chaste and honorable woman, and woman's honor consists entirely of the good opinion others have of them; since you know that the good opinion people have of your wife is as high as it can be, why do you want to cast doubt upon the truth? Look my friend: woman is an imperfect creature… (281).

The Spanish text starts with *Mira que* [beware that, be careful that…], which is an expression often used as a warning to indicate to someone to change a particular conduct, future action or decision. The Spanish expression stresses the importance of what is to follow. For the phrase *Mira que* Smollett has "Consider," Putnam "Remember," and Grossman "For there is…" All choices seem to attenuate the importance of the strong warning in Spanish with regard to women. The Spanish warning expresses that particular attention is to be paid to the information that follows. The Spanish text repeats the warning given in the beginning, *Mira,* at the end of this passage, *Mira, amigo,* [Look/ beware, friend] when describing women as *animal imperfecto* [imperfect animal]. Smollett uses "Remember" at the end of the section while he opens with "Consider," Putnam has "Bear in mind" while in the opening of this section he had "Remember," and Grossman chooses "Look my friend" while starting with "For there is…" None of the translators used the rhetorical device of repetition that Cervantes selected to emphasize the point the character is making.

Cervantes uses *no hay joya en el mundo que tanto valga* [no jewel in the world as valuable], stressing the idea that the value of a woman's reputation is priceless. Smollett has "no jewel upon the earth is comparable," Putnam "no jewel in *all* this world of so great worth" (my italics), and Grossman "no jewel in the world as valuable." One choice offers more of a comparison with the use of the word *comparable* (Smollett), another explicitates adding the adjective *all,* "all this

world," (Putnam), and one translator uses a comparison more in line with the Spanish source text "as valuable" (Grossman).

The ideal woman is a *mujer casta y honrada* [chaste and decent/respectable/honest woman/wife],[23] but the translators choose to render the idea differently. Smollett has "women of virtue and honor," Putnam "a wife who is chaste and respected," and "chaste and honorable woman" in Grossman. It is curious to note the choices of the translators; *woman* for Smollett and Grossman and *wife* for Putnam. The fact that the Spanish term *mujer* is ambiguous would seem to include the reference to all women regardless of their marital status. The first two translators (Smollett and Putnam) follow the Spanish word order when describing the woman/wife, while Grossman decided to place the adjectives *(chaste* and *honorable)* before the noun as is customary in English. Even such subtle decisions as the placement of nouns and adjectives provide a different impressions and stress different female qualities for the reader of each translation.

The good opinion that people may have of a woman (the famous Spanish *el qué dirán* [what will people say/think] the public opinion reflected in gossip which regulates behavior for fear of disapproval) establishes her worth in society. Cervantes gives us: *"todo el honor de las mujeres consiste en la opinion buena que de ellas se tiene"* [women's total honor consists of the good opinion that one has of them]. Smollett's translation reads, "the honor of the sex consists in the fair characters they maintain," his shift reflects a more active idea than the Spanish seems to express, placing more responsibility on the women as actors. Putnam has "the honor of women lies wholly in the good opinion which others have of them" which reflects a more passive engagement on the part of the woman. Grossman renders the passage "woman's honor consists entirely of the good opinion others have of them" which, like Putnam, makes honor more dependent on the opinion of others. Smollett omits "todo" [all] when referring to the honor, while Putnam uses "wholly" and Grossman "entirely." The translations of this phrase by Putnam and Grossman seem to provide more stress to the importance of honor when compared with Smollett's text.

Another reflection by a man regarding the fragile nature of women is echoed in a passage where Lotario sees the figure of a man come out of his friend Anselmo's house (the man is the lover of Leonela, Camila's maid):

> …sólo creyó que Camila, de la misma manera que había sido fácil y ligera con él, lo era para otro; que estas añadiduras trae consigo la maldad de la mujer mala, que pierde el crédito de su honra con el mismo[24] a quien se entregó

[23] The word *mujer* is used both for *woman* and *wife* in Spanish.

[24] This word is spelled *mesmo* in the de la Cuesta (201) and Riquer (352) editions. The usual spelling during the Middle Ages for this word was *mesmo.* The de la Cuesta edition of Don Quixote alternates between *mesmo* and *mismo often* using *mismo* for characters from the city and *mesmo* for the characters from the countryside (Torruela, 2008, p. 37). For the etymology of this word see also (Corominas, 2000, p. 398).

> rogada y persuadida, y cree que con mayor fidelidad se entrega a otros y da infalible crédito a cualquiera sospecha que de esto le venga (XXXIV, 354).

The assumption that once a woman is unfaithful she will be unfaithful again, is translated somewhat differently by the three translators.

Smollett:

> He was firmly persuaded, that Camila, who yielded so easily to his addresses, had acted in the same manner, to some other person: for, this additional misfortune attends a loose woman, that she loses her credit even with the man by whose importunities and intreaties her honour was subdued: nay, he believes that she will be more easily won by another than by him, and implicitly credits every suspicion that may arise from that unjust inference (363).

Putnam:

> He believed, rather, that Camila, just as she had been light and easy with him, was now playing the same game with another. For there is yet another penalty that the erring woman must pay for her sin, and that is, to have her honor mistrusted even by the one to whom, upon his urgent entreaties and persuasions, she has given herself, for he is convinced that she will yield all the more readily to others, and so he will give unquestioning credence to any suspicion of this sort that occurs to him (304).

Grossman:

> He believed only that Camila, who had been easy and loose with him, was being just as easy and loose with another man, for the immorality of the immoral woman brings with it this effect: she loses her good name and honor with the very man to whose entreaties and enticements she succumbed; he believes she surrenders more easily to other men and takes as absolute truth any suspicion of the kind that may occur to him (295-296).

A woman's value is again shown as being directly related to her honor (meaning conjugal faithfulness and lack of promiscuity)[25]. All three translators represent Lotario's assumption of Camila's infidelity differently. In one instance (Smollett) "He was firmly persuaded," in another (Putnam) "He believed, rather," and "He believed only" (Grossman). These choices reflect a particular point of view for each of the translators; the strongest being Smollett's, which reflects a true conviction on the character's part, in comparison to a degree of certainty in Putnam, and more of an assurance in Grossman.

[25] The current dictionary of the Spanish Royal Academy *(Diccionario de la Real Academia Española)* has one entry for *honor* that includes: *Honestidad y recato en las mujeres, y buena opinión que se granjean con estas virtudes* [Decency and restraint in women, and the good opinion obtained with those virtues]. Real Academia Española (Retrieved July 29, 2015).

The fact that a woman can surrender to another man has been rendered as "yielded so easily to his address" (Smollett), "she had been light and easy with him" (Putnam) and "had been easy and loose with him" (Grossman): three slightly different interpretations of the presupposed female behavior that goes from giving up (Smollett), to being promiscuous (Putnam) or lacking moral restraint (Grossman). Also, the alliterative *la maldad de la mujer mala* [the wickedness of the wicked woman] is rendered as "this additional misfortune attends a loose woman" (Smollett), "the erring woman must pay for her sin" (Putnam), and "the immorality of the immoral woman" (Grossman); the latter being the only one of the three translators who uses alliteration while adding a more moralizing view to her translation.

5.3 Femininities in Translation

There are two main female characters in *"El curioso impertinente":* Camila, the upper-class wife of Anselmo, and her lower class servant Leonela. Each one displays a particular femininity in accordance with their place in society: "Like other early modern European societies, Spain boasted a highly complex hierarchical system built on a mixture of gender, birth rights, corporate privileges, ethnicity, religious affiliation, and economic status" (Berco, 2008, p. 354). This can clearly be appreciated in this interpolated novel with the contrasts between women/men and servant/master. Leonela appears much more adventurous and freer from normative behaviors regarding love affairs. It should be noted that in Golden-Age Spanish texts "sexual deviance becomes interrelated with social difference" (Cruz, 1989, p. 210). Leonela discusses at length with Camila her views on relationships. This occurs in the second half of the story, were women start to get more prominence. It is curious to note that throughout the novella women speak 23 times, all of them in the second half of the story while the two men speak for a total of 19 times in the whole story (Mancing 2006, p. 15).

At one point Leonela discusses with the lady of the house the idea of surrendering to love:

> Todo esto sé yo muy bien, más de experiencia que de oídas, y algún día te lo diré señora, que yo también soy de carne,[26] y de sangre moza (XXXIV, p. 353).

The three translators render this statement somewhat differently.

Smollett:

> This I know to be true, more by experience than hearsay; and I shall one day tell you, madam, that I am a girl of flesh and blood, as well as your ladyship (363).

[26] The de la Cuesta edition has a comma after *experiencia* and a colon after *oídas* (pp. 199-200). The Riquer uses a semicolon after *señora* and no comma after *carne* (p. 351).

Putnam:

> All this I know very well, and more from experience than from hearsay. I will tell you all about it someday, my lady, for I too am made of flesh and my blood is young (302).

Grossman:

> I know this very well, more from experience than hearsay, and one day I'll tell you all about it. Besides, Señora, for I am also of flesh and my blood is young (294).

The translations show differing degrees of knowledge expressed by *sé,* in the Spanish. Smollett seems more neutral with his choice of "to be true" while both Putnam and Grossman incorporate the idea of having reliable information: "know very well/know this very well" although Putnam stresses that fact with the adjective "all" that is not used by Grossman.

The Spanish *soy de carne* (usually collocated with *hueso, soy de carne y hueso,* [literally I am of flesh and bone]) is often used in Spanish to mean that someone is as susceptible as other people to human experiences and that they not only feel physically, but emotionally as well. The usual English for this Spanish idiom is *flesh and blood* and the translators have used variations of that expression. All there translators utilize the usual collocation "flesh and blood." The idea of being made out of flesh (*carne)* then signifies physicality and the young blood (*sangre moza)* indicates a youthfulness of the character and a propensity to impulses. In addition the lack of punctuation in all 3 translations does not seem to emphasize these qualities as the Spanish does. The punctuation mark (comma) produces a stress in the Spanish that is not present in any of the three translations. Only Putnam's translation separates the usual English collocation with the addition of a possessive (*my).* The comma in the Spanish draws more attention to a particular behavior characteristic of adolescents.

The relationship between the lady of the house and her maid is also portrayed differently. Leonela becomes much more careless about covering up her own relationship with her lover since discovering Camila's infidelity. This is something that has Camila very worried. It is important to note, as Hiroko Furukawa has pointed out, that "translators play a key role in constructing female characters' speech by their language choice" (Furukawa, 2012, p. 231). The Spanish text combines the use of the informal second person informal *te* with *señora* a formal mode of address. Smollett uses "madam" and then "ladyship" at the end of the sentence. His choices seem to make the relationship very formal. Putnam chooses "my lady," a choice that shows the respect that appears in the Spanish while Grossman resorts to a contraction "I'll tell you" (perhaps to show the informality) and borrows the word "Señora" from the Spanish. The lexical choices provide a slightly different view of this character and of her relationship with another female in this particular instance.

One crucial sentence in this novella is the one that describes the moment in which Camila and her husband's best friend, Lotario, become lovers. This comes almost in the middle of the story. The sentence in Spanish is:

"Rindiose Camila, Camila se rindió…" (348)[27].

The importance of this phrase lies in the fact that Camila cannot help but give in to the continuous advances of a man, since that appears to be the nature of women as reflected in this tale and according to preconceived notions of women. A clear case of patriarchy that during the sixteenth and seventeenth century "implied then, as it does now, a devaluation of the feminine, and in particular, an understanding that woman as a category represented weakness" (Berco, 2008, p. 357). It is after this scene that Camila begins to have a more active part in the story, before that moment "Camila is never quoted; she is silent as the men talk—argue—about her. But after it, she dominates the discourse" (Mancing, 2006, p. 13).

This key Spanish phrase appears in the form of a chiasmus; the moment of infidelity is expressed with two mirror phrases: a verb with reflexive pronoun attached to it and the name of the character (*Rindiose Camila)*, a pause marked by a coma, followed by the name of the character, the same reflexive pronoun (now unattached) and the same verb (*Camila se rindió)*.[28] Below is the way the three translators render this crucial sentence.

Smollett:
… she yielded—the chaste Camila yielded! (357).

Putnam:
Camila surrendered, yes Camila fell (298).

Grossman:
Camila surrendered; Camila surrendered, but… (290).

Smollett has the selection connected to a previous phrase. Putnam starts a new paragraph with this passage and makes it a complete sentence, which stresses its importance. Grossman, on the other hand, makes it part of a longer sentence but she also starts a new paragraph with this text. The use of ellipsis in Grossman marks an interruption of the phrase and an incomplete ending, which could also serve here as an invitation to reflection, not shown in any of the options of the two other translators.

Smollett adds the word "chaste", which denotes a quality in the character not described in the Cervantes text and not included in the other two translations. It is a clear case of amplification: that is, of using more words in the target text that are

[27] The de la Cuesta edition has *Rindiose Camila, Camila se rindio*: (p. 196). Riquer has *Rindióse Camila; Camila se rindió;* (p. 346). The punctuation differences will be addressed.
[28] Although the three Spanish editions use different punctuation marks, they all show a brake (by means of comma and a semicolon) in the middle of the phrase when Camila's name is repeated.

present in the source text "in order to re-express an idea or to reinforce the sense of a word." In addition he adds an exclamation mark, not used in the Spanish, to add emphasis to this already charged situation. These additions can be said to be a commonplace among many eighteenth century translators whose additions were often made to provide "added rhetorical force" (McMurran, 2010, pp. 77-78).

For the Spanish *rindiose/rindió* Smollett has "yielded". Putnam uses both "surrender" and "fell", although he also adds the adverb "yes" to add emphasis, while Grossman uses "surrendered/surrendered." All translators except Putnam repeat the verb (*yielded* for Smollett and *surrendered* for Grossman). All translators except Smollett repeat the name of the character (Camila). In addition, Grossman uses a repetition and keeps the words in the same order. All three translators have a pause in the middle of the sentence/phrase (a dash in the case of Smollett, a comma in Putnam and a semicolon for Grossman).

The number of words used for this segment is also significant; 5 words for the Spanish, which is the same number that Putnam uses, while Smollett, uses 6 words and Grossman 4, one less than the Spanish. As noted before, this is the part of the story where Camila starts to become more independent. It is curious to note that Cervantes has 2 words before the punctuation pause (comma) and 3 afterwards. As mentioned, this is the part of the text that separates the story in two parts. In the second part, Camila's participation increases, both through her interventions and actions. It is as if Camila were gaining strength, and Cervantes were signaling this with the increase of a word. All translators have 2 words before the pause but the number of words afterwards varies; 4, 3, 2, for Smollett, Putnam and Grossman respectively[29].

The different punctuation and the syntactical and lexical differences provide the readers of each translation a different perception of this character at a crucial moment of the story. The impressions of the reader of each translation will then differ, going from a complete change of character ("chaste," Smollett) that eventually "yielded", to committing an immoral act ("yes Camila fell", Putnam) or a capitulation ("surrender," Grossman).

At one point in the story, Cervantes displays the performative aspect of gender through Camila's histrionics. Camila stages a performance for the benefit of her husband, Anselmo, who she knows to be hiding in the room. The performance is meant to explain out loud her recent thoughts of infidelity with her husband's best friend, Lotario. Camila pretends to regret having been tempted by her husband's friend and tries to redeem her honor by getting a dagger and making believe she is to try to kill Lotario and then herself. It is by these actions that the female character "transforms herself from passive object to active agent; she takes control of her life and her story

[29] As mentioned, Grossman's phrase continues and has 14 more words until the next full stop (question mark), but I am only referring to the phrase that describes Camila's surrender.

and in the process relegates to secondary status the men who quibble over abstract concepts" (Mancing, 2006, p. 16) She states:

> Limpia entré en poder del que el cielo me dio por mío, limpia he de salir de él; y, cuando mucho, saldré bañada en mi casta sangre y en la impura del más falso amigo que vio la amistad en el mundo (360)[30].

The word *limpia* plays a very important role. It not only refers to being *clean, pure,* but also *spotless;* that is, virtuous and chaste.[31]
The translators have interpreted the passage as follows.

Smollett:

> Pure and unspotted I came into the possession of him whom heaven appointed to be my husband and my lord! And equally pure I shall leave his embrace, tho' bathed in my own chaste blood, and imbrued in the tainted gore of the falsest friend that ever friendship saw! (369).

Putnam:

> Pure I came to him whom Heaven gave me as my own, and pure I will leave him; nay, more, I will leave him bathed in my own chaste blood and in the impure blood of one who in all the world has been the greatest betrayer of friendship that ever was (309).

Grossman:

> I was pure when I came into the possession of the man heaven gave me for my own; I shall be pure when I leave it behind, even if I am bathed in my own chaste blood and the impure blood of the falsest friend that friendship has ever known (300).

Both Smollett and Grossman have "came into possession" for *entré en poder,* while Putnam has "came to him." Smollett and Grossman have maintained the idea of ownership expressed in the Spanish, an important concept regarding the condition of women at that time. Putnam, however, seems to give the character a volition not present in the Spanish ("I came to him").

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[30] The de la Cuesta edition has a comma after *él* [it uses *del*], no comma after *y* or *mucho* and a comma after *sangre.* The sentence continues with the use of a colon and does not end in a period as shown here. Riquer has a colon after *mío,* also uses *dél* (with an accent mark) followed by a semicolon, and a comma after *sangre*.

[31] The word *limpia* here may also refer to *limpieza de sangre* (purity of blood) a preoccupation with not having signs of Jewish or Moorish blood. The purity of blood appears often in *Don Quixote* (Chapters XXVII, XXXIII, LI). The concept of purity can be said to appear in the very title of the novel *El ingenioso hidalgo don Quijote de la Mancha* (The Ingenious Hidalgo Don Quixote of La Mancha/the Stain] since *"mancha* is also a spot or stain, and the suggestion here might be that the character has a blot on his escutcheon, which can only be caused in his social context by impure blood, that is, by the taint of Jewish or Moorish blood" (Parr, 2000, p. 400).

The word *limpia* [*clean, unstained*] was translated as "Pure and unspotted" in Smollett and "Pure" for both Putnam and Grossman. Smollett is the only translator that considers the notion of spot to express character. His translation is much more explicit than the other two translators when rendering "pure and unspotted" which stresses the fact of Camila being unblemished, while the other two translators rely on "pure." Smollett again seems to use amplification in order to emphasize the subservient quality of women with his choice of "husband *and lord,"* [my italics]. Grossman uses "man" while Putnam maintains the impersonality of the Spanish text where the word "husband" is not mentioned but is referenced by a pronoun *del que el cielo me dio* [of him that Heaven gave me].

6. Conclusion

This descriptive analysis has compared segments from the Spanish interpolated novel *"El curioso impertinente"* in Cervantes's *Don Quixote.* All three translators have transformed the Spanish tale according to their particular understanding of a text abounding in representations of femininities and masculinities. The differences point to slightly different interpretations of gender issues expressed in the Spanish text. The purpose of this article has been to compare several translations into English of the same passages of a source text in Spanish and look at the translation shifts in order to determine the possible differences in the English translations of the passages selected. Readers of the different translations may experience differences as far as their perceptions of characters, events and perceptions of femininity and masculinity in this curious tale of impertinence.

Although subtle, some differences emerge. It is clear that the translators used different strategies. Smollett uses a style much closer to that of Cervantes and his translation reflects a style marked by an earlier period, while both Putnam and Grossman's translations have attempted to provide a more modernized and idiomatic translation.

From the very beginning of the English version of the story, the masculine in Smollett seems more subdued. This can be appreciated by the lack of gender in his title of the story, the physical descriptions of the male characters and the translational choices used to portray the relationship between the two friends. The main female character Camila seems to have more volition when she appears more "comfortable" with the ideas of her husband. This translator's use of amplification in crucial moments of the story also adds to a different perception of the femininity of the female character, who is described as "chaste" before giving in to Lotario.

Putnam makes the masculine visible from the start of the tale by including gender in his title. This translator's use of explicitation in the title of the story also reveals a moralizing view. Readers of Putnam's translation get a more powerful Anselmo in his relationship to Camila, who is described as having "no other will or pleasure than his own". Furthermore, Putnam provides for the possible homoerotic reading discussed,

when describing Lotario as "attractive". This translator occasionally adds the adjective "all" ('no jewel in all this world") when describing the value of a chaste woman; an adjective that he also uses to emphasize the ideas expressed by Leonela, Camila's maid, to emphasize that particular point of view. The main female character, Camila, is also described as "easy" when Lotario assumes she had a relationship with another, an idea that echoes the Spanish text.

Grossman, like Putnam, also makes the masculine much more visible in the title. The translations by Putnam and Grossman appear to be closer to each other, due to the proximity of their productions as well as the use of similar translation strategies adopted. Grossman has had the benefit of looking at many other translations as she herself confessed in "Translator's Note to the Reader" where she states, "from time to time, I glanced at other people's work" (Grossman, 2003, p. xviii). The choice of the word "love" to describe the relationship between the two friends could also be considered homoerotic, (as with Putnam). The masculine and feminine seem very much in line with the portrayal provided by Putnam except that some of her choices appear to deliver a more judgmental view as in the title of the story "The Man Who Was *Recklessly* Curious" (my italics), and later when she describes Camila as an "immoral woman".

Three translators through different centuries have provided their interpretations of this melancholic tale in *Don Quixote.* The sensibilities of the translators bring different views of the feminine and the masculine for English readers of this interpolated novel. The analysis has pointed out some of the different perceptions of the feminine and the masculine as interpreted by these three famous translators. It is thanks to these three translators that *Don Quixote* was known in many parts of the English-speaking world. Let us not forget the important role that literary translators perform in disseminating literature to many parts of the globe, after all; it is thanks to Cervantes's translator (imaginary as he may be), that the work of Cide Hamete Benengeli (through Cervantes's hypothetical editing) was able to come to fruition.

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