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The Problem of the Explanatory: Linguistic Variation in Twenty-First-Century Spanish Retranslations of *Huckleberry Finn*

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When studying the six different translations of *Adventures of Huckleberry Finn* that have been published in Spain in the twenty-first century, it is interesting to consider the notion of "retranslation." A retranslation can be defined as "a second or later translation of a single source text into the same target language,"[1] that is, a new translation of a previously rendered book that may try to "update it in accordance with the target reader's evolving needs and expectations."[2] Here, the source text is Mark Twain's novel, whereas the retranslations are its different translations published in Spain in the first two decades of the twenty-first century.[3]

According to the retranslation hypothesis, subsequent "retranslations tend to be more source culture-oriented than first translations,"[4] meaning that the latest versions of texts that have already been rendered usually deviate less from the original than the first versions, which adjust firmly to the target norms: the rules that govern the translation process, establish what is accepted as a translated text in the recipient culture, and tend to enhance the readability of the translation to ensure sales and readers' acceptance.[5] Retranslation is far more complex than what the hypothesis anticipates; it should not be assumed that first translations are the only ones to suppress the source text's marks of alterity in favor of readability.[6] Alternatives to the retranslation hypothesis suggest there are several factors conditioning successive translations, such as "the agency of the actors involved, the power struggles and conflicting interpretations, or the economic reasons."[7] In the case of canonical works of literature, retranslating and even reprinting previous translations is still a common practice for publishing houses looking for the reputation and guaranteed sales that are associated with the publication of a classic novel.[8] Such is the case of *Adventures of Huckleberry Finn,* as explored in this essay. Interestingly, the examples below will illustrate that newer versions of Twain's novel published in Spain contradict the retranslation hypothesis and do not tend to depict the literary dialects anticipated in the author's preliminary comments—the Explanatory—and found in the source text.

In the Explanatory that opens *Adventures of Huckleberry Finn,* Twain affirms that there are up to seven different regional dialects portrayed in the novel—including the Black English[9] spoken in Missouri and the speech of those living in the backwoods—among the many linguistic varieties displayed by the characters whom the protagonists meet in their journey along the Mississippi River.[10] This Explanatory poses the problem of what translation strategies can be applied to render linguistic varieties in the Spanish version. This essay compares how successive retranslations of Twain's novel published in Spain over the last twenty years have dealt with the hurdle of the Explanatory at the beginning of the book. It examines whether they include any paratexts—prefaces, forewords, or footnotes—by translators commenting on this difficulty and their reasons for choosing a particular translation strategy, and it checks whether the latest versions contradict or favor the already-questioned retranslation hypothesis.

This essay observes the strategies to which translators of versions published in the early twenty-first century have resorted in an attempt to recreate linguistic variation. In particular, it examines translations by Doris Rolfe and Antonio Ferres (2004), Rufino Zaera (2004), José A. de Larrinaga (2006, 2016, and 2019), María José Martín Pinto (2011), Fernando Santos Fontenla (2013), and Mariano Peyrou (2016). In order to find these translations, the ISBN database of books published in Spain was accessed to search for *Adventures of Huckleberry Finn* and see how many times this book has been published in the twenty-first century, who the translators were, and what publishers sponsored the retranslations.[11] In addition, the database available at the Spanish National Library has been a valuable resource for checking and accessing these books. This article examines different translators' takes on the Explanatory, their paratexts, and whether their choice to standardize or recreate literary dialects in Spanish is consistent with their approach to the introductory note. This essay also underlines that the prevailing publishers' norms are one of the reasons why many books simply translate linguistic variety as standard Spanish.

Several researchers have tried to identify the seven dialects in the novel. For instance, David Carkeet underlines Twain's interest in folk speech, studies the author's working notes on the book, observes variations in spelling, points out that dialects tend to be associated with race and differences in class, and concludes that "while it is not the case that there are seven and only seven distinct dialects in *Huck Finn*, it is the case that there are seven distinct dialects which [Samuel] Clemens had in mind when he wrote the Explanatory."[12] It may seem that Twain tried to balance accuracy with readability when depicting literary dialects and was "fascinated by the variety and distinctiveness of American vernacular speech."[13] John Alberti acknowledges the critical responses to the Explanatory and how they reveal many of Twain's sources—including minstrel shows—for reconstructing linguistic varieties.[14] Moreover, David Lionel Smith agrees on this point and sees the Explanatory as "a promise of authenticity" in which Twain asserts his knowledge and skill at playing with the dialects that deviate from Standard English.[15]

Josep Julià Ballbè explains, in his study of the retranslations of *Adventures of Huckleberry Finn* into Spanish and Catalan, that translators are prone to suppress the Explanatory, given the problems it presents, or to add a preface explaining what strategies have been followed concerning literary dialects in the novel.[16] Still, it seems that "many translators have opted for standardizing dialect in the cases of all characters, Jim included, so everyone speaks alike in the Spanish target texts."[17] By rendering Black English into unmarked Spanish and disregarding the traits that highlight Jim's English, his register seems to be much closer to the standard variety in the target text.

Twain's oeuvre first arrived in Spain in 1895, when Joaquín Fontanels del Castillo published *Bosquejos humorísticos* in Barcelona.[18] This was a collection of humorous pieces that he translated from a previous French version, including "The Great French Duel," "Paris Notes," "Heidelberg Castle," "The College Prison," "The Canvasser's Tale," "An Encounter with an Interviewer," "The Ant," and "Mrs. MacWilliams and the Lightning."[19] The first novel by Twain to be rendered into Spanish was *Adventures of Tom Sawyer,* which came out in 1903 as *Aventuras de Masín Sawyer (Novela de un niño)*. The translator was José Menéndez Novella. Following the translation norms in this period, he adapted all the proper nouns, including the author's name, calling him Marcos Twain. *Adventures of Huckleberry Finn* had to wait for another twenty years, since it was first released in Spain in 1923 as *Las aventuras de Huck,* a two-volume translation by Carlos Pereyra that was published in Madrid by Caro Raggio.[20]

Twain's book was highly successful during the Francoist dictatorship (1939–1975), despite the young protagonist's rebellious behavior, which contrasted strongly with the predominant ideology of Spanish obedience and respect for the authorities that is depicted in school textbooks published under the regime, and in spite of the fact that "translations [of novels] that were specified or perceived to be aimed at children were more likely to suffer from censorship."[21] There are several translations and editions that were published and reprinted during this period,[22] evidencing Twain's book's popularity. A few illustrative examples that can be accessed at the Spanish National Library may be *Huck Finn, continuación de las aventuras de Tom Sawyer,* by F. Elías in 1942 (reprinted in 1943); *Las aventuras de Huckleberry Finn (el camarada de Tom Sawyer),* by Amando Lázaro Ros in 1949 (reprinted in 1961, 1967, and 1972); *Aventuras de Huckleberry Finn,* by Bárbara Viu Raluy, which was first published in 1959 and had an impressive series of reprintings in 1967, 1970, 1972, 1974, and 1985; *Las aventuras de Huck Finn,* translated by Guillermo López Hipkiss in 1944 and reprinted in 1972, and *Aventuras de Huck Finn*, by José Félix in 1975. Interestingly, two of them—the versions by Elías and Lázaro Ros—expand the novel's title and emphasize the book as a sequel to *Adventures of Tom Sawyer*, a paratextual addition that may be a strategy to get potential readers' attention.

Still, it should be noted that some of these Spanish translations of *Adventures of Huckleberry Finn,* published before the transition to democracy (1975–1978), were censored. The censorship reports that are kept at the Administration's General Archive in Alcalá show that "Mark Twain's satirical and ironic treatment of religion in *Huckleberry Finn* received constant objections from the censors, which often led to the removal of the relevant sections in the translations of the novel."[23] For example, in the aforementioned version by Félix (1975), the censor demanded that the publisher omit Huck's comment on not caring about Moses, since he has been dead for a long time; the censor also cut the protagonist's remark that hogs prefer going to church more than people do. The feud episode also proved to be controversial, as censors deemed it "an instance of individual selfishness, contrary to what the regime expected from its ideal Spanish child," and it was not fully reproduced in the target texts.[24]

Before focusing on the versions under study that have been published in the twenty-first century, it can be revealing to have a look at two previous Spanish translations that date from the 1970s, as they summarize the main tendencies for approaching linguistic variation in *Adventures of Huckleberry Finn*. The 1972 translation by Amando Lázaro Ros—first published in 1949, as mentioned above—does include the full Explanatory. This is a paperback edition that presents Spanish readers with an unabridged version of Twain's novel, in contrast to illustrated adaptations for children published in that same decade.[25] The cover to Lázaro Ros's translation affirms it is a direct version from English. It includes a short preface by the translator, in which he explains *Adventures of Huckleberry Finn* displays a variety of dialects playing with grammar and spelling that are a hurdle for American readers, so it is impossible to reproduce such features in the Spanish edition.[26] Lázaro Ros argues he has tried to convey the vitality of Twain's characters and he has opted for standardizing literary dialect, adjusting any deviation from the standard variety to unmarked Spanish. On the contrary, Cristina Cerezales Laforet does not include the Explanatory in her 1976 version. She resorts to parallel dialect translation as the strategy to recreate Jim's Black English as a variety of Southern Spanish, so that of the runaway Jim deviates from standard pronunciation. For instance, the translator changes *l* for *r*—*arguno* stands for *alguno, vuerve* for *vuelve,* and the definite article *er* substitutes *el*—, omits intervocalic *d* in past participles like *podío,* and replaces inter-syllabic *s* with *j* in *ejpíritu* and *ejtá*, a few phonological traits that may remind Spanish readers of some regions of Andalucía, like Seville.[27]

> I bet I was glad to see him. I says:
>
> "Hallo, Jim!" and skipped out.
>
> He bounced up and stared at me wild. Then he drops down on his knees, and puts his hands together and says:

"Doan't hurt me—don't! I hain't ever done no harm to a ghos'. I awluz liked dead people, en done all I could for 'em. You go en git in de river agin, whah you b'longs, en doan' do nuffn to Ole Jim, 'at 'uz awluz yo' fren'." (Twain, 199)

Me puse loco de contento.

—¡Hola, Jim! —le dije, y salí de mi escondite.

Dio un brinco y me miró como alucinado. Luego cayó de hinojos y con las manos juntas me imploró:

—¡No me hagas daño, no! Yo nunca quise mal arguno a lo ejpiritú. Sempre me han gujtao lo muerto, y he hecho lo que he podío por ello. Sé güeno y vuerve otra vé a río, anda, que allí ejtá tu sitio, y no venga a po er viejo Jim, que sempre fue tu amigo. (Cerezales Laforet, 62)

Vaya si me alegré al verle. Dije:

—¡Hola, Jim! —y salí de un brinco.

Él se puso de pie de un salto y me miró con ojos de loco. Luego cayó de rodillas y juntó las manos y dijo:

—¡No me hagas daño, no! Nunca he hecho daño a un fantasma. Siempre me gustaban los muertos, y les he hecho todo el bien que pude. Vete y métete en el río otra vez, donde debes estar, y no le hagas nada al viejo Jim, que siempre fue amigo. (Standard Spanish, Rolfe and Ferres, 56)

He says;

"I didn't know dey was so many un um. I hain't hearn 'bout none un um, skasely, but ole King Sollermun, onless you counts dem kings dat's in a pack er k'yards. How much do a king git?"

"Get?" I says; "why, they get a thousand dollars a month if they want it; they can have just as much as they want; everything belongs to them."

"*Ain't* dat gay? En what dey got to do, Huck?" (Twain, 225–26)

—Pué no sabía yo que hubiese tanto —de [sic] dijo—. Yo había oído hablá de uno no má, der viejo rey Solomó, a meno claro que cuente lo reye de la baraja. ¿Cuánto deben sacá lo reye?

—¿Que cuánto ganan? —le dije—. Pues si quieren, mil dólares al mes. ¿No ves que ganan lo que quieren? Todo les pertenece.

—¡Mira qué gracioso! ¿Y cuá é su debé, Huck? (Cerezales Laforet, 99–100)

Me dijo:

—Yo no sabía que eran tantos. Casi nunca oí hablar de ninguno de ellos, salvo del viejo rey Salomón, si no cuentas los reyes de la baraja. ¿Cuánto gana un rey?

—¿Que cuánto gana? —dije—. Pues, si quieren, ganan mil dólares al mes; pueden tener lo que quieran; todo les pertenece.

—¡Vaya alegría! ¿Y qué tienen que hacer, Huck? (Standard Spanish, Rolfe and Ferres, 95)

Cerezales Laforet resorts to parallel dialect translation as well to portray the idiolect of Huck's father. For example, when he rants about the government in Chapter 6, he utters the short form *tó* instead of the standard *todo.*[28]

Why, looky here. There was a free [N-word] there, from Ohio; a mulatter, most as white as a white man. He had the whitest shirt on you ever see, too, and the shiniest hat; and there ain't a man in that town that's got as fine clothes as what he had. (Twain, 188)

Si no a ver qué me dicen de esto otro: había un negro libre de Ohio, un mulato, casi tan blanco como un blanco de verdad. Llevaba la camisa más blanca que se ha visto y el sombrero más reluciente. No había otro hombre en tó el pueblo que vistiera ropa tan fina. (Cerezales Laforet, 46)

Pues, fíjate en esto. Había por ahí un negro libre de Ohio, un mulato, casi tan blanco como un hombre blanco. Llevaba la camisa más blanca que has visto nunca, y también el sombrero más brillante; y no hay hombre en ese pueblo que tenga ropa tan fina como la que llevaba él. (Standard Spanish, Rolfe and Ferres, 40)

Cerezales Laforet's translation came out in 1976 as part of a collection of classic novels and short stories aimed at younger readers and contained a preface on Twain's life and career written by the translator, too.[29] Despite the humoristic use of parallel dialect translation that may be appealing for children, this version has been criticized because "transferring the source text environment to a new one in the target language is very unlikely to work," since introducing regional target dialects in a foreign work can add risky ideological implications, like seeing these real varieties as comical substandard Spanish.[30] The translations by Lázaro Ros and Cerezales Laforet are rather intriguing. They are not explicitly identified as direct influences by the twenty-first-century translators introduced in this essay, yet these two versions provide a framework for the main strategies that would be applied when facing the problem of the Explanatory and literary dialects in Twain's novel, which are standardization and playing with non-normative spelling. Still, the deep study of these two renderings falls beyond the scope of this essay. The analysis of literary translation in Spain from 1939 to 1985 should take into account the impact of Francoist censorship, among other contextual factors.[31]

Going back to the Spanish translations of *Adventures of Huckleberry Finn* in the early twenty-first century, the first one to be analyzed is Doris Rolfe and Antonio Ferres's version, which includes the Explanatory and then replaces linguistic variation with standard Spanish.[32] Published in 2004, it is a paperback edition that belongs to the "Adventure Collection," a series of novels issued by the newspaper *El País* that consisted of inexpensive books for younger readers and included works by Daniel Defoe, Jonathan Swift, Robert Louis Stevenson, and Herman Melville, among several English-speaking writers. Actually, *El País* reprinted Rolfe and Ferres's translation, which was first released by Anaya in 1981 as an edition aimed at younger readers, one that is still being published by this company in the twenty-first century—the latest printing dates back to 2009.[33] At this point, it should be pointed out that republications of previous translations can count as twenty-first-century retranslations because, when they are reissued years after their first printing, these versions are reintroduced to the target culture and contemporary readers with newer paratexts—covers, dustjackets, prefaces, forewords, illustrations, and even reviews and all sorts of marketing material.[34] Rolfe and Ferres's translation is featured as well in Cátedra's academic edition, which first came out in 1998, was republished in 2005, and includes seventy-six footnotes by Professor Juan José Coy and a selected bibliography on Twain's works. In the introductory note to this critical edition, Coy writes a section about the untranslatable linguistic nuances of Twain's novel.[35] He ponders the problem of the seven dialects announced by the Explanatory, praises Twain's commitment to the vernacular, deems the translators' task highly complex, and concludes that many of these nuances will be inevitably lost in Rolfe and Ferres's translation. Coy affirms he prefers a translation into standard Spanish over a target text that includes features of Spanish regional dialects and tries to recreate the novel's interplay of voices:

> Mark Twain complejiza inmensamente su narración. Muchos de esos matices se pierden, indefectiblemente, al traducirlos. Tampoco es posible ensayar, lo que algunos a veces ensayan, de trasladar al castellano, mediante pintorescos y con frecuencia absurdos recursos, esas diferencias dialectales y esos matices del original. Pero una traducción sobria, completa y suficientemente fiel a la esencia misma del relato, sí es posible.
>
> (Mark Twain makes his narrative highly complex. Many of these nuances are inevitably lost in translation. It is not possible to do what a few translators have attempted, to translate the different source dialects and nuances into Spanish thanks to eccentric and often absurd devices. Still, there is the possibility of a sober and full translation that is faithful enough to the novel's true essence.)[36]

Another translation of *Huckleberry Finn* that came out in 2004 was Rufino Zaera's version.[37] It is a paperback edition published by Edelvives, a company specializing in books for primary and secondary education. Clearly aimed at schools, this book includes an introduction on Twain's context, footnotes on cultural allusions, and a series of activities elaborated by two teachers, Inés and Juan Díaz de Atauri, to foster reading comprehension and debates in the classroom. Concerning the Explanatory, Zaera renders it as "Observación,"[38] acknowledges the number of dialects spoken in the novel, and then adds the following footnote: "since this is a translation, it has not been possible to recreate such linguistic varieties in Spanish. Any attempt to adapt them would have betrayed Twain's fresh prose."[39] By negating the possibility of recreating literary dialects in the target text and regarding translation as potential treachery, Zaera justifies his choice to neutralize all dialects in favor of standard Spanish, the variety spoken by all characters in his version.

Two years later, in 2006, José A. de Larrinaga's translation came out in a hardback edition published by Mondadori, an imprint of the multinational company Penguin Random House. It contains a prologue by the late novelist Roberto Bolaño on how much he admired Twain and Huck.[40] This paratext—an introduction by a renowned writer—helps classify this edition as one aimed at adult readers, contrasting it with the paperback books destined for students and younger readers described above. Larrinaga's rendering omits the Explanatory—it begins with the notice on finding a motive in the narrative—and, consequently, neutralizes any trace of literary dialect in favor of a perfectly standard Spanish target text, with no marks that differentiate Jim's Black English or any of the other rural varieties depicted by Twain. [41] In 2016, the same translation was reprinted by Penguin Random House as part of the collection "Penguin Classics," this time as a paperback edition that includes, as an appendix, the Raft Episode that was presumably part of Chapter 16. [42] This appendix reproduces the one contained in the Penguin Classics's English edition and is not translated into Spanish by Larrinaga, but by a different translator named Nueno Cobas. However, the Raft Episode is absent from the next printing of Larrinaga's rendering, which is a hardcover book published in 2019 by Alfaguara, another imprint of Penguin Random House.[43] Despite suppressing the Explanatory and linguistic varieties, this edition features new black and white illustrations by Dani Torrent, a paratextual element that highlights children as Alfaguara's target readers. In the summer of 2020, the newspaper *El País* reprinted this edition, including Larrinaga's translation and Torrent's art, as part of their latest collection of literary classics for younger readers. The series tried to give Spanish children the chance to approach canonical works of literature in these times of pandemic and lockdown, and it included *Robinson Crusoe, A Christmas Carol,* and *Little Women*, among other titles.[44] *Adventures of Huckleberry Finn* was the first installment published by the newspaper's publishing house, making Larrinaga's standardized version widely accessible for younger generations of Spanish readers.

The Explanatory is not omitted in the retranslation of Twain's novel published by Akal in 2011 as part of their pocket editions of essential classics.[45] The translator is María José Martín Pinto, who follows a strategy that is very similar to Zaera's. The Explanatory is fully rendered into Spanish and the translator warns, in a footnote, that "the linguistic varieties used by Twain are not recreated in this translation. I have attempted to portray social position in the way each character speaks, instead of looking for artificial modifications in language. There is no correspondence between the source dialects and Spanish."[46] In her rendering, Martín Pinto opts for standardization as a way of neutralizing literary dialects because, as she announces, introducing target marks in the text can contrast with Twain's interplay of voices. She does not play with mispronunciations or misspellings, except for Jim. When she translates Jim's interventions, Martín Pinto occasionally introduces a few colloquial expressions that mark his lines. She does not comment on why she chose to make Jim's language an exception, yet this deviation from standard Spanish may be seen by target readers as a strategy to hint at Jim's alterity as a runaway enslaved person, contrasting him with white characters' standard language. For instance, when Huck meets Jim in Chapter 8 and asks if he has been on the island all that time, the enslaved man answers "Síp."[47] This is a colloquial and contemporary Spanish short form for the affirmative adverb *sí*, often found in social media and text messages.[48] It may try to approximate Jim's "Yes-indeedy."

> "Why, how long you been on the island, Jim?"
>
> "I come heah de night arter you's killed."
>
> "What, all that time?"
>
> "Yes-indeedy."

"And ain't you had nothing but that kind of rubbage to eat?"

"No, sah—nuffn' else." (Twain, 199–200)

—Vaya, ¿cuánto tiempo llevas en la isla, Jim?

—Vine aquí la noche después de que te murieras tú.

—¿Qué? ¿Todo ese tiempo?

—Síp, ese tiempo.

—¿Y no has comido nada aparte de esa basura y cosas por el estilo?

—No, señor; ninguna otra cosa. (Martín Pinto, 55)

—Pues ¿cuánto tiempo llevas en la isla, Jim?

—Vine acá la noche después de que te mataron.

—¿Qué? ¿Todo ese tiempo?

—Sí, seguro.

—¿Y no has comido más que ese tipo de brozas?

—No, señor . . . . nada más. (Standard Spanish, Rolfe and Ferres, 57)

The next retranslation under study contradicts the overwhelming tendency to standardize literary dialect. In 2013, Alianza, which is an imprint of Anaya, republished Fernando Santos Fontenla's 1998 rendering it in a paperback edition featured in the Juvenile Library, a collection that offers young readers affordable pocketbooks, often labelled as children's literature. It contains a preface written by the translator that precedes the Explanatory.[49] In this paratext, Santos Fontenla complains about the rigid publishing norms in Spain, which are enforced by patrons—that is, editors and publishing houses—and not by individual translators. These norms do not allow any room for playing with nonstandard spelling or for introducing other linguistic varieties. Instead, publishers' norms advocate an even text in standard Spanish, one with a straightforward structure and conventional spelling that is easily accessible for a high number of potential target readers, as observed by linguist and translator Enrique Bernárdez Sanchís.[50] Santos Fontenla laments that the standardization strategy implies losing a key part of Twain's stylistic prowess in *Huckleberry Finn.* He sometimes tries to reproduce the vernacular style of the narration, transgresses publishers' norms here and there, and introduces a few colloquial forms from spoken Spanish. A possible explanation that may account for this certain degree of freedom in Santos Fontenla's version may be his status as an experienced and reputed translator in the target context, since he had worked as an interpreter at the United Nations in the late 1960s and then went on to render English novels, like Charles Dickens's *Bleak House* and Stevenson's *Treasure Island*, for Alianza.[51] This translator had also complained about Spain's rigid norms and the limitations on the extent to which a translator might deviate from the standard in his preface to his rendering of *The Adventures of Tom Sawyer*, initially published in the same collection in 1998 and reprinted in 2005:

> Es lástima que los convencionalismos de la edición en castellano no permitan traducciones que reflejen fielmente esas diferencias dialectales. A lo más que puede aspirar un traductor es a que le permita transmitir diferencias culturales —y no muchas—, pero nunca diferencias regionales o étnicas. Al final todo el mundo ha de acabar hablando igual, o casi, lo mismo que ocurre en los execrables doblajes cinematográficos al "madrileño" en España o al "castellano neutro" fuera de ella.
>
> (It is a pity that Spanish publishing conventions do not allow any translations that portray different dialects faithfully. Translators can only aspire to transfer cultural differences—and not many of them—, not regional or ethnic differences. Eventually, everyone has to speak alike, or nearly alike, as it happens in the deplorable dubbing of films into the "Madrid dialect" in Spain or into "neutral Spanish" abroad.)[52]

In contrast to previous standardizing retranslations, Santos Fontenla's *Las aventuras de Huckleberry Finn* is an exception, as he occasionally plays with colloquial misspellings and inserts malapropisms in Jim's lines. For instance, in the King Sollermun episode, the enslaved Jim says "rey Salamón" (which roughly translates as King Salmon) instead of the standard "rey Salomón."[53] This alternative to standardization also applies to the lines spoken by other Black characters in *Adventures of Huckleberry Finn.* In Chapter 36, Nat calls Tom Sawyer "Sito Sid,"[54] an eye-dialect variant of "Señorito Sid" that tries to mirror the source text's "Mars Sid." Reinforcing the point that "Sito" stands for "Señorito," Nat acknowledges the social distance that separates him from Tom and addresses him as "usted." Similarly, in the next chapter there is an enslaved girl who refers to Aunt Sally as "Sita,"[55] a colloquial clipping of the standard "Señorita."

He says;

"I didn't know dey was so many un um. I hain't hearn 'bout none un um, skasely, but ole King Sollermun, onless you counts dem kings dat's in a pack er k'yards. How much do a king git?"

"Get?" I says; "why, they get a thousand dollars a month if they want it; they can have just as much as they want; everything belongs to them."

"*Ain't* dat gay? En what dey got to do, Huck?" (Twain, 225–26)

Va y dice:

—No sabía que había tantos. Casi nunca había oído hablar de ellos, más que del viejo aquel del rey Salamón, sin contar los reyes de la baraja. ¿Cuánto cobra un rey?

—¿Cobrar? —digo yo, pues lo menos mil dólares al mes si quieren; pueden llevarse lo que quieran; todo es suyo.

—Estupendo, ¿no? Y ¿qué tienen que hacer, Huck? (Santos Fontenla, 127)

Me dijo:

—Yo no sabía que eran tantos. Casi nunca oí hablar de ninguno de ellos, salvo del viejo rey Salomón, si no cuentas los reyes de la baraja. ¿Cuánto gana un rey?

—¿Qué cuánto gana? —dije—. Pues, si quieren, ganan mil dólares al mes; pueden tener lo que quieran; todo les pertenece.

—¡Vaya alegría! ¿Y qué tienen que hacer, Huck? (Standard Spanish, Rolfe and Ferres, 95)

He raised up, and blinked his eyes around, and says:

"Mars Sid, you'll say I's a fool, but if I didn't b'lieve I see most a million dogs, er devils, er some'n, I wisht I may die right heah in dese tracks. I did, mos' sholy. Mars Sid, I *felt* um. (Twain, 358)

> El negro levantó la cabeza, parpadeó y dijo:
>
> —Sito Sid, se va usted a creer que soy un tonto, pero que me muera aquí mismo si no me ha parecido ver casi un millón de perros, o de diablos o de algo. Le aseguro que sí, sito Sid. Los toqué. (Santos Fontenla, 364)
>
> El negro levantó la cabeza y parpadeó mirando por todo alrededor, y dijo:
>
> —Señorito Sid, me dirás que soy un tonto, pero creo que si no he visto casi un millón de perros o diablos o algo así, pues que me caiga muerto aquí mismo sobre mis propias huellas. Los vi, seguro, sin ninguna duda. Señorito Sid, los sentí. (Standard Spanish, Rolfe and Ferres, 286)

Analogous to what Cerezales Laforet did, Santos Fontenla also renders pap's speech as marked Spanish, introducing the colloquial mispronunciation "naide," instead of the standard *nadie,* when Huck's father complains about the government.

> Why, looky here. There was a free [N-word] there, from Ohio; a mulatter, most as white as a white man. He had the whitest shirt on you ever see, too, and the shiniest hat; and there ain't a man in that town that's got as fine clothes as what he had. (Twain, 188)
>
> Yo he visto a un negro libre de Ohio: un mulato, casi igual de blanco que un blanco. Llevaba la camisa más blanca que hayáis visto en vuestra vida y el sombrero más lustroso, y en todo el pueblo no hay naide que tenga una ropa igual de buena. (Santos Fontenla, 57)
>
> Pues, fíjate en esto. Había por ahí un negro libre de Ohio, un mulato, casi tan blanco como un hombre blanco. Llevaba la camisa más blanca que has visto nunca, y también el sombrero más brillante; y no hay hombre en ese pueblo que tenga ropa tan fina como la que llevaba él. (Standard Spanish, Rolfe and Ferres, 40)

Lastly, there is the 2016 retranslation of Twain's novel.[56] It was commissioned by Sexto Piso, a small, Madrid-based, and independently owned publishing company. This version was featured in a large hardback edition whose only paratexts are the illustrations by Pablo Auladell. The translator is Mariano Peyrou, who suppresses the Explanatory, begins his rendering with the notice on finding a motive, and decides not to play with misspellings, malapropisms, or mispronunciations. In Peyrou's target text, Huck, Jim, and all the characters they meet on their journey down the river speak unmarked, standard Spanish. This strategy favors readability, possibly in an attempt to appeal to a broad number of potential readers who can afford a costly illustrated book.

As this essay has shown, in a span of twenty years there are six different Spanish retranslations of the same source text, Twain's *Adventures of Huckleberry Finn.* Two of them, namely Rolfe and Ferres's and Santos Fontenla's, reprint previous translations that were published in the last decades of the twentieth century. This shows that, in Spain, it is easier and more economical to reprint previous translations than to commission new versions, a point made by Sergio Vila-Sanjuán in his study of the Spanish publishing industry.[57] When facing the hurdle of rendering the Explanatory and recreating linguistic varieties in the recipient culture, two thirds of the Spanish target texts have opted for neutralizing literary dialect in favor of a normative novel in standard Spanish. What is more, there are two Spanish versions—Larrinaga's and Peyrou's—that omit and ignore the Explanatory, making target readers unaware of the diversity of voices that were present in Twain's source text. This affects characterization, with all the protagonists speaking alike in the versions by Rolfe and Ferres, Zaera, Larrinaga, and Peyrou. The interplay of voices and the alterity embodied by those characters who speak Black English and rural dialects have been suppressed and assimilated into the standard target language, evidencing the publishing policies that do not favor the recreation of dialects in Spanish. As Javier Calvo explains, Spanish publishers try to reach a broad readership and have the need to make profits, so they endorse standardization and relegate the portrayal of linguistic varieties to a second place.[58] This point, together with the lack of time and low pay endured by Spanish literary translators, connects with the observation made by Lawrence Venuti when he comments that source texts that are in the public domain are cheaper to edit than copyrighted contemporary books.[59] The combination of these factors shows that it can be more profitable to retranslate, standardize, and reprint canonical novels like *Adventures of Huckleberry Finn*, especially in the case of publishers looking for guaranteed sales for their collections of classics for younger readers.

Only a third of the twenty first–century retranslations of *Adventures of Huckleberry Finn* deviate from standardization sometimes, namely, the versions by Martín Pinto and Santos Fontenla. Both translators include paratexts about the rendering of literary dialects, manage to play with nonstandard spelling, and occasionally include colloquial variants in the lines spoken by Jim and other enslaved people. It may seem that smaller publishers are more permissive with linguistic varieties, as in the case of Akal and Martín Pinto, yet Santos Fontenla's rendering was sponsored by Alianza, an imprint of Anaya, the company that also endorses the standard translation by Rolfe and Ferres. In any case, the study of the Spanish retranslations of *Adventures of Huckleberry Finn* and how they approach the issue of the Explanatory and linguistic variation sheds some light on the complexity of retranslation in the early twenty-first century, a fruitful field of research that cannot be reduced to what the Retranslation hypothesis states. There are diverse factors that affect the rendering of *Adventures of Huckleberry Finn* in Spain, such as publishing companies and their commercial interests, and successive retranslations are not always closer to the nuances introduced by the source text and its portrayal of linguistic varieties.

Notes

1 Kaisa Koskinen and Outi Paloposki, "Retranslation," in *Handbook of Translation Studies*, ed. Yves Gambier and Luc van Doorslaer, 1 (Amsterdam: John Benjamins, 2010), 294.

2 Sharon Deane-Cox, *Retranslation: Translation, Literature and Reinterpretation* (London: Bloomsbury Academic, 2014), 9.

3 This essay will alternate between the terms "translation" and "retranslation" to refer to the Spanish renderings of Twain's novel under study, indiscriminately. Mark Twain, *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn* (Ware, UK: Wordsworth Classics, 2001).

4 Isabelle Desmidt, "(Re)translation Revisited," *Meta* 54, no. 5 (2009): 669.

5 Lawrence Venuti, *Translation Changes Everything: Theory and Practice* (London: Routledge, 2013), 99.

6 This essay is not the only one to challenge the retranslation hypothesis. As Koskinen and Paloposki argue, other studies have "provided ample evidence both in support and in opposition" of it (295).

7 Koskinen and Paloposki, "Retranslation," 296.

8 Sehnaz Tahir Gürçağlar, "Retranslation," in *Routledge Encyclopedia of Translation Studies*, ed. Mona Baker and Gabriela Saldanha (New York: Routledge, 2009), 235.

9 The author uses the term "Black English" advisedly, following John Russell Rickford and Russell John Rickford, *Spoken Soul: The Story of Black English* (New York: Wiley, 2009); and Kerry Lappin-Fortin, "Traduire le Black English ('C'est comme ça des fois')," *Meta* 61, no. 2 (2016): 459–78, among others. Alternatively, some scholars refer to this linguistic variety as African American Vernacular English, as in Lisa Minnick, "Articulating Jim: Language and Characterization in *Huckleberry Finn*," in *Dialect and Dichotomy: Literary Representations of African American Speech* (Tuscaloosa: The University of Alabama Press, 2004), 59–76.

10 Twain, *The Adventures*, 167.

[11] *Base de datos de libros editados en España*. It can be accessed at http://www.culturaydeporte.gob.es/cultura-mecd/areas-cultura/libro/bases-de-datos-del-isbn/base-de-datos-de-libros.html

[12] David Carkeet, "The Dialects in *Huckleberry Finn*," *American Literature* 51, no. 3 (1979): 330.

[13] Shelley Fisher Fishkin, *Was Huck Black? Mark Twain and African American Voices* (Oxford: Oxford University Press, 1993), 103.

[14] John Alberti, "The [N-word] Huck: Race, Identity, and the Teaching of *Huckleberry Finn*," *College English* 57, no. 8 (1995): 922.

[15] David Lionel Smith, "Mark Twain's Dialects," in *A Companion to Mark Twain*, ed. Peter Messent and Louis J. Budd (Oxford: Blackwell, 2005), 431.

[16] Josep Julià Ballbè, "*The Adventures of Huckleberry Finn* i les traduccions impossibles," in *Traducció i literatura: Homenatge a Ángel Crespo,* ed. S. González Ródenas and F. Lafarga (Vic: Eumo, 1997), 199–200.

[17] José Manuel Rodríguez Herrera, "The Reverse Side of Mark Twain's Brocade: *The Adventures of Huckleberry Finn* and the Translation of Dialect," *European Journal of English Studies* 18, no. 3 (2014): 279.

[18] D. Joaquín Fontanels del Castillo, *Bosquejos humorísticos* (Barcelona: J. Roura y A. del Castillo Editores, 1895).

[19] Juan J. Lanero and Secundino Villoria, "La llegada de Mark Twain a España: Aventuras, bosquejos, cuentos, hazañas y pesquisas," *Livius: Revista de Estudios de Traducción* 10 (1997): 104.

[20] Mark Twain, *Las aventuras de Huck,* 2 vols, trans. Carlos Pereyra (Madrid: Caro Raggio, 1923). See Lanero and Villoria, "La llegada de Mark Twain a España," 112.

[21] Julia Lin Thompson, "Censorship and the Translation of Children's Literature: *The Adventures of Huckleberry Finn* in Franco's Spain (1939-1975)," in *New Approaches to Translation, Conflict and Memory: Narratives of the Spanish Civil War and the Dictatorship*, ed. L. Pintado Gutiérrez and A. Castillo Villanueva (London: Palgrave Macmillan, 2019), 123.

[22] Although translators' names may not be mentioned, for a detailed list of Spanish editions of *Adventures of Huckleberry Finn* in the Francoist dictatorship, see Robert M. Rodney, *Mark Twain International: A Bibliography and Interpretation of His Worldwide Popularity* (Westport, CT: Greenwood, 1982).

[23] Thompson, "Censorship and the Translation of Children's Literature," 124.

[24] Thompson, "Censorship and the Translation of Children's Literature," 132.

[25] See Mark Twain, *Aventuras de Huck Finn*, trans. José Félix (Barcelona: Edival, 1975).

[26] Mark Twain, *Las aventuras de Huckleberry Finn (el camarada de Tom Sawyer),* trans. Amando Lázaro Ros (Barcelona: Ramón Sopena, 1972), 11.

[27] Mark Twain, *Aventuras de Huckleberry Finn. Novelas y cuentos 179,* trans. Cristina Cerezales Laforet (Barcelona: Magisterio Español, 1976), 62.

[28] Twain, *Aventuras*, 46.

[29] Twain, *Aventuras*, 1–14.

[30] Rodríguez Herrera, "The Reverse Side of Mark Twain's Brocade," 282.

[31] For a detailed study of translation under Spanish state censorship, see the research carried out by the TRACE group, for instance in Rosa Rabadán, ed., *Traducción y censura inglés-español: 1939–1985: Estudio preliminar* (León: Universidad de León, 2000); and in Raquel Merino Álvarez, ed., *Traducción y censura en España (1939–1985): Estudios sobre corpus TRACE: cine, narrativa, teatro* (León: Universidad de León, 2007). Concerning more recent studies on the impact of Francoist censorship on the translation of American literature, see Ian Craig, *Children's Classics Under Franco: Censorship of the 'William' Books and The Adventures of Tom Sawyer* (Oxford: Peter Lang, 2001); Gemma López and Teresa Requena, "'Against Spanish Conscience:' The Translation of North-American Classics in Post-War Spain (1950s and 1960s)," *Transfer* 5, no. 2 (2010): 1–12; and Julia Lin Thompson, "Censorship and the Translation of Children's Literature: *The Adventures of Huckleberry Finn* in Franco's Spain (1939–1975)," in *New Approaches to Translation, Conflict and Memory: Narratives of the Spanish Civil War and the Dictatorship*, ed. L. Pintado Gutiérrez and A. Castillo Villanueva (London: Palgrave Macmillan, 2019), 113–41. For some insight on Francoist censorship and translated drama, refer to Jeroen Vandaele, "Ibsen and the *Doll's House* Dictator: How Francoism Curbed *Nora*," *Perspectives: Studies in Translation Theory and Practice* 29, no. 1 (2021): 103–23.

[32] Mark Twain, *Las aventuras de Huckleberry Finn,* trans. Doris Rolfe and Antonio Ferres (Madrid: El País, 2004).

[33] Mark Twain, *Las aventuras de Huckleberry Finn,* trans. Doris Rolfe and Antonio Ferres (Madrid: Anaya, 2009).

[34] Jorge Braga Riera, "The Role of Epitexts in Drama Translation," *JoSTrans: The Journal of Specialised Translation* 30 (2018): 250–51.

[35] Juan José Coy, ed., *Las aventuras de Huckleberry Finn,* trans. Doris Rolfe and Antonio Ferres (Madrid: Cátedra, 2005), 51–54.

36 Coy, *Las aventuras,* 53, my translation.

37 Mark Twain, *Huckleberry Finn*, trans. Rufino Zaera (Madrid: Edelvives, 2004).

38 Twain, *Huckleberry*, trans. Zaera, 19.

39 Twain, *Huckleberry*, trans. Zaera, 19. This translation from Spanish into English has been carried out by the writer of this essay.

40 Roberto Bolaño, "Introducción," in *Las aventuras de Huckleberry Finn*, trans. José A. de Larrinaga (Barcelona: Mondadori, 2006), 7–17.

41 Mark Twain, *Las aventuras de Huckleberry Finn*, trans. José A. de Larrinaga (Barcelona: Mondadori, 2006), 21.

42 Mark Twain, *Las aventuras de Huckleberry Finn,* trans. José A. de Larrinaga and Neus Nueno Cobas (Barcelona: Penguin, 2016).

43 Mark Twain, *Las aventuras de Huckleberry Finn,* trans. José A. de Larrinaga (Barcelona: Alfaguara, 2019).

44 "*El País* reúne los clásicos juveniles en una colección," *El País,* July 5, 2020, https://elpais.com/cultura/2020-07-04/el-pais-reune-los-clasicos-juveniles-en-una-coleccion.html.

45 Mark Twain, *Las aventuras de Huckleberry Finn,* trans. María José Martín Pinto (Tres Cantos: Akal, 2011).

46 Twain, *Las aventuras*, trans. Martín Pinto, 7 n1. This translation from Spanish into English has been carried out by the writer of this essay.

47 Twain, *Las aventuras*, trans. Martín Pinto, 55.

48 This colloquial short form is not registered in the *Royal Spanish Academy's Dictionary*. A definition may be found at collaborative websites that gather up terms from contemporary Spanish slang, such as *Wiktionary*. The entry on *síp* may be accessed at https://es.wiktionary.org/wiki/s%C3%ADp.

49 Mark Twain, *Las aventuras de Huckleberry Finn*, trans. Fernando Santos Fontenla (Madrid: Alianza, 2013), 7–15.

50 Enrique Bernárdez Sanchís, "Traduttore-traditore… ¿o editore-destruttote?," in *Lengua, traducción, recepción: en honor de Julio César Santoyo,* ed. Juan J. Lanero Fernández, José Luis Chamosa, and Marisa Fernández (León: Universidad de León, 2012), 111.

51 Juan Anllo, "Fernando Santos Fontenla, traductor," *El País,* December 6, 1997, https://elpais.com/diario/1997/12/06/agenda/881362801_850215.html.

52 Mark Twain, *Las aventuras de Tom Sawyer,* trans. Fernando Santos Fontenla (Madrid: Alianza, 2005), 13.

53 Twain, *Las aventuras de Huckleberry Finn*, trans. Santos Fontenla, 119.

54 Twain, *Las aventuras de Huckleberry Finn*, trans. Santos Fontenla, 364.

55 Twain, *Las aventuras de Huckleberry Finn*, trans. Santos Fontenla, 369.

56 Mark Twain, *Las aventuras de Huckleberry Finn,* trans. Mariano Peyrou (Madrid: Sexto Piso, 2016).

57 Sergio Vila-Sanjuán, *Pasando página: Autores y editores en la España democrática* (Barcelona: Destino, 2003), 63.

58 Javier Calvo, *El fantasma en el libro* (Barcelona: Seix Barral, 2016), 129.

59 Venuti, *Translation Changes Everything*, 99.

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