

Translation of Paloma Otaola González's Article titled
Imágenes de España en la música de Debussy
with Supporting Commentary

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Abstract

This project is a translation of Paloma Otaola González's academic article titled '*Imágenes de España en la música de Debussy*', which explores the ways in which French composers, specifically Debussy, were influenced by Spanish culture and history when producing their compositions. This project begins with a detailed analysis of the source text (ST), exploring both the linguistic and non-linguistic elements which could pose challenges when translating. It also explores a key, but undiscussed, aspect of Venuti's 'exoticisation' which concerns what happens when a ST itself contains exoticised elements and how this may or may not affect the translator's decisions. The project then continues with the proposal of a translation strategy which is based on key theoretical frameworks from the field of Translation Studies, including Vermeer's *Skopostheorie*, Reiss' text typologies, Nida's Equivalence models, and Venuti's Foreignisation and Domestication. It provides a critical view of the aforementioned theories and their practical applications to the translation process. The proposal of the translation strategy is followed by the provision of the target text (TT). The work then concludes with a discussion of my translation decisions, examining both the successful application of my proposed strategy, as well as some of the challenges I encountered when translating.

Keywords: Debussy, domestication, dynamic equivalence, exoticisation, foreignisation, formal equivalence, Nida, Reiss, skopos, text typologies, Venuti, Vermeer

ST Length: 2,988 words
Total Word Count of Project: 9,963 words

List of Abbreviations

Abbreviation	Definition
D-E	Dynamic Equivalence
F-E	Formal Equivalence
SL	Source Language
ST	Source Text
TL	Target Language
TT	Target Text

Chapter 1: Source Text

Imágenes de España en la música de Debussy

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Los románticos se interesaron por España atraídos por su exotismo y alejamiento, si no geográfico, cultural. El gusto por lo pintoresco llevó a tratar de reproducir lo más fielmente posible los rasgos típicos de lo hispánico que cristalizaron en una serie de clichés, prototipo de la España costumbrista, frecuentemente identificada o reducida a Andalucía. Desde el punto de vista musical se intentó recrear el ritmo de las danzas españolas, las fórmulas melódicas de acervo popular, el color y la armonía de la música folklórica española y más concretamente andaluza. Entre las obras más representativas de esta tendencia podemos citar *Carmen* de Georges Bizet y la rapsodia par orquesta *España* de Emmanuel Chabrier.

1. Exito de la música española en París

La presencia de músicos españoles en París fue uno de los factores que contribuyó a dar a conocer nuestra música nacional, fomentando la atracción por lo español. El triunfo en Europa de la música de Albéniz con *Iberia* y la *Suite Española*, Granados con sus *Goyescas*, Falla..., contribuyeron a familiarizar al auditorio europeo con los ritmos y las cadencias españolas. El genio de Albéniz y de

Granados, lejos de cansar al público, fomentó el deseo de explorar un mundo sonoro exótico y ligado a una identidad nacional.

Los músicos franceses ya no necesitaban viajar por España para tomar directamente del folklore o del canto popular los ritmos y las armonías. El contacto directo con los músicos españoles les ha dado de conocer España más de cerca, pero de otra manera, a través del filtro de los grandes compositores de música española.

2. Cambio de estética en la música francesa: el triunfo de Debussy

En las últimas décadas del siglo XIX y las primeras del XX, se produce una renovación de los lenguajes artísticos que marca el nacimiento de una nueva estética. El triunfo del impresionismo en pintura y del simbolismo en poesía, dejan sentir su influencia en la música, concretamente a través de Debussy. El contacto con los poetas simbolistas le lleva a crear un lenguaje sonoro nuevo, calificado por algunos de *revolución sutil* (Boucouché, 1998), que supone una renovación de la escritura musical en todos los órdenes: forma, estructura, armonía, timbre, lenguaje orquestal. [...]

A partir de Debussy el acercamiento a España se manifiesta de manera distinta que en las décadas anteriores. Por un lado, se realiza sobre todo a través de los músicos españoles residentes en París, como ya hemos mencionado. Por otro lado, ya no se trata de imitar el cliché musical de lo español o de lo andaluz, repitiendo fórmulas musicales directamente tomadas del folklore, sino de expresar la percepción subjetiva del compositor. Un nuevo lenguaje sonoro servirá para evocar España con sus contrastes y sus matices, en el que destaca la presencia subjetiva de la melancólica guitarra en la evocación de Granada. Por otro lado, el compositor francés que viajó numerosas veces por distintos países de Europa, nunca visitó

nuestro país.¹ Sin embargo, no se puede negar una cierta fascinación por España, ya que al menos cuatro composiciones se relacionan directamente con el suelo español: *Lindaraja* para dos pianos (1901), *La soirée dans Grenade* (1903), nº 2 de las tres *Estampes* para piano, *La puerta del vino* (1913), de libro segundo de *Préludes* y la suite para orquesta *Iberia* (1908). [...]

3. El síndrome de Granada

Como es bien sabido, los títulos dados por Debussy a sus composiciones son de un gran poder evocador. Si nos detenemos en las composiciones para piano, vemos que tres tienen un punto en común: Granada, o más concretamente la Alhambra de Granada. No se trata por tanto de dar una visión general de España, como la *España* de Chabrier, sino de evocar un determinado lugar en un momento determinado.

¿Qué conocimiento podía tener Debussy de Granada y de la Alhambra, sabiendo que nunca estuvo allí? Tan sólo el de las fotografías, el de la literatura y sobre todo, el de su imaginación. En una carta dirigida a André Messager el 7 de septiembre de 1903, escribe: “Cuando no se tienen medios para costearse viajes, hay que suplir con la imaginación” (Debussy, 2005 : 778). Es probable también que su imaginación se avivara al escuchar música española, concretamente la de Albéniz.

La Alhambra, a la que hacen referencia directa los títulos de *Lindaraja* y *La puerta del vino*, representa la quintaesencia de la España mora, en un pasado histórico que ya no existe, si no es en el paisaje y en sus monumentos artísticos. Esta atracción por la España mora de Al-Andalus puede tener relación también con

¹ Parece ser que pasó unas horas en San Sebastián para ver una corrida de toros. Según F. Lesure este episodio tuvo lugar en el verano de 1880 mientras acompañaba como profesor de piano a la familia von Meck (Lesure, 1982:101).

su interés por la Edad Media, el gregoriano, la música modal y la polifonía del Renacimiento.

3.1. Lindaraja

El título evoca el famoso mirador del palacio moro, situado en el centro de la Sala de los Ajimeces, pieza más importante del Harem.² Desde aquí la sultana podía observar un amplio panorama antes de que se edificaran las habitaciones del emperador. A este oficio de atalaya parece aludir el nombre *L-ain-dar-aixa*: los ojos de la sultana o los ojos de la casa de la sultana (el mirador también recibe el nombre de Daraxa). Es un obra de arte de orfebrería en la que la luz queda atrapada en los mocárabes de estuco y es reflejada por los azulejos que recubren las paredes. El mirador se abre a un pequeño patio sombrío y recogido con una fuente en el centro rodeada de cipreses, que recibe el nombre de *jardín de Lindaraja*.³

La composición está escrita en re menor, compás de 2/4, con la indicación de “Moderado (pero sin lentitud y con ritmo muy flexible)”.⁴ Comienza por una serie de arpeggios en el primer piano que acompañan un breve motivo melódico (dos compases) de carácter melancólico como el sonido de una guitarra. Este tema se repite constantemente (aparece enunciado once veces), de modo un poco obsesivo durante los treinta primeros compases. Algunos pasajes de arpeggios recuerdan el rasgueado de la guitarra.



Ejemplo 1: *Lindaraja* (c.1-2)

² Eminentes especialistas de Debussy pero mal conocedores de las riquezas artísticas de nuestro país han tenido alguna dificultad para interpretar el sentido de la palabra *Lindaraja*.

³ El patio fue construido en el siglo XVI por los arquitectos de Carlos V cuando éste quiso instalar en la Alhambra su residencia de verano. (Antequera, 1971: 45).

⁴ *Moderé (mais sans lenteur et dans un rythme très souple)*.

Puede ser oportuno mencionar aquí que Debussy identificaba España con la guitarra, que para él no era un instrumento de alegría y regocijo sino melancólico e íntimo. En una carta desde Londres a su mujer hace referencia a la melancolía de la guitarra (Debussy, 2005: 676). [...]

Después del tema melancólico de introducción que recuerda la cantilena morisca, se abre paso un dibujo melódico más luminoso (compás 35), acompañado de arpeggios en el segundo piano, para dar paso a un tema expresivo, al ritmo cadencioso y lánguido de tango (compás 90-100).⁵



Ejemplo 2: *Lindaraja* (c. 90-95)

En su conjunto es una pieza luminosa que recrea el ambiente del sol andaluz filtrándose a través del estuco del mirador. La música da la impresión de no avanzar permaneciendo prisionera como la luz en los mocárabes y azulejos ya mencionados. El ritmo se va haciendo cada vez más lento y el sonido se va perdiendo poco a poco.

El origen de esta composición parece estar ligado a otra pieza para dos manos de Ravel: *Habanera*. Según León Vallas, Ravel compuso una *Habanera* para dos pianos ya en 1895, dada en concierto en 1898 en la Société Nationale. Debussy estaba en la sala de concierto y al parecer fue seducido y atraído de forma irresistible por el ritmo un poco obsesivo de la pieza del joven Ravel, sobre todo por las armonías refinadas y las disonancias turbadoras de una gran novedad. Tanto es

⁵ Los estudiosos de esta composición hablan del ritmo de habanera.

así que Debussy pidió a Ravel una copia de la obra (Vallas, 1958: 276). Después en 1901, compuso una pieza breve para dos manos con el título de *Lindaraja*, que se perdió y sólo se publicó póstumamente en 1926. [...]

3.2. Soirée dans Grenade

La misma inspiración musical se encuentra en *Soirée dans Grenade*.⁶ Compuesta en 1903, fue estrenada junto con las otras dos piezas de *Estampes* por Ricardo Viñes en la Sala Erard, en un concierto organizado por la Société nationale de musique, el 9 de enero de 1904. *Movimiento de Habanera a 2/4*, en Fa sostenido menor. El ritmo lento y embriagador de la habanera, el frotamiento de acordes de séptima sobre un pedal de do sostenido, aspectos coincidentes con la obra ya citada de Ravel, pero sin publicar, hizo que éste, que se encontraba en el auditorio, reivindicara la originalidad de su *Habanera* que luego incluirá orquestada en su *Rapsodia española* de 1907, indicando la fecha de composición (1895), para dejar claro probablemente que la idea original era suya (Vallas, 1958: 277). A pesar del parentesco que pueda haber desde el punto de vista armónico y sonoro, la construcción formal de Debussy es completamente original por la yuxtaposición de periodos sin desarrollar, y las variantes de tempo y de ritmo.

En la *Soirée* aparecen con más fuerza elementos que ya se encontraban en *Lindaraja*: el ritmo de Habanera claramente afirmado desde el principio. La línea melódica inicial se caracteriza por los adornos que evocan, según algunos críticos, el canto gitano (compases 7 a 16) o el hispanoárabe, por la presencia de la gama menor melódica con los intervalos característicos de segunda aumentada.

⁶ Debussy en su correspondencia habla de *La Soirée dans Grenade* pero el título que aparece en la partitura es sin artículo.

Ejemplo 3: tema inicial de la *Soirée* (c. 7-16)

Otro elemento original es la sucesión de acordes paralelos de séptima de los compases 17 a 20 que funcionan como un estribillo, volviendo a aparecer en dos ocasiones (compases 29-37 y 92-95) en un pasaje de cambios bruscos.

En tercer lugar aparece un tema melódico enunciado al ritmo indolente de la Habanera, con la indicación de *avec plus d'abandon*, y un cambio de tonalidad a Fa sostenido mayor (compases 67-90). Este tema va desapareciendo poco a poco dejando paso al tema inicial.

Ejemplo 4: Habanera

La composición fenece lentamente con la indicación *en allant, se perdant*. La evocación de la guitarra que ya hemos señalado en *Lindaraja*, también está presente aquí.

Como es bien conocido, Falla dedicó grandes elogios a esta pieza subrayando la fuerza de evocación concentrada en sus páginas. El compositor español describe la pieza como un conjunto de “imágenes reflejadas al claro de luna sobre el agua limpia de las albercas que llenan la Alhambra” (Falla, 2002: 75).

Los adornos melódicos que evocan la música árabe-andaluza y las disonancias cromáticas dan una impresión de misterio y alejamiento, creando una atmósfera inquietante. La alternancia de ritmos y de tonalidades produce una impresión de contraste entre zonas sombrías y luminosas. Las sombras que cubren progresivamente Granada. Podríamos decir que en esta composición la precisión espacial presente en el título de *Lindaraja* se difumina en favor de la precisión temporal: el atardecer, la noche.... De nuevo la luz está en juego. Según el propio compositor, *Soirée dans Grenade* recrea la noche tibia de Andalucía. [...]

3.3. La puerta del vino

La puerta del vino, que forma parte del libro segundo de los *Preludios* (1913), evoca de nuevo el famoso palacio, con toda la fascinación que puede sugerir en la imaginación del artista. El estreno tuvo lugar el 5 de marzo de 1913 en la sala Erard con Debussy al piano.

Parece ser que Manuel de Falla le envió una tarjeta postal de *La puerta del vino* y a partir de esta imagen creó la composición (Debussy, 2005: 1237). [...] Según la descripción de la postal dada por el mismo Falla, la foto representa “el célebre monumento de la Alhambra. Adornado de relieves en color y sombreado por grandes árboles, contrasta el monumento con un camino inundado de luz que se ve en perspectiva a través del arco” (Falla, 2002: 75). Esta composición, como las precedentes para piano, también es una evocación de la España mora del reino de

Granada. En re bemol mayor, compás de 2/4, con la indicación de “Movimiento de Habanera con bruscos cambios de gran violencia y de suavidad apasionada”.⁷

El ritmo de Habanera aparece muy marcado desde el principio y se mantiene en el registro grave como un *obstinato* a lo largo de toda la pieza. Se inicia con la indicación de áspero, sensación que viene creada por la síncopa brusca de la habanera y el tritono con el que comienza la línea melódica.

La puerta del vino está emparentada con *Lindaraja* y con *Soirée dans Grenade* por el ritmo de Habanera, pero difiere en el dibujo melódico. El tema inicial (compases 5-19) asciende por grados conjuntos diatónicos adornado por una serie de melismas, próximos a las formulas melódicas del canto jondo. Lo gitano, lo andaluz y lo moro se entremezclan a través de los adornos melódicos y de los intervalos de segunda aumentada característicos del llamado modo menor hispanoárabe del que ya hemos hablado a propósito de *Soirée dans Grenade*.

La sonoridad creada por los intervalos disonantes de tritono (fa-si becuadro), sexta, segunda y novena aumentada, junto con la cuarta disminuida mi becuadro-la bemol, crean una atmósfera de extrañeza y misterio.

Ejemplo 5: *Puerta del vino* (c. 13-19)

⁷ *Mouvement de Habanera. Avec de brusques oppositions d'extrême violence et de passionnée douceur.*

Los pasajes arpegiados recuerdan el rasgueado de la guitarra en contraste con el movimiento de habanera. Desde el punto de vista formal tiene la estructura ternaria ABA'. Los cambios de color (compás 37-41) y los contrastes de luces y sombras son más acentuados que en *Lindaraja*.

En las tres obras que hacen referencia a Granada Debussy utiliza el famoso ritmo de tango o habanera. Puede resultar curioso que para dar un aire español a sus composiciones granadinas, Debussy haya escogido este ritmo. Pero hay que tener en cuenta que numerosos compositores franceses lo utilizan para evocar España a partir del éxito que obtuvo la famosa canción de Iradier *La paloma*, basada en este ritmo lento de origen cubano, que se puso de moda en Europa.⁸ El éxito de la habanera se extiende también a la música española. Albéniz utiliza este ritmo en sus dos piezas tituladas *Tango*, y aparece también en zarzuelas como *Luisa Fernanda*, *Marina*, etc. Existen dos variantes de este ritmo. La primera es denominada tango y la segunda habanera:



Ejemplo 6: ritmo de tango y de habanera

Para acabar, en el primer libro de los *Preludios*, el n° 9 lleva el título de *Sérénade interrompue*. A primera vista, por tanto, nada permite pensar que la pieza tenga connotaciones hispánicas. Por otro lado, en ninguna de sus cartas o escritos, Debussy ha revelado cuál ha sido su fuente de inspiración. Sin embargo la atmósfera es completamente española desde el principio hasta el final. Hay quien ha visto alusiones a la música de Albéniz, que le debió causar una gran impresión.

⁸ Entre los compositores franceses que escriben habaneras podemos citar Bizet con la famosa habanera de *Carmen*, Lalo (1875), Chabrier (1885), Ravel (1898), Raoul Laparra, Louis Aubert (para piano 1918), etc.

La pieza está escrita en ritmo ternario, mientras que las precedentes tienen ritmo binario, 3/8 con la indicación “Modérément animé, quasi guitarra”. Es cierto que en algunos pasajes hay como un eco de Albéniz, consciente o no. Así por ejemplo, los primeros compases recuerdan la escritura casi guitarrística del tema inicial de *Asturias*, mientras que los compases 85-86 recuerdan el ritmo agitado de *Rumores de la caleta*.



Ejemplo 7: *Sérénade Interrompue* (c. 26-31)

En esta composición Debussy introduce también una alusión a la marcha del tercer movimiento de su *Iberia*. En cualquier caso, el ambiente español es claramente perceptible en los contrastes y en los giros que evocan la guitarra. Por otro lado el título de *Serenata interrumpida*, puede ponerse en relación con la indicación de *Serenata* que acompaña la Granada de Albéniz.

4. Conclusión

Con las composiciones para piano de tema español, Debussy recrea una atmósfera española irreal, a través del ritmo de habanera, de fórmulas rítmicas y melódicas andaluzas construidas sobre melismas, intervalos de segunda aumentada, tresillos y cadencias de carácter arábigo andaluz, sin caer en el folklorismo. Debussy con una extraordinaria intuición construye un folklore imaginario.

Tres composiciones tienen el mismo asunto: la Alhambra de Granada. Se trata del mismo tema pero en distinto momento, desde un ángulo distinto y sobre todo con otra luz y otra atmósfera. Se ha señalado ya en otras ocasiones la afinidad

estética de Debussy con las artes plásticas y la importancia que daba el compositor a las imágenes visuales, como fuente de inspiración. [...] Aunque el mismo Debussy rechazaba el calificativo de impresionista aplicado a su música como una etiqueta fácil, podemos decir que estamos ante un mismo cuadro musical en el que se ha querido eternizar diferentes momentos.

La manera personal de evocar Granada y España pone fin a los clichés musicales basados en el folklore español. La ambigüedad armónica querida por Debussy expresa por consiguiente una imagen difuminada de España. No se trata pues de la España real y contemporánea ni de la música popular española. La España mora, andaluza, y gitana en la que se han mezclado a lo largo de los siglos tantas tradiciones. Así, de una visión romántica y pintoresca de España que cristaliza en una serie de clichés musicales se pasa gracias a la obra de Debussy a una visión personal, subjetiva e íntima de lo español, expresado con un lenguaje sonoro nuevo en el que siguen persistiendo algunas señas de identidad. [...]

Chapter 2: Source Text Analysis

The ST chosen for translation is an academic article called *Imágenes de España en la música de Debussy*. It originally formed part of a conference paper and was subsequently published as part of an edited volume from 2007 titled *Littérature, langages et arts: rencontres et creation*.⁹ The ST was written by Paloma Otaola González who is currently lecturing at the *Université Jean-Moulin Lyon III* in the *Faculté des Langues* and who is a specialist in: 'Music Theory from the Antiquity to the Renaissance'; 'Music and Humanism in the 16th Century'; 'Music and Poetry in the 16th Century'; and 'Spanish Music in the early 20th Century'.¹⁰ Based on Karl Bühler's¹¹ and Katharina Reiss'¹² text typologies, this article can be considered a hybrid text. Being an academic text, its primary function is informative because it provides information on how the pictorial representation of Spain is captured and depicted through Debussy's music. One can also argue that it has an operative function as it attempts to convince the reader of the main argument which is that, despite being a French composer, Debussy was heavily influenced by Spain and Spanish culture, and this was reflected in the pieces of music chosen for analysis in the article. It also argues that Spanish culture is reflected in the use of specific melodic patterns which either originated from certain groups of the population or areas of Spain, or which were influenced by key Spanish composers at the time. Finally, this text contains elements of an expressive nature, in particular when describing the 'images' on which the musical compositions are based, which encourage the reader to mentally picture the scenes being described. Before continuing, it should be noted that the ST's length has been reduced (denoted by [...]) to ensure it does not exceed the ST word limit for this project.

⁹ Bonnet, D., et al., 2007.

¹⁰ González, P. O., 2021, "Professor Des Universités: Enseignement Et Recherche".

¹¹ Bühler, K., and Goodwin, D. F., 1990, p. 50.

¹² Reiss, K., 2014.

Having provided a brief introduction to the ST, what follows will be a detailed analysis which will be based on Christiane Nord's model of textual analysis.¹³ I will begin at the macro-level, first examining the non-verbal, structural, compositional, and syntactical elements. This will be followed by an analysis of the cultural elements that appear in the ST, and I will incorporate an undiscussed element of Lawrence Venuti's definition of exoticisation. I will then analyse the micro-level elements of the ST, specifically taking into consideration the author's use of literary devices, her lexical choices, and an analysis of the ST's likely audience.

With regards to the ST's overall presentation, the author has chosen to adopt what can be considered some common text conventions for this genre of writing; for instance, she has: used numbered headings throughout the text to ensure it is easy for the reader to follow the ideas and concepts being explored (a common feature of texts by this author and other academics¹⁴); incorporated the use of italics to name individual movements, larger pieces of work, or entire suites of music, as well as to provide foreign terms or musical directions in any language other than Spanish; and finally, included images which depict excerpts of musical notation copied from the original scores of each of the pieces of music mentioned in the article, which play a key role in the ST because they allow the readers to see more easily to what the writer is referring in any given section (once again, this is a common feature of academic texts from the field of Musicology¹⁵).

Looking at the ST's structure, it is divided into eight main sections; each of the sections broadly examines how evidence of musical influence from Spain can be seen in a selection of Debussy's works. The sections of the paper include: an introductory paragraph; three sections providing contextual information that explore

¹³ Nord, C., 2005.

¹⁴ See: González, P. O., 2010; and Olmos, M. R., 2011.

¹⁵ See: Ramírez, A. C., 2010.

the factors resulting in Spanish-style music being so successful in France, in addition to touching on how well Debussy was able to capture the 'images' of Spain in his music; three sections which offer a more detailed musical analysis of each of the selected works; and finally, some concluding remarks. This structure and organisation of ideas is similar to most academic texts in this field and can be found in publications by both González and other authors.¹⁶

From a syntactical perspective, it is clear that all sentences are declarative, apart from one which is an interrogative; the inclusion of the interrogative serves to engage the reader and is the only time, except for when quoting other composers' or academics' descriptions of Debussy's music, where the register becomes slightly informal; that said, its use serves to effectively transition from one section to another and can be considered a feature which adds to the author's character and writing style.

On the topic of the author's way of writing, an interesting element of the ST, which, looking at other papers written by González,¹⁷ appears to be a common and somewhat individual feature of her writing, is that she has incorporated literary devices into her publications, such as imagery and cultural symbolism, asyndeton, and juxtaposition; additionally, she has embedded poetic quotations from other composers and academics, which, in the case of this ST, occur particularly when describing the 'images' of Spain that inspired Debussy's musical compositions.

Beginning with the inclusion of imagery and cultural symbolism, in section 3.1, the author uses these literary devices to describe the physical location of one of the patios in '*La Alhambra*' which is depicted in Debussy's music. This serves to give a reference point for readers so that they can understand the influence and cultural importance of this site on his composition, which, when it was built, served as 'a fort,

¹⁶ See: González, P. O., 1999; and Quiroja, D., 2014.

¹⁷ See: González, P. O., 2015a and 2015b.

a palace, and a city' and, since the 13th Century, has been 'owned by the Spanish Royal Family'.¹⁸ Whilst on the one hand this may act as an important symbol in Debussy's works, as was alluded to earlier, it also plays a role in the argument that González is making in the ST, which is that Debussy was successfully able to reproduce such typically Spanish-sounding music just from looking at images of the country. Additionally, in the penultimate paragraph of section 3.2, González has incorporated a quote by the Spanish composer Falla which is deeply metaphorical and which uses precise imagery to compare Debussy's music to the beauty of the moon and the light of the night's sky. This serves to engage the readers more deeply by encouraging them to use their senses as they read. The use of the literary techniques in building the argument makes her points stronger and more convincing in this section because it plays on the readers' imaginative abilities, encouraging them to think of this comparison when listening to the piece of music or reading the musical score.

Evidence of asyndeton can be found in the fifth paragraph of section 3.3; the author provides multiple examples of musical chords and interval combinations which create the atmosphere and effect Debussy desired and which contribute to the depiction of Spain's images in his compositions; the naming of a variety of musical elements in succession, without the inclusion of conjunctions, strengthens the author's argument by preventing the readers from finding potential counter-arguments to the points being made, a key characteristic of academic writing.

The final literary device employed by González is juxtaposition where she contrasts the notions of 'light' and 'dark', both in a metaphorical and analytical sense. This is present in all of sections 3 to 3.3 of the ST, and she refers to the theme of light and dark in the following ways: first, the 'darkness' and 'shadows' of the music are compared to the darkness of the clouds that hang over Granada; second, the

¹⁸ Alhambra SL.

darkness goes beyond the 'physical' darkness of Granada, hinting more precisely at a darkness of expression and tone in Debussy's music which contributes to the portrayal and representation of Spain in his works; and finally, these ideas of darkness contrast with the 'lightness' and speed of quicker passages of music, as well as that of the physical locations which are depicted by Debussy's pieces. In the same way that González's use of asyndeton, imagery, and cultural symbolism aided in the construction and defence of her argument, the use of juxtaposition in her work demonstrates that she has provided a 'contrasting' and balanced range of views. This allows her to highlight to readers that she is considering a variety of possible interpretations and 'counter'-interpretations of the music, which consequently makes her text and her main points more persuasive; once again, this is a common feature of academic writing.

Beyond the aforementioned references to '*La Alhambra*' and to Granada as part of her inclusion of cultural symbolism, the ST contains many additional references to Spain's culture and its depictions in Debussy's compositions. As mentioned earlier, many of the musical compositions present in this ST are influenced by the grandeur of '*La Alhambra*'s' construction. That said, the ST also considers internal and external cultural influences that have infiltrated into Debussy's work, in particular those from the Arabic/Islamic culture, together with those from the '*gitano*' community that 'migrated to Spain from regions of Northern India'.¹⁹

Regarding the allusions to Arabic/Islamic culture first, the author adopts the term '*mocárabe*' in relation to the architectural design of '*La Alhambra*', which is a 'form of honeycombed, stalactite-like vaulting that was common in 12th and 13th century Islamic architectural design'.²⁰ In addition to the architectural references, the ST author also mentions the '*Harem*', which was 'the separate part of a Muslim

¹⁹ Rizo López, A. E., 2005, pp. 182-184; Goldberg, K. M., et al., 2015.

²⁰ Tabbaa, Y., 2003; RAE, "Definición | Mocárabe".

household reserved for wives, concubines, and female servants'.²¹ Spain has had a strong connection to Arabic/Islamic culture since the 7th and 8th Centuries following the Muslim dynasty's expansion, which itself has fed into many aspects of Spain's culture, including art, literature, music, philosophy, and religious beliefs.²² González argues that these cultural influences have also infiltrated into Debussy's Spanish-inspired pieces.

The author's references to the '*gitano*' community are primarily made when analysing the melodic patterns of Debussy's music and refer to the '*flamenco*'/Andalusian '*cante jondo*'²³ style of some passages, which is characterised by limited tonal ranges, enharmonic scales, a lack of fixed rhythms, dramatic melodic ornamentation, and passages which sound improvised,²⁴ but that, in Debussy's case, are carefully planned for musical effect.

Moreover, the author compares sections of Debussy's music to musical styles from other Hispanic countries; for example, she mentioned the '*Habanera*', a rhythm that is believed to have African or Cuban roots.²⁵ She also mentioned the '*Tango*', a dance and musical style of Argentine-Uruguayan heritage²⁶ which had a significant musical impact on the rhythmical patterns that appear in Debussy's works. The incorporation of these pieces of information about specific cultural elements, although often mentioned only 'in passing' and not described in any great detail, are important because they become musical themes that are depicted and repeated in Debussy's works and which contribute to the Spanish feeling in his music; they also remain central to another of González's main arguments which is that Debussy did not focus on adopting and adapting one musical form from one element of Spain's diverse culture to give his pieces a Spanish feeling, but rather that he was able to combine

²¹ RAE, "Definición | Harén, Harem"; Lexico.com, "HAREM | Definition".

²² Watt, W. M., and Cachia, P., 2007, pp. 1-8, 52-69, 97-126, 140-142.

²³ Encyclopaedia Britannica, "Cante Jondo"; Encyclopaedia Britannica, "Flamenco".

²⁴ de Hoces Bonavilla, S., 1982; Rossy, H., 1998.

²⁵ Manuel, P., 2009.

²⁶ UNESCO, "The Tango".

multiple musical ideas which complemented one another and which functioned together to produce the desired effect.

The inclusion of such elements and the references to 'foreign' cultures could be classed as a form of exoticisation which Venuti considers to be 'the production of an effect that refers to specific elements of [a] foreign culture' and which 'retains features such as geographical locations, customs, cuisine, historical figures or events, foreign places and/or proper names, as well as the odd foreign word'.²⁷ In respect of the ST chosen for this project, which explores how Spain – which is framed as being 'exotic' – is brought across to France and how aspects of Spanish/Hispanic musical, geographical, and historical culture infiltrate into the receiving country's music, the ST's various cultural references situate the reader in the foreign land (Spain), but from the perspective of France. This theme of exoticising Spain is by no means unique to this text; there is a long history of works which have studied the exoticisation of Spain in France through various mediums, including art,²⁸ dance,²⁹ gypsy culture,³⁰ and music.³¹ Venuti's concept of exoticisation, though, is considered from the perspective of the translation once it has been completed; however, my work uncovers a new layer of exoticisation previously not discussed by Venuti which concerns what happens in situations such as mine where the ST has already been exoticised before it is translated (henceforth called 'pre-translation exoticisation' (Pre-TE)). From the translator's perspective, Pre-TE would not necessarily pose a challenge because, in many respects, it would occur naturally when translating from the SL to the TL by virtue of simply retaining the exotic elements. This means that, unlike Venuti who claims that exoticisation is created in a TT as a result of conscious decisions on the translator's part, exoticisation in my TT

²⁷ Venuti, L., 2018, p. 160.

²⁸ Tinterow, G., et al., 2003.

²⁹ Leblon, B., 2003.

³⁰ Charnon-Deutsch, L., 2004.

³¹ Llano, S., 2012.; Falla M., and Sopeña Ibáñez, F., 1950.

would not be generated as a result of the direct impact of my translation decisions; in other words, it is still of concern for me as the translator, but it has less priority in the decision-making process when translating.

The discussion surrounding exoticisation also brings into question a feature of the ST relating to author perspective, particularly when she employs the first-person plural possessive pronoun '*nuestro/a*'. It is interesting because, as a translator, the context in which a ST is written must be considered; in the case of this ST, the author is a Spanish native, living in France and working for a French university, writing about an aspect relating to her home country of Spain and the adoption of Spanish culture into French music. By using the possessive pronoun, the author has taken claim of the music she is analysing and the influence of Spanish music and culture on Debussy's works, giving the reader a sense that the author is proud of what her country has done for French music. What becomes unclear, however, is who else is included in the use of the pronoun: on the one hand, it could be argued that she is referring to all Spanish natives, and includes herself when doing so; on the other hand, there is an argument to suggest that she only refers to those from the Spanish regions which have had an influence on Debussy. Additionally, using '*nuestro/a*' creates an estranging effect for the reader because its use results in the reader being distanced from the text slightly, thereby encouraging the reader to consider the points made as though they were an 'outsider'; this, once again, contributes to the feeling of exoticisation because it treats Spain as something unique, different, and intriguing. Thinking beyond the process of exoticisation by means of inclusion of cultural references and, instead, considering the perspective of author-reader exoticisation is another aspect which is lacking from Venuti's depiction and which, in the future, would be an interesting area of the field to explore.

Along with the cultural references, because the ST is an academic text, there is also a large quantity of subject-specific, specialist terminology linked to the semantic field

of 'music theory'. This broad category of lexis can be sub-divided into five separate, smaller categories, and clear examples for each will be provided. The first category deals with musical styles, for which there only three main examples given in addition to the aforementioned ones of '*melisma*' and '*cante jondo*', which are '*cantilena*', '*el gregoriano*', and '*danza*'. The second type concerns musical time periods, such as '*renacimiento*', '*impresionismo*', and '*la edad media*'. In the third classification, there is the terminology used for the description of musical features, for instance: '*ritmo*'; '*timbre*'; '*fórmula melódica*'; and '*cadencia*'. The fourth genre contains three examples and relates to the descriptions of sounds and their written representations, including '*escritura musical*', '*música modal*', and '*polifonía*'. The final lexical group pertains to general elements of music theory, specifically: '*compás*'; '*arpeggios*'; '*lenguaje orquestal*'; different note names like '*Fa sostenido*', '*Do sostenido*'; and finally, intervals between notes, such as '*sexta*', '*séptima*', and '*novena*'. Adopting such language results in an elevated ST register, but this is, as touched on earlier in this analysis, another text convention and is expected in any academic text of this nature.

To conclude this ST analysis, and following on from the analysis of the cultural references and the subject-specific lexis, it is impossible to ignore that the combination and incorporation of both elements in the ST lead one to believe that the ST author has made some broad assumptions about her readers. First, they are expected to have detailed knowledge of music from the late 19th and early 20th Centuries, as well as of complex elements of music theory often only studied at the higher levels of music training,³² in particular with regards to scale patterns and names, descriptions of rhythms, beats, keys, time signatures, and prominent composers from around the time when Debussy was composing these pieces.

³² ABRSM, 2020, "Music Theory Syllabus: Grades 6 To 8"; Trinity College London, 2017, "Theory Of Music Syllabus", pp. 15-20.

González also assumes that the readers have some knowledge of Spain, or more specifically, some of its geographical locations of significance, such as '*La Alhambra*', but that they wish to extend their knowledge on the topic by reading articles that provide a thorough musical analysis of scores by composers who took inspiration from these individual locations within Spain.

Whilst the author assumes a certain level of technical and geographical knowledge from the reader, there are also key aspects that readers are assumed *not* to know, namely that some of the key French composers from the Renaissance and Impressionist periods within music history were influenced by both individual Spanish composers and also Spanish culture generally. It is also assumed that the readers are unaware of the influence of Spanish society and culture on Debussy's musical compositions.

Based on these broad assumptions from the author, therefore, it is highly likely that the readers of this ST are either academics who are specialists in Musicology, Hispanic Studies, Francophone Studies or all of these areas, or general readers who have a specific interest in the ST's topics and themes.

Chapter 3: Translation Strategy

Following on from the detailed analysis of the ST, which looks at the depictions of images of Spain in Debussy's music, this section will seek to devise an appropriate strategy for when I approach my translation which will allow me to ensure that all the important elements identified in the analysis can be accurately, appropriately, and sensitively transferred into the TL. In order to devise my translation strategy, I will take into consideration relevant translation theories that may play a key role in the translation process, namely: Hans Vermeer's *Skopostheorie*; Reiss' text typologies; Eugene Nida's Equivalence theory; and Venuti's concepts of Foreignisation and Domestication. In addition, I will explore the overall approaches that will be adopted for the non-linguistic elements of the translation process.

To begin with, I will define the *Skopos*³³ of my translation, which will be to produce a journal article that: first, reads fluently; second, uses an academic linguistic style that reads well but does not make superfluous use of language; third, adequately reflects both the ST author's words and style choices; and finally, would meet the target publication's expectations and text conventions. I wish to produce a fluent text because, as Venuti states, the current norm in the professional translation industry is to 'aim for fluency', ensuring that the TT is 'recognisable and intelligible, [and that the TT gives] readers [easy] access [...] to what is "present in the original" [otherwise known as domestication]'.³⁴ This approach does contradict the desires of translation theorists such as Venuti, however, who advocates for the translator to place 'ethnodeviant pressure on cultural values by registering the linguistic and cultural differences of the foreign text [and by] sending the reader abroad[, which he calls

³³ Vermeer, H. J., 2021.

³⁴ Venuti, L., 2018, p. 5.

foreignisation]'.³⁵ Nonetheless, the difficulty with this idea is that the contexts in which Venuti promotes the use of foreignisation as a justified translation method are primarily literature and fiction, for which he believes it would be somewhat 'easier' to challenge the societal, cultural, and/or literary norms in a multitude of ways; however, my ST does not belong to this overarching category of literature and fiction, thus rendering the idea of producing a non-fluent, foreignised TT obsolete on this occasion. As Venuti also identifies, a foreignising effect is undesirable for both my target publication and for other 'editors, publishers and reviewers', for whom a 'fluent domestication is preferred because of its economic value'.³⁶ Therefore, aiming for overall fluency in the TT is the best option to meet professional standards.

Having looked at the main intentions of this translation, I will now highlight for which target publication my TT will be intended and who the target audience will be. I intend to produce a TT which could be published in the Oxford University Press' music journal, *The Musical Quarterly*. This is appropriate as a target journal because it has '[published] writings about many composers and musicologists, including [key French] composers such as Camille Saint-Saëns [and Claude Debussy]',³⁷ among others. Furthermore, the journal publishes works based on five broad categories, one of which is 'Music and Culture',³⁸ and has examined music and its varying styles from Spain and Spanish composers, works and musical styles from other Hispanic countries and composers, in addition to the intercultural influences on music production that have occurred over the centuries, particularly around Europe.³⁹

³⁵ Ibid., p. 15.

³⁶ Ibid., p. 12.

³⁷ Oxford University Press, "The Musical Quarterly | About the Journal".

³⁸ Ibid.

³⁹ See the following examples of works that are stylistically and/or thematically similar to my ST: Jean-Aubry, G., 1919; Perkins, F. D., 1965; Carpentier, A., 1947; Gatti, G., 1921; and Locke, R. P., 2007.

With regards to the potential audience of the TT, it is likely that it will be similar to that of the ST; in other words, they will either be: academics interested in the Francophone, Hispanic, or Latin American world; musicologists who are interested in this particular composer, musical style, or musical period; or general readers who have an interest in the fields of Musicology, Hispanic Studies, or Francophone Studies. This matches the typical audiences of *The Musical Quarterly*, which states that works published by them tend to be read by 'scholars, musicians, and discerning general readers'.⁴⁰

Based on the three aforementioned elements, therefore, what effect could these have on the translation? In response to this question, I will discuss typical text conventions of the intended target publication with regards to technical musical terminology and how I will adapt my TT to meet the needs of both the readers and the publishers, followed by the intended strategy for the cultural elements of the ST and their transfer into the TL.

Regarding the incorporation of technical musical terminology, and based on the text conventions of similar articles on similar topics, jargon tends to be included and is generally not explained because this is assumed to be understood by the journal's typical readership. On the occasions where musical forms from specific cultural contexts have been mentioned, the English terms have been written in the main body of the text, with the foreign language equivalent term written in brackets.⁴¹ In contrast, however, musical pieces or suites which are written in a language other than English tend to be written in the original language with no translation provided for the title.⁴² Thus, this suggests that the readers are likely to be aware of the terminology or official names of pieces or suites employed in the texts; consequently,

⁴⁰ Oxford University Press, "The Musical Quarterly | Information for Authors".

⁴¹ See: Gerson-Kiwi, E., 1964, pp. 31-32.

⁴² See: Locke, R. P., 2007, pp. 371-374, 376-378.

this means that significant explanations or definitions of terms will not need to be provided in my TT, and nor will translations of titles.

When it comes to the aspects of the ST relating specifically to the Spanish/Hispanic cultural contexts, namely the exoticised elements, one may assume that some level of background information may need to be offered to the reader, or indeed, that it may be expected from the translator that this information is provided to aid the TT readers' understanding; nevertheless, having examined and analysed a selection of texts by the target publishers,⁴³ there appears to be a lack of consistency over what terms from Hispanic culture are explained or not. For example, on page 32 of the article 'On the Musical Sources of Judaeo-Hispanic "Romance"',⁴⁴ the term '*Ladino*' is explained to the reader because this is a particular language used at a particular time by a specific group of people. Contrast this with the information on page 36 of the same article,⁴⁵ the term '*cancionero*' goes unexplained, and, instead, a reference is provided to a publication by a Spanish author who has done research into this feature of Hispanic music. Moreover, in an additional text published by *The Musical Quarterly* which explores the notion of what makes music 'Latin', there are a series of terms such as '*reggaetón*', '*Tejano*', and '*norteño* style' that appear in the text but that are not defined in any detail.⁴⁶ In other words, it is expected that these terms will be understood or that readers will look these terms up themselves, as and when required. As these elements relate to the informative function of the text, I will take this opportunity to draw on Reiss' suggestions on these matters; when transferring to the TL, she suggests that the referential content in the ST is transmitted in plain prose and explicitation should be provided for terminology which may be assumed to be incomprehensible to the target

⁴³ See footnote 39.

⁴⁴ Gerson-Kiwi, E., 1964, p. 32.

⁴⁵ *Ibid.*, p. 36.

⁴⁶ See: Clark, W. A., 2009, p. 170.

reader.⁴⁷ This potential strategy, however, presents some issues: first, the TT would end up losing the flair and individualism of the author's words when transferred from the SL into the TL; second, it could lead to the TT reading non-fluently and sounding somewhat jarred due to the insertion of vast quantities of new information, thereby contradicting my overarching aims; and third, it goes against the journal's typical text conventions. With these in mind, therefore, I will choose not to explain the technical vocabulary or cultural references.

As discussed in some detail in the ST analysis, the ST performs multiple functions beyond just the informative one, namely expressive and operative. According to *Skopostheorie*, Vermeer suggests that it is possible for there to be different applications of the theory when addressing different sections of a text;⁴⁸ in other words, the translator is not required to adhere to one translation strategy for the whole text, but can change and adapt it as necessary. Accordingly, in the case of my ST, it may be best to reflect upon each of the text functions identified earlier that feature in this ST and consider how these may be addressed and transferred to the TT. Having already addressed the strategy for the informative elements above, I will focus here on the transfer of the ST's expressive and operative elements.

For expressive text types, Reiss argues that the translator should focus on transmitting the aesthetic form of the ST into the TT and that the TT author should adopt the ST author's perspectives or viewpoints.⁴⁹ There are two primary concerns with adopting such an approach in relation to my translation. The first is that the ST is not strictly expressive because it is not, for example, a piece of poetry which may have a unique layout designed to contribute to the narrative; instead, it has been written in relatively 'plain prose' format. Second, many of the more expressive

⁴⁷ Reiss, K., 2014, pp. 27-31.

⁴⁸ Vermeer, H. J., 2021, pp. 220-221.

⁴⁹ Reiss, K., 2014, pp. 31-38.

sections in the ST appear in the form of quotations from other authors, composers, or scholars; that is to say, it is hard to adopt the 'ST author's' perspective when the majority of the more expressive parts of the text comes from other people's points of view or comments. This does not mean that the ST author has not included some of her own style and expression in the ST (as mentioned in the ST analysis, she has a distinctive style which she uses to convince her readers of her points), but it means that Reiss' suggestions are slightly more difficult to apply in these circumstances. Owing to this, and given the main aims of the translation, where the ST author has herself been more expressive, I intend to use Nida's D-E model⁵⁰ as this will allow me to 'evoke the same feelings or emotions from the reader',⁵¹ as well as ensure that the TT readers are themselves able to produce the same mental images as those produced in the ST readers' minds; furthermore, using Nida's D-E will ensure that the ST author's style can still emanate in the translation, thus meeting my intended aims. For the first-person plural possessive pronouns which were identified in the ST analysis, I will also use D-E to transfer them to the TL, replacing them with a more generic term of address. Doing so will result in a text which is more appropriate for those target readers who may not be from Spain and who are reading the text because of a personal interest in Spanish culture. Whilst this reduces, and potentially eliminates, the estranging feeling for the reader which is present in the ST, it would more appropriately match my overarching aims and be more appropriate for the TT reader.

As regards the transfer to the TT of the operative function, Reiss claims that the translator needs to elicit the desired response from the text's readers by achieving equivalent effect.⁵² In other words, if the text from which one is translating is trying to convince its readers to do something or act upon what has been written,

⁵⁰ Nida, E., 2021, pp. 173-175, pp. 180-185.

⁵¹ Ibid.

⁵² Reiss, K., 2014, pp. 39-48.

then the TT should also encourage the readers to experience the same feeling or think in the same way. The problem with this in relation to my ST is that the desired response from readers and the actual response will likely be somewhat different, dependent upon the readers themselves and the reasons for which they are reading the text. Consequently, it is much more challenging to state what the desired effect is due to the fact that there exists so much potential for variation. That said, similarly to the case for the expressive function, I will adopt D-E, where possible, because it will allow me to ensure that the 'relationship between the receptor [of the TT] and message [is] substantially the same as that which existed between the original receptors and message'.⁵³

The consideration of the above points, however, brings to light a separate issue, which is that a translator may not be able to treat these three functions as individual elements because their roles intertwine to assist one another. For example, in the case of the ST's operative function, it is the inclusion and combination of the expressive and informative elements which contributes to the article being more convincing and ultimately functioning operatively; in other words, rather than it being one specific linguistic or cultural element that gives it its operative function, it is the cumulative effect of the different features that contributes to the text's persuasive nature. Similarly, the expressive nature of the ST gently persuades the reader and tries to convince them, by means of inducing a person's feelings or emotions, that the arguments being made are true. The strategies proposed thus far, though, should allow all functions of the ST to be successfully and effectively transferred to the TT.

The final element of the translation strategy that needs to be considered concerns the transfer of overall form and content. Structurally, I intend to adopt Nida's F-E⁵⁴ by generally retaining and presenting the information as it was in the ST; in other words,

⁵³ Nida, E., 2021, p. 174.

⁵⁴ *Ibid.*, pp. 173-175, 179-180.

the thematic order of information and paragraphs will remain the same. Syntactically, D-E will be utilised as this will afford me greater flexibility to adapt the sentences, and the order in which the information in each sentence appears, to suit my target audience and to improve fluency. However, in terms of sentence types, F-E will be used in the sense that declaratives will remain declaratives and the interrogative identified in the ST analysis will remain an interrogative in the TT. Whilst the use of the interrogative may not be a common occurrence when compared to other articles by the intended publisher, as discussed previously, retaining it would mean that an element of the author's individual flair and style can be portrayed in the translation, thereby meeting the aims I outlined above. Finally, at the lexical level, I will adopt D-E because doing so will allow me to focus on the ways in which concepts and ideas are expressed in the SL, and then, more importantly, how I can express the same concepts appropriately for the target readers in the TL, without compromising on accuracy and faithfulness to the original text.

Chapter 4: Translation

Images of Spain in Debussy's Music

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The Romantic composers were interested in Spain and were attracted to its exoticism and its cultural, even if not geographical, remoteness. Their love for all things picturesque led them to try to reproduce as faithfully as possible the typical Hispanic traits that manifested themselves in a series of clichés, a prototype of Spain and its local customs that is often associated with or reduced to Andalusia. From a musical point of view, they attempted to recreate the rhythm of Spanish dances, the melodic patterns of popular tradition, the colour and harmony of Spanish and, more specifically, Andalusian folk music. Among the works that are most representative of this trend are Georges Bizet's *Carmen* and Emmanuel Chabrier's rhapsody for orchestra, *España*.

1. The success of Spanish music in Paris

The presence of Spanish musicians in Paris was one of the factors that contributed to making the country's national music known, promoting an interest in Spain and Spanish culture. In Europe, the triumph of Albéniz's music with *Iberia* and the *Suite Española*, Granados with his *Goyescas*, and Falla, to name a few, contributed to familiarising the European audience with Spanish rhythms and

cadences. The genius of Albéniz and Granados, far from tiring the public, furthered their desire to explore sounds that were exotic and linked to a national identity.

French musicians no longer needed to travel around Spain to take rhythms and harmonies directly from folklore or popular song. Direct contact with Spanish musicians gave them the opportunity to get to know Spain more intimately, but in a different way, through the eyes of the great composers of Spanish music.

2. A change of style in French music: the triumph of Debussy

The late 19th and early 20th Centuries saw a transformation of the literary, visual, and performing arts, marking the birth of a new style. The triumph of Impressionism in painting and Symbolism in poetry had a profound influence on music, particularly through Debussy. His contact with the Symbolist poets led him to create a new sound language, described by some as a *subtle revolution* (Boucouchiev, 1998), which led to a renewal of musical writing in all areas, including form, structure, harmony, timbre, and orchestral language.

Starting with Debussy and moving forward, we see Spain being approached differently compared with previous decades. On the one hand, as we have already mentioned, this is primarily because Spanish musicians are living in Paris. On the other hand, the idea is no longer to imitate the musical cliché of Spanish or Andalusian music, or to repeat musical forms taken directly from folklore, but to express the subjective perception of the composer. A new sound language is used to depict Spain with its contrasts and nuances, and the subjective presence of the melancholic guitar plays an important role in evoking Granada. The French composer travelled many times to different European countries, but he never visited Spain.¹ However, it cannot be denied that he had a certain fascination for Spain since at

¹ It seems that he spent a few hours in San Sebastián watching a bullfight. According to F. Lesure, this took place in the summer of 1880 while he was accompanying the von Meck family as a piano teacher (Lesure, 1982:101).

least four compositions are directly related to Spanish soil: *Lindaraja* for two pianos (1901); *La Soirée dans Grenade* (1903), no. 2 of the three *Estampes* for piano; *La puerta del vino* (1913), from the second book of *Préludes*; and *Iberia*, the suite for orchestra (1908).

3. The Granada Syndrome

As is well known, the titles that Debussy gave to his compositions are of great evocative power. If we look at the piano compositions, we see that three of them have a point in common: Granada, or more specifically the *Alhambra* in Granada. It is not, therefore, a question of giving a general vision of Spain, like Chabrier's *España*, but of evoking a certain place at a certain time.

What knowledge could Debussy have had of Granada and the *Alhambra*, though, given that he had never been there? Only that of photographs, of literature and, above all, of his imagination. In a letter to André Messager on 7th September 1903, he wrote: "When one cannot afford to travel, one must make up for it with one's imagination" (Debussy, 2005: 778). It is also likely that listening to Spanish music, specifically that of Albéniz, sparked his imagination.

The *Alhambra*, to which the titles of *Lindaraja* and *La puerta del vino* make direct reference, represents the quintessence of Moorish Spain, situated in a historical past that no longer exists, except for in the landscape and its artistic monuments. This attraction to the Moorish Spain of *Al-Andalus* may also be related to his interest in the Middle Ages, Gregorian chants, modal music, and Renaissance polyphony.

3.1. Lindaraja

The title evokes the famous belvedere of the Moorish palace, located in the middle of the 'Hall of the Mullioned Windows' (*Sala de los Ajimeces*), the most

important part of the Harem.² From here, the sultana could look out over a wide panorama before the emperor's quarters were built. The name *L-ain-dar-aixa* - the eyes of the sultana or the eyes of the sultana's house - seems to indicate that it functioned as a watchtower (the belvedere also goes by the name of *Daraxa*). It is a goldsmithing work of art in which the light is trapped in the stucco muqarnas and reflected by the tiles that cover the walls. The belvedere opens onto a small, shady, secluded courtyard with a fountain in the centre surrounded by cypress trees, known as the 'Lindaraja Garden' (*Jardín de Lindaraja*).³

The composition is written in D minor, in 2/4 time, with the indication 'Moderate (but not slow and with a very flexible rhythm)'.⁴ It begins with a series of arpeggios on the first piano which accompany a short, melancholic melodic motif (two bars) which sound like a guitar. This theme is repeated constantly and somewhat obsessively (appearing eleven times) in the first thirty bars. Some arpeggio passages are reminiscent of guitar strumming.



Example 1: *Lindaraja* (bars 1-2)

It may be appropriate to mention here that Debussy associated Spain with the guitar, which for him was not an instrument of joy and exhilaration, but of melancholy and intimacy. He referred to the melancholic nature of the guitar in a letter from London to his wife. (Debussy, 2005: 676).

² Eminent Debussy specialists who are not well acquainted with the artistic riches of Spain have had some difficulty in interpreting the meaning of the word *Lindaraja*.

³ The courtyard was built in the 16th Century by Charles V's architects when he wanted to install his summer residence in the *Alhambra* (Antequera, 1971: 45).

⁴ *Moderé (mais sans lenteur et dans un rythme très souple)*.

After the melancholic introductory theme reminiscent of the Moorish cantilena, a lighter melodic pattern develops (bar 35), accompanied by arpeggios on the second piano, giving way to a rhythmical and expressive theme with a lilting, languid tango rhythm (bars 90-100).⁵



Example 2: *Lindaraja* (bars 90-95)

As a whole, it is a bright piece that recreates the atmosphere of the Andalusian sun filtering through the belvedere's stucco. The music gives the impression of not moving forward, remaining imprisoned like the light in the aforementioned muqarnas and tiles. The rhythm becomes slower and slower and the sound is gradually lost.

The origin of this composition seems to be linked to another piece for two hands by Ravel: *Habanera*. According to Léon Vallas, Ravel composed a *Habanera* for two pianos as early as 1895, performed in concert in 1898 at the *Société Nationale*. Debussy was in the concert hall and was apparently irresistibly seduced and attracted by the somewhat obsessive rhythm of the young Ravel's piece, so novel and new, and by its refined harmonies and disturbing dissonances, in particular. So much so that Debussy asked Ravel for a copy of the work (Vallas, 1958: 276). Then in 1901, he composed a short piece for two hands with the title *Lindaraja*, which was lost and only published posthumously in 1926.

⁵ Scholars of this composition speak of the habanera rhythm.

3.2. Soirée dans Grenade

The same musical inspiration can be seen in *Soirée dans Grenade*.⁶ Composed in 1903 and written in F sharp minor, in 2/4 time, with the indication of 'Habanera Movement', *Soirée dans Grenade* was premiered, together with the other two pieces from *Estampes*, by Ricardo Viñes at the *Salle Érard*, in a concert organised by the *Société nationale de musique* on 9th January 1904. The slow and intoxicating habanera rhythm, as well as the friction of seventh chords over a C sharp pedal, were aspects that coincided with Ravel's aforementioned but unpublished work; this led Ravel, who was in the auditorium, to claim the originality of his *Habanera*, which he would later include orchestrated in his *Rapsodia española* from 1907, indicating the date of composition (1895), probably to make it clear that the original idea was his (Vallas, 1958: 277). Despite the harmonic and tonal similarities, Debussy's arrangement is completely original in its juxtaposition of undeveloped periods and the variations in tempo and rhythm.

In the *Soirée*, elements already found in *Lindaraja* appear more strongly: the habanera rhythm, for example, is clearly asserted from the beginning. The initial melodic line is characterised by ornaments that some critics say bring to mind gypsy singing (bars 7 to 16) or Hispano-Arabic singing, and by the presence of the melodic minor range with the characteristic augmented second intervals.



Example 3: initial theme from *Soirée* (bars 7-16)

⁶ In his correspondence, Debussy speaks of *La Soirée dans Grenade*, but the title in the score does not have an article.

Another original element is the succession of parallel seventh chords from bars 17 to 20 which function as a refrain, reappearing twice (bars 29-37 and 92-95) in a passage of abrupt changes.

Thirdly, a melodic theme appears, which is expressed by the slow-moving habanera rhythm, with the indication of 'with more abandonment' (*avec plus d'abandon*), and a change of key to F sharp major (bars 67-90). This theme gradually disappears, giving way to the initial theme.

The image shows a musical score for a piano piece. It is labeled 'Tempo I° avec plus d'abandon' and starts at bar 67. The score is in F# major. The music features a slow-moving habanera rhythm. The piano part is marked 'pp'. The score includes a treble staff and a bass staff. The treble staff has a melodic line with a prominent parallel seventh chord structure. The bass staff has a rhythmic accompaniment. The score is written in a standard musical notation style.

Example 4: Habanera

The composition ends slowly with the indication of 'becoming lost on the way' (*en allant, se perdant*). The evocation of the guitar that we have already noted in *Lindaraja* is also present here.

As is well known, Falla lavished this piece with praise, highlighting the evocative power that was packed into its pages. The Spanish composer describes the piece as a set of "images reflected in the moonlight on the clean water of the pools that fill the *Alhambra*" (Falla, 2002: 75).

The melodic ornaments evoking Arabic-Andalusian music and the chromatic dissonances give an impression of mystery and remoteness, creating an unsettling atmosphere. The alternation of rhythms and tonalities produces an impression of contrast between dark and light areas, like the shadows that gradually cover Granada. We could say that, in this composition, the spatial precision present in the

title of *Lindaraja* is blurred in favour of temporal precision, for example, with the sunset and the night, and so on. Once again, light is at play, and, according to the composer himself, *Soirée dans Grenade* recreates a warm night in Andalusia.

3.3. La puerta del vino

La puerta del vino, which is part of the second book of *Préludes* (1913), once again depicts the famous palace, a place of such fascination in the artist's imagination. The piece was premiered on 5th March 1913 at the *Salle Érard* with Debussy at the piano.

It seems that Manuel de Falla sent Debussy a postcard of *La puerta del vino* and from this image he wrote the composition (Debussy, 2005: 1237). According to the description of the postcard given by Falla himself, the picture represents "the famous monument of the *Alhambra*. Adorned with coloured reliefs and shaded by large trees, it contrasts the monument with a path flooded with light that is seen in perspective through the arch" (Falla, 2002: 75). Written in D flat major, in 2/4 time, with the indication 'Habanera movement with brusque oppositions of extreme violence and passionate sweetness',⁷ this composition, like the preceding ones for piano, is also an evocation of the Moorish Spain of the kingdom of Granada.

The habanera rhythm is firmly established from the beginning and is maintained in the lower register like an ostinato throughout the piece. It begins with the indication of 'harsh' (*áspero*), a sensation created by the abrupt syncopation of the habanera rhythm and the tritone with which the melodic line begins.

La puerta del vino is linked to *Lindaraja* and *Soirée dans Grenade* by the habanera rhythm, but differs in the melodic pattern. The initial theme (bars 5-19) ascends by joint diatonic degrees, adorned by a series of melismata, close to the melodic forms of the Andalusian 'deep song' (*cante jondo*). The gypsy, Andalusian,

⁷ *Mouvement de Habanera. Avec de brusques oppositions d'extrême violence et de passionnée douceur.*

and Moorish elements are blended together through the melodic ornaments and augmented second intervals characteristic of the so-called Hispano-Arabic minor mode, which we have already mentioned in *Soirée dans Grenade*.

The sonority created by the dissonant intervals of the tritone (F-B flat), augmented sixth, second, and ninth, together with the diminished fourth (E natural-A flat), create a strange and mysterious atmosphere.



Example 5: *Puerta del vino* (bars 13-19)

The arpeggiated passages are reminiscent of guitar strumming and contrast with the habanera movement. In terms of its form, it has a ternary ABA structure'. The changes of colour (bars 37-41) and the contrasts of light and shade are more accentuated than in *Lindaraja*.

In the three works relating to Granada, Debussy uses the famous tango or habanera rhythm. It may seem curious that, in order to give a Spanish air to his Granada-inspired compositions, Debussy should have chosen this rhythm. But it should be noted that many French composers used this slow, Cuban rhythm to depict Spain following the success of Iradier's famous song *La paloma*, which became fashionable in Europe.⁸ The success of the habanera also extended to

⁸ Among the French composers who wrote habaneras, we can mention Bizet with the famous habaneras from *Carmen*, Lalo (1875), Chabrier (1885), Ravel (1898), Raoul Laparra, and Louis Aubert (who wrote one for piano in 1918).

Spanish music: Albéniz uses this rhythm in his two pieces entitled *Tango*, and it also appears in zarzuelas such as *Luisa Fernanda* and *Marina*, among others. The two variants of this rhythm are depicted below; the first is the tango rhythm and the second is the habanera:



Example 6: Tango and Habanera rhythm

Finally, in the first book of *Préludes*, no. 9 is entitled *Sérénade interrompue*. On the face of it, there is nothing to suggest that the piece has Hispanic connotations, and in none of his letters or writings has Debussy revealed what his source of inspiration was. However, the atmosphere is entirely Spanish from start to finish. Some have noted allusions to Albeniz's music, which must have left a lasting impression on him.

The piece is written in simple triple time, 3/8, with the indication 'Moderately animated, like a guitar' (*Modérément animé, quasi guitarra*), whereas the preceding pieces are written in simple duple time. It is true that in some passages, consciously or not, there is an echo of Albéniz. For example, the first bars recall the almost guitar-like writing of the opening theme from *Asturias*, while bars 85-86 recall the agitated rhythm of *Rumores de la caleta*.



Example 7: *Sérénade Interrompue* (bars 26-31)

In this composition, Debussy also introduces an allusion to the march of the third movement of his *Iberia*. In any case, the Spanish atmosphere is clearly

perceptible in the contrasts and in the turns that evoke the guitar. On the other hand, the title, *Serenata interrumpida*, can be related to the indication of *Serenata* that accompanies Albéniz's *Granada*.

4. Conclusion

In his piano compositions that have a Spanish theme, Debussy recreates a surreal Spanish atmosphere through the habanera rhythm, Andalusian rhythmic and melodic forms built on melismata, augmented second intervals, and triplets and cadences of an Arabic-Andalusian character, without falling into folklorism. Debussy, with an extraordinary intuition, constructs an imaginary folklore.

Three compositions focus on the same subject: the *Alhambra* in Granada. They deal with the same subject but at a different time, from a different angle and, above all, in a different light and with a different atmosphere. Debussy's aesthetic affinity with the visual arts and the importance the composer attached to visual images as a source of inspiration has already been pointed out on other occasions. Although Debussy himself rejected the label of 'Impressionist' applied to his music as a facile label, we can say that we are dealing with the same musical painting in which he wanted to eternalise different moments.

The personal way of evoking Granada and Spain puts an end to musical clichés based on Spanish folklore. The harmonic ambiguity desired by Debussy thus expresses a blurred image of Spain. It is not about the real, contemporary Spain, nor about Spanish popular music, but rather the Moorish, Andalusian, and gypsy Spain in which so many traditions have been mixed over the centuries. Thus, from a romantic and picturesque vision of Spain that manifests itself in a series of musical clichés, we pass, thanks to Debussy's work, to a personal, subjective, and intimate vision of Spain and Spanish culture, expressed with a new sound language in which some signs of identity still persist.

Chapter 5: Justification of Translation Decisions and Conclusion

Following the translation of the ST, there were a number of key decisions that were made in the process; this final chapter aims to demonstrate where I have been most successful in applying my translation strategy, and also where my strategy was less appropriate in certain situations.

Beginning with examining where I have been successful in applying my translation strategy, I have been able to produce a fluent TT which adequately reflects the message being portrayed by the ST author and which would meet the expectations of both my intended target publication and of other professional publishers or editors. Evidence of the successful application of my D-E strategy to improve overall fluency at the syntactical level can be seen in the first paragraph of section 3.2 in the TT, where I combined and reordered the second and third sentences when transferring into the TL. I did this because the information in each sentence was related and because doing so resulted in there being a more logical progression of ideas.

Moreover, I applied my D-E strategy at the lexical level in the first paragraph of the article, where I translate the term '*costumbrista*', which does not have a direct English equivalent, as 'and its local customs'; this conveys the term as defined by the RAE,⁶³ and it ensures the TT is comprehensible for the target audience. I also applied my D-E strategy in the third paragraph of section 3.1 in the TT, which discusses Debussy's associations of the guitar with Spain. In order to create a more fluent translation, and thus meet my aims, I opted to nominalise the adjectives '*melancólico*' and '*íntimo*' when transferred to English, translating them as 'melancholy' and 'intimacy', respectively. I did this to create syntactic symmetry with the phrase before it, and, by changing the word classes, this ensured the lexis was

⁶³ RAE, "Definición | Costumbrista".

able to clearly highlight to the reader the contrast in the guitar's character that was being described.

I would also argue that my translation has been appropriately written for my intended audiences because I have included the necessary jargon from the field of Musicology, for example, 'augmented sixths', 'melismata', 'tritone', and 'parallel seventh chords', which, as discussed in my translation strategy, would be expected by the readers of such articles. In doing so, this also conforms to the expectations of the target publication.

Whilst I was successfully able to adopt my translation strategy in the majority of situations, the translation process also presented me with challenges that needed to be overcome, one of which came from the translation of '*nuestro/a*'. The challenge of translating this pronoun came from the fact that it was such a loaded term in the ST because it was not always clear who may or may not be included in it. One possibility to solve this would have been to replace it with 'Spanish/Spain' on the occasions that it appeared in the TT; however, on the first occasion that it appeared, which was in section 1 of the ST, the sentence containing it made many references to the words 'Spanish' or 'Spain' in a short space, so changing the pronoun to 'Spain' as well would have made it sound too repetitive. I also had to consider that, by exchanging the pronoun with 'Spain', it would have meant that I was moving away from the original phrasing and was removing some of the ST author's perspective and feelings, which, as discussed in the ST analysis, is a key feature of her writing. In the end, though, I decided to replace the first-person plural pronoun with the more generic reference of 'the country's national music' in section 1, and for all subsequent occurrences, I opted to use 'Spain' to replace 'our country'.⁶⁴ Making such changes and removing the ambiguity, although contradicting one of my aims which was to

⁶⁴ See the penultimate sentence of the second paragraph in section 2 of the TT, as well as footnote 2 of the TT.

reflect the ST author's words and style, means that I have successfully met my aim of fluency; in section 1, specifically, this has been achieved because the reader does not have to pause to consider potentially strange or repetitive wording or phrasing, which subsequently means it reads more naturally for them.

Another challenge that was faced in the translation process came in the final paragraph of section 3.1 with the wording and phrasing of the sentence beginning with '*Debussy estaba en la sala*' and ending with '*de una gran novedad*'. The primary difficulty which I encountered came from the syntax in Spanish because there exists an element of ambiguity with '*de una gran novedad*' and the aspects of the sentence to which it refers. Speaking to other readers revealed two possible interpretations. On the one hand, some claimed that it could refer to '*la pieza de Ravel*' (which appears much earlier in the sentence) due to the inclusion of the singular, feminine, indefinite article '*una*', which would almost function as a pronoun to replace the noun phrase '*la pieza de Ravel*'. On the other hand, some claimed it may refer to the '*armonías*' and the '*disonancias*' because, in the Spanish ST, the preposition '*por*' appears before '*armonías*', and the same preposition is implied before '*disonancias*', although it has been omitted in the ST. Furthermore, there was another interesting aspect of the phrase's syntactic structure; it became evident that the ST featured a syntactic parallelism, created by the '*por...de*' construction of '*por el ritmo...de la pieza*' and '*por las armonías/disonancias...de una gran novedad*'. Having taken into consideration the ambiguities mentioned above, as well as the parallelisms in the SL and the use of the indefinite article in the Spanish phrase, this construction suggested and reinforced the idea that '*de una gran novedad*' was connected to '*la pieza de Ravel*'. On a related point to the use of parallelisms, for the translator, this created an added challenge because it was important to try and maintain the rhetorical stylisation that was present in the ST, whilst also managing to reproduce the more allusive than direct reference of the second prepositional phrase. Thus, the solution to this, which can be considered a translation that goes beyond my original

intentions of producing a D-E TT and, instead, was more of a free translation, aimed to produce its own syntactic parallelism, which did not necessarily match that of the ST's, but which had what Nida would define as 'a similar reading effect'.⁶⁵ Whilst I have mostly retained F-E at the lexical level when translating the phrase, when rendering '*de una gran novedad*', I altered the word classes in the TL to produce a new rhythm to the sentence which ensures that there can be no semantic ambiguity for the TT readers. The choice of lexis, 'novel' and 'new', also allowed me to communicate the idea being portrayed by '*novedad*',⁶⁶ which was that Ravel's and Debussy's music was 'interestingly unusual'⁶⁷ and a style that had not 'existed before'.⁶⁸ I also was able to replicate the repetition of the prepositional phrase that exists in Spanish by using the same preposition 'by' in English, thereby creating syntactical cohesion in the TL. Finally, the two restrictive relative clauses of 'so novel and new' and 'in particular' aid in imitating the aforementioned syntactical structure present in the ST, whilst adapting the TT to sound as natural as possible for the intended readers. Overall, the solution I have found can be considered an effective one because it overcomes the syntactical difficulties present in the SL and meets my main aims for this translation of making the text read as fluently and naturally as possible.

⁶⁵ Nida, E., 2021, p. 175.

⁶⁶ RAE, "Definición | Novedad".

⁶⁷ Lexico.com, "NOVEL | Definition".

⁶⁸ Lexico.com, "NEW | Definition".

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