

Translating Quechua Multilingualism and European Multilingual Intertextuality
in the Short Stories of Edgardo Rivera Martínez

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Literary multilingualism in Andean Spanish-language literature is a marker of Indigeneity interacting with European and mestizo (mixed-race) cultures and traditions. In the work of Peruvian writer Edgardo Rivera Martínez (1933-2018), Quechua and Spanish, but also other languages, offer a linguistic and cultural portrayal of the Peruvian central highlands, as in this description of an Andean Indigenous woman with a Quechua term in italics: “Y sus ojos y sus cabellos se veían aún más negros sobre la *llicla* y el monillo blancos” (*Cuentos completos* 102) ‘And her eyes and hair looked even blacker against her white skirt and blouse.’ When we move beyond reading multilingual Andean texts and turn to translating them, we are confronted with conveying in a target language varied forms and functions of literary multilingualism (defined here as the presence of two or more languages within one text). This raises important questions for translators, including: How does Quechua, as a multilingual element in Andean texts, relate to or interact with Spanish or other languages? What are the distinct forms of multilingualism in Andean texts and what do they convey? What translation approaches might be used to express Quechua, Spanish, and other languages concretely and meaningfully in target texts? These questions came up for me as I translated into English twelve short stories by Rivera Martínez, an essayist, novelist, and author from the Peruvian central Andean highlands. Working through these questions while translating led me to discover that elements of translation, both conceptual and technical, are embedded in Rivera Martínez’s short stories through multilingualism’s different forms and functions. While translating, I came to view his work as a literary composition that uses translational and multilingual resources to render meaning, and his mode of writing as one that draws from translation techniques. This mode is contrasted with “translation proper” or interlingual translation (Jakobson 114), understood as the movement of source texts written in one linguistic code (here, a multilingual code) into target texts in another linguistic code (here, also multilingual).

While translating, I explored the above questions through frames of translation theory and practice, taking into consideration Quechua multilingualism in dialogue with European-language multilingual intertextuality in the source texts. My analysis of multilingualism and elements of translation in the author’s texts is the focus of this essay; however, by way of examples, I also discuss my translation approaches to these textual features. A key observation stemming from this translation work is that diverse forms of multilingualism and translational resources

are part of the author's approach to narrating themes set in the Peruvian central Andean highlands and dramatizing the links and tensions between languages and cultures in this region. My own translation aim was to capture these multilingual and translational features of the author's stories, which meant extensive research into the texts' diverse cultural meanings. The links and tensions among references I studied in my translation research paralleled the links and tensions in Rivera Martínez's work. Therefore, in this paper, I include hyperlinks to a few example resources that allowed me to enter more deeply into textual references and their possible meanings. Before discussing the texts and translations in more detail, below I lay some groundwork on Quechuan languages and coloniality, as well as Rivera Martínez's background and narrative.

Quechua and the Coloniality of Language

Quechua, called Runasimi (the "people's language") by its speakers, is the most widely spoken Indigenous language in Latin America and one of the most spoken Indigenous languages in the world. Studies characterize [Quechua's history and evolution](#) throughout the Andean region differently, reflecting the lack of a clear consensus among scholars (Blum et al). It is thought to have some 45 distinct varieties, not all of which are mutually intelligible, and an estimated eight to twelve million speakers in Colombia, Ecuador, Peru, Bolivia, Chile, and Argentina (Hornberger and Coronel-Molina 10). According to Peru's 2017 census, nearly 3.8 million people speak Quechua natively (13.6% of the population), while a similar number of people identify ethnically as Andean or Quechua, and primarily of Indigenous heritage (Andrade Ciudad). Despite the number of Quechua speakers in the Andes, some scholars consider the Quechuan language family as endangered (Coronel-Molina 11).

Reasons for this lie in the rootedness of Quechua's orality and the effects of historical processes of colonialization that led to the suppression of its use and the view of its speakers as "less than human and lacking language" (Veronelli 112). Veronelli and others view present-day oppression of Quechua and its speakers in terms of coloniality. Coloniality is understood as racializing and dehumanizing practices and structures that began during the colonial period and continue into the present, harming the bodies, beliefs, and cultures of Indigenous populations in Latin America (Quijano 538-39; Porto Torquato 444-46). The coloniality of language, according to Veronelli, stems from the historical colonizer's

difficulty in understanding colonized peoples as communicative agents beyond the most rudimentary of communicative possibilities. To find in colonized peoples the ability to express complex cosmological, social, scientific, erotic, economic meaning is at odds with their reduction to

inferior, animal-like beings. Put differently, if the idea of race constructs the perception of the colonizers, then the colonized must have been for them less than human beings, and thus without any complex form of communication, that is without language. (113)

In contrast to these tropes of languageless Indigenous people or simplistic Quechua expression, linguistic resistance and resilience in cultural production manifest in varying ways, such as in the persistence of Quechua orality in Spanish language texts from the colonial period onward, and the presence of Quechua oral literary forms written in the Latin alphabet (Vilanova 240-42). Andean literary production in Spanish regularly features Quechua orality and multilingualism as markers of cultural contact between Indigenous and European-descended and mestizo peoples, and of Indigenous and mestizo cultural and linguistic identities throughout the Andean region (241). In this regard, Edgardo Rivera Martínez's narrative is no exception.

Before turning to this author's background and literary work, a brief note on terms: for the purposes of this paper, the terms Andean and Indigenous are used to refer to descendants of native or original peoples living in and around the Peruvian Andes and central highlands when the Spanish arrived. I use these terms interchangeably while also recognizing the diversity of Indigenous identities in the Andes and the challenges inherent in defining identities. It is not my intent to define native identities, but rather to explore literary multilingualism and translation involving textual discourses of culture and language specifically in the short stories of Edgardo Rivera Martínez.

Rivera Martínez: Background and Influences

Rivera Martínez grew up in the 1930s and 40s in Jauja, in the central highlands of Peru, among the linguistically and culturally mixed populations of Spanish-speaking mestizos and Quechua-speaking, Andean [Indigenous Peruvians](#) (César Ferreira, "Apuntes" 12). While not Indigenous himself, Rivera Martínez was drawn to the stories he heard throughout his life from both Andean and Western linguistic and cultural traditions. During the author's childhood, Jauja also had an international presence owing to an important [tuberculosis treatment center](#) that drew patients and their families to the Andean city from throughout the world during the first half of the twentieth century (13). The cultural and linguistic contact among Andean and international cultures and languages sparked the author's interest and charted his educational and literary trajectories (Rivera Martínez, "El encuentro" 23-24). Rivera Martínez eventually studied French, Italian, and classical literature at the Sorbonne in Paris and, while there, became fascinated by sixteenth to eighteenth-century European travel literature about the Peruvian central Andes.

In 1969, he published a volume of essays titled *Imagen de Jauja* (*Image of Jauja*) which explores European views of Jauja in travel literature and myth, and he published translations of European travel literature into Spanish. For example, among other texts, Rivera Martínez translated the 500-plus page *Voyage à travers l'Amérique du Sud* (1869) (*A Journey across South America*) by French writer and adventurer Paul Marcoy (Rivera Martínez, “Aventura y rigor” 36). Rivera Martínez, therefore, interacted with literature in part through translation. Like most, if not all translators, he likely grappled with conveying meaning when equivalence was elusive and he bridged cultural and linguistic distances between source texts in French, Italian, and English and his Spanish-language target texts. The extent to which Rivera Martínez was trained as a translator is unclear; however, his lived experiences in pluricultural, multilingual spaces and his studies likely impacted how he read, interpreted, and rendered meaning in both translation and narrative. Moreover, studying outside perspectives of his hometown may have inspired him to portray the central Andes of Peru from a position of intimate familiarity with both Andean Indigenous and European languages and traditions.

Writing about the Andean-Western space of cultural and linguistic contact from a mestizo positionality, as Rivera Martínez does, recalls other mestizo writers who explore cultural heterogeneity and mestizaje in Peru, most notably José Carlos Mariátegui, César Vallejo, Laura Riesco, and José María Arguedas. Arguedas incorporated Quechua orality and multilingualism into his Spanish-language literary texts and translations to raise the status of Quechua oral tradition vis-à-vis the Spanish written tradition, and to position Quechua as a literary language (Landreau iv; Suárez Pomar). As Landreau sees it, Quechua is a translational element in Arguedas’s fiction that helps him portray a transcultural Peru; that is, a nation born of the contact between Andean Indigenous and Western cultures, incorporating elements of both, as Ángel Rama theorizes in his study, *Transculturación narrativa en América Latina* (1984). For his part, Peruvian critic Antonio Cornejo Polar reads multilingualism in Arguedas as Indigenous and Western transcultural hybridizations (46), representing two positionalities that become, at times, articulated in a dynamic convergence (“dos posiciones de enunciación, que a veces pueden y deben articularse”) (55), most notably in the construct of the Peruvian nation, but also, concretely, in the pages of multilingual texts.

Rivera Martínez similarly imagines Peru as a space in which Andean and Western cultures are interwoven and transcultural (Gamboa Cárdenas 145), yet his work is not generally read as a narrative project that uses translation resources in its portrayal of the nation, as Landreau understands Arguedas’s work. Rivera Martínez’s work reflects his view of the nation, but also moves beyond it by putting Quechua orality and mestizo cultural expression in dialogue with literary traditions from several European nations (César Ferreira, “Presentación” 21). His is, however,

also a narrative project that draws on translation resources with the aim of linking Andean culture-specific concepts to European literatures and ideas in his texts. This move, on the one hand, highlights the shared human experience of narration that transcends cultural and linguistic difference. On the other hand, Quechua and European-language multilingualism in Andean narrative evokes what Vilanova calls the “embedded contradictions in Andean letters;” that is, the political, cultural, linguistic, and economic tensions between European-descended, mestizo, and Andean Indigenous people at the heart of the region’s history (244). This is certainly true in Rivera Martínez’s texts, as well. His works challenge readers to discover how “the world can be perceived and described in ways that both differ and coincide” across language and culture, following Laura Lonsdale’s reflections on the effects of literary multilingualism on readers (qtd. in Ouyang 125).

In my reading of the author’s short fiction—and working through Rebecca Walkowitz’s theory of “born-translated” literature (4)—translation in Rivera Martínez’s texts is a mode or medium of his literary production. In some of his texts, narrators appear to become mediators between Quechua/Andean culture, which functions as a source text or origin/original, and a broader audience reading his Spanish-language short stories in what, at times, seem like target texts. Rivera Martínez incorporates translation resources in his narrative to unlock and/or frame this source culture meaning for his target readers and to elevate Quechua as a language that narrates along with Spanish. Quechua multilingualism is key to this process, yet, as we will see below, it also interacts with European literary traditions through intertextuality. To explore these aspects of his narrative and the questions that arose when translating his work, I examine two short stories in Rivera Martínez’s *Cuentos Completos (Complete Stories)*, “Marayrasu” and “El unicornio” (‘The Unicorn’). First, I discuss Quechua multilingualism as the sign of a Quechua source text in Rivera Martínez’s Spanish-language texts. Afterward, I explore Quechua multilingualism and translation in word choices, and finally, I examine European multilingual intertextuality and its translation into English.

Quechua Multilingualism as Source Text

In several stories, Rivera Martínez tells his Spanish-language audience that they are listening to characters speaking Quechua as they read. Using a translation framework, Quechua is portrayed as the source language of events recounted in Spanish, and as a result, Quechua is portrayed as the origin/original language of the texts.¹ This is most pronounced in Rivera Martínez’s story “Marayrasu” (1978), which is set in a central Peruvian Andean town, perhaps an imagined Jauja, at the base of the [Marayrasu](#) mountain, spelled Marairazo in contemporary maps. An

¹ This practice has also been referred to as “pseudotranslation” by some scholars. See the contribution by Marie-Christine Boucher in this issue.

exploitative foreign company is mining Marayrasu, employing Quechua-speaking Andean workers. Alfonso, an 11-year-old Indigenous orphan from another village in the central highlands, walks for days to the mining town hoping to work in the mine. While he is unable to find work initially, a young Andean woman, Magdalena, helps him set up a small business in the town square selling coffee to the miners on their way to work. Throughout the narrative, we learn that Alfonso's deceased mother had instructed him not to work in the mine, as she was concerned about black lung, which she viewed as caused by Marayrasu's *Wamani*, an Andean mountain spirit. Several times in the story, a young shepherdess—a fantastical figure who may be an incarnation of the *Wamani*—appears to Alfonso in the town square. There, they talk for the first time: “Alfonso le preguntó en quechua: ‘No eres de aquí, ¿no?’ Ella repuso, igualmente en quechua: ‘No, otra es mi tierra.’ La resonancia áspera de su dialecto llamó la atención del muchacho” (*Cuentos completos* 93) ‘Alfonso asked her in Quechua, “You aren't from here, right?” She responded, also in Quechua, “No, I'm from somewhere else.” The harsh resonance of her dialect intrigued him.’² The underlined phrases (my emphasis) assert Quechua as the origin/original language, positioning the narrator as a translator who moves an original conversation in Quechua into a primarily Spanish conversation; a Spanish text appears as if translated from a Quechua source text.

In this dramatized textual transfer, Rivera Martínez's narrator plays the role of translator as intercultural mediator when he provides additional information about Quechua and supports target readers' textual interpretation of it (Liddicoat 355, 358). In the above example, and others in the text, Rivera Martínez uses intratextual glosses to describe or add information to a term. These glosses are “explanation[s] of the meaning or implications” of what translation scholar Javier Franco Aixelá calls “culture-specific items” (CSIs) (62). CSIs may cause comprehension difficulties for readers given the potential cultural and linguistic distance between these textual references and the readers themselves (58). When used in translation, intratextual glosses (expansions, additions, explanations) may be fluently incorporated into the body of a target text so that readers receive information without being distracted by the glosses or even identifying them as mediations (62). Rivera Martínez's glosses function similarly in the above example, as they seamlessly expand the meaning of the term “Quechua” for his readers. The phrase “harsh resonance of her dialect” highlights both Quechua as the source language and the presence of multiple, distinct Quechua varieties. Here, Andean linguistic diversity nuances Quechua-speaker identities and, following Veronelli, challenges colonial tropes and stereotypes of Indigenous people, language, and

² All English translations of Rivera Martínez's citations are mine. As of this writing, the translation manuscript is forthcoming with Curbstone Books, an imprint of Northwestern University Press. Changes to the translation techniques I describe in this essay may occur during editing and production.

communication as “simple” or less developed than Western languages and expression (119).

The challenge to Quechua linguistic stereotypes is reasserted in “Maryarasu” when Alfonso interacts with Quechua-speaking miners in town. Here the narrator states:

Estos procedían de las más diversas y apartadas regiones, cuyos nombres sonaban a veces de manera muy exótica en los oídos del muchacho. Alfonso aprendió a distinguirlos por sus acentos, e incluso por su manera de vestir y de caminar. Supo que unos eran del valle del Mantaro, de Huancavelica, e incluso de Huamanga y del Cuzco. (*Cuentos completos* 91)

They were from the most diverse and faraway places with names that sounded at times so exotic to the boy’s ears. Alfonso learned to distinguish them by their accents and even by the way they dressed and walked. He learned that some of them were from the Mantaro Valley, from Huancavelica, and even Huamanga and Cusco.

In this instance, toponyms are coupled with intratextual glosses that reveal Quechua culture and region-specific references. The miners’ accents, clothing, and mannerisms place them as hailing from diverse Andean communities. Andean cultural and linguistic diversity is new and different for Alfonso, and potentially for readers, as both venture into the diverse space of the mining town. In the above instance, the term “exotic” to describe the Andean minors may conjure demeaning literary characterizations of romanticized Indigenous “Others” (Rocío Ferreira 9). In this case, however, Alfonso is an inexperienced, young Andean boy who is fascinated by the variety of Quechua linguistic and cultural forms within his own language community. “Exotic,” for Alfonso, may be a positive appraisal of diversity, conveying the boy’s encounter with new knowledge about Quechua and Andean culture, as opposed to its use as an othering, romanticizing trope.

Rivera Martínez writes as a “practitioner in diversity” (Liddicoat 355) who makes meaning for (and with) his readership through his framing of Quechua. While he opens cultural and linguistic meanings for readers through multilingualism, the author’s use of explanations and expansions mirror another translation resource in his work: “thick translation.” Coined by Kwame Anthony Appiah, “thick translation” is an “‘academic’ translation” that “seeks with its annotations and its accompanying glosses to locate the text in a rich cultural and linguistic context” for its readers (341). Through a thick translation approach and Quechua as a translational element in the texts, Rivera Martínez’s readers experience the “differences of human life in culture” (341) in the central highlands of Peru, according to Rivera Martínez’s portrayal and interpretation. Readers are

exposed to characterizations and uses of Quechua that might have been otherwise unknown, racialized, or erased within neo-colonial discourses of cultural and linguistic domination. We might think about Rivera Martínez's mode of writing fiction—one that shares similarities with intercultural translation—as transnarration that challenges tropes of linguistic coloniality.

Shifting gears to my own translation of Rivera Martínez's texts into English, my overall translation aims inform how I convey the Quechua culture-specific items in his stories. My aims, in turn, are informed by my analysis and interpretation of his fiction, as well as my consideration of potential target audiences. In the process of setting translation aims, I analyze what I perceive to be the objectives of the texts, what functionalist translation theorists (e.g., Katharina Reiss, Hans Vermeer) identify as the "skopos" (purpose) of a text and its translation (Vermeer 193). In reading the skopos of the source texts as conveying the central Andean highlands through a didactic, thick, and culturally mediated transnarration, I translate "thick" and contextually "locate" (Appiah 341) the Quechua and Andean culture-specific items within the English texts. My aim here is to convey cultural and multilingual specificity for an English-reading audience that: 1) may not be familiar with Quechua, 2) may be interested in understanding the multilingual references in Andean literature, and 3) may be sensitive to the process and possibilities of translation both in narration and translation proper. I attempt to reach these goals without overinterpreting the texts for readers to the extent possible. Thus, I limit how I gloss in the target texts by following the author's lead and focusing on reader access to multilingualism in translation.

For example, in the above citations, additional glossing of Quechua orality in the English target text is unnecessary because Rivera Martínez already mediates Andean cultural meaning into the Spanish texts. As a type of transnarrated metafiction, the Spanish-language texts draw attention to their own multilingual constructedness when they point out Quechua as the language in which they are told. In these instances, I did not add explanations because the framed change of language is explicit in the direct translation of the source text. However, when we consider Rivera Martínez's narrative approaches at the word level, my translation aims lead to greater textual and cultural mediation of Quechua multilingualism in the translated text.

Quechua Multilingualism and Translation at the Word Level

Quechua culture-specific terms convey degrees of communicative complexity in Rivera Martínez's texts. The author treats word-level culture-specific terms differently depending on the narrative and didactic work they perform. They further storylines and reveal aspects of the Andean experience. They signal narrators' and characters' identities, positioning these voices in and of Andean

spaces. Although Rivera Martínez portrays the Peruvian central highlands in his texts, his use of Quechua terms doesn't appear to be specific to the region, but rather representative of a pan-Andean Quechua. Nonetheless, for Spanish-language readers of his texts who are unfamiliar with Quechua terms, including them in his Spanish texts has the effect of "foreignizing" his texts and marking linguistic and cultural difference within them. In translation studies, borrowing source language terms into the target text is called "foreignization," a translation resource that moves the reader into another cultural and linguistic space (Venuti, "Translator's Invisibility" 20). Although his narration is not translation proper, Rivera Martínez uses a foreignizing approach in his texts to further draw attention to Quechua as an origin/original language in the story, reminding readers of the text's cultural uniqueness and difference, and locating readers in Andean Indigenous geographies and epistemologies. Borrowed terms in Quechua suggest, as well, that some cultural concepts have no easy equivalent in Spanish, dramatizing the notion of the (un)translatability and resistance of Quechua in the face of the coloniality of language, and particularly, Spanish linguistic dominance. To explore how Rivera Martínez uses this type of Quechua multilingualism, and how I address it in English, I discuss what I call common Quechua terms and hybrid and travelling terms in his stories.

To consider common Quechua terms, I refer back to "Marayrasu," when the narrator mentions a young Andean shepherdess who appears in the town square. In the scene, the narrator and protagonist eventually refer to her using the Quechua term *imilla* 'young girl.' In the two passages below, sentence A refers to the first time the shepherdess is mentioned, and sentence B to when Alfonso asks the women who buy coffee from him if they have seen the girl in town:

A. "Una pastora, aún niña, había entrado a la plaza con sus animales." (*Cuentos completos* 93)

B. "Averiguó entre sus clientes mujeres si alguna había visto una imilla con llamas y alpacas." (94)

A. A shepherdess, who was still a young girl, had come to the plaza with her animals.

B. He checked with his women customers to ask if any of them had seen an imilla with llamas and alpacas.

These two sentences perform a transfer of linguistic information between Spanish and Quechua within Rivera Martínez's text that is rooted in common terms referring to a young girl. In sentence A, the character is marked in the feminine "pastora" 'shepherdess,' which is further modified by "aún niña" 'still a young girl.' That she has "animales" 'animals' reinforces her identity as a shepherdess. In

sentence B, a few paragraphs later, the Quechua term *imilla* is used to translate this sense of “niña” ‘young girl,’ while the use of “con llamas y alpacas” ‘with llamas and alpacas’ conveys the girl’s identity as a shepherdess. Here, the use of Quechua, after a description of a similar concept in Spanish, specifies and ties the shepherdess directly to the Andes, conveying a distinct Andean pastoral-like element.

The narrator’s description in Spanish of a “pastora, aún niña,” in sentence A appears before the Quechua term *imilla* in sentence B, in what seems to be a preemptive gloss preparing the reader to encounter the Quechua term and scene in the Andes a few paragraphs later. This approach invites the target audience into the translation and localization process in two ways. First, it includes readers in the linguistic shift of the concept from one multiword linguistic container to another (“pastora, aún niña [...] con sus animales” → “*imilla* con llamas y alpacas”). And second, it presents a rural context with a pastoral element, which I read as linking to a broader pastoral literary genre. The pastoral in the story is localized to the Andes, adapting this generic element to a culturally specific setting, the Jauja-Huancayo region, which has a long but largely ignored history of pastoralism (Browman 188). In the above example, Spanish glosses coupled with Quechua terms enable readers not only to read, but also to make meaning out of Quechua terms, while readers familiar with pastoral literature might conjure a more nuanced image of the shepherdess localized to the Andes; for example, as a shepherdess and potentially *Wamani*, the *imilla* might represent freedom for the protagonist from the hardships of life and work in the mining town.

When translating this content into English, little glossing is needed because, as we saw above, Rivera Martínez already transnarrates the Quechua multilingualism into the text by preemptively defining its meaning. Therefore, I preserve and italicize *imilla* in the English target text, but I expand the term extratextually, outside of the text itself, through a footnote offering a definition and an entry in the glossary. In these glosses, I include details for readers about the Quechua term *imilla* in Peru and its meaning variation in other Quechua-speaking areas to account for an English readership that is either familiar or unfamiliar with the term and its various uses: “*Imilla*: Quechua term for a young Indigenous girl, as used in Peru. In Bolivia and elsewhere, refers to a girl or young woman who works as a domestic laborer for a family or client.” I gloss here, in part, for internal consistency in the translation because I do so with all other italicized Quechua terms in the author’s source texts, even those Rivera Martínez does not expand.

Rivera Martínez presents additional borrowed terms as resisting translation. They are not glossed with context, but rather stand on their own, italicized, in the short stories. A few of these have phonemic constructions that are the product of linguistic and cultural contact (hybrid terms), another feature Walkowitz identifies in “born-translated” literature (33). In “Marayrasu,” Alfonso meets Magdalena, the young woman who helps him begin to sell coffee and who works in a little shop.

When addressing her, he uses a word composed of Spanish lexicon and Quechua grammar: “*Niñay*, ¿no tienes trabajo?” (85) ‘Miss, do you have any work for me?’ Throughout the conversation, Alfonso addresses Magdalena as *niñay*, repeating the term several times. Rivera Martínez does not expand on the word, perhaps because the Spanish root *niña* ‘girl’ is likely recognized by Spanish-language readers or understood by Spanish readers familiar with Andean speech. However, this may or may not be the case for English-language readers. In this instance, my approach is to highlight the word’s multilingualism and resistance to English translation by conserving the hybrid term in the English text and setting it off with italics. As with other borrowed terms, I expand *niñay* extratextually for potentially diverse English-language readers who will interact with the term according to their particular language skills (Tidigs and Huss 221). For example, in my footnote for *niñay* I briefly gloss the term to orient readers without holding their attention outside the primary text more than needed to convey the basic sense of the word: “1. *Niñay*: Spanish-Quechua hybrid term; literally ‘my girl,’ functions as ‘miss.’” But I thicken the translation in the glossary by citing a description by Peruvian scholar Javier Sologuren, which serves to frame the term as “translated from the start,” dramatizing the history of Quechua resilience and resistance, and inviting readers to “engage in translation” as they read (Walkowitz 34): “*Niñay*: Spanish ‘niña’ ‘girl’ with the Quechua possessive suffix ‘y’ ‘my’: literally ‘my girl’ and functions here as ‘miss’ (Sologuren 262).”

The last type of borrowed Quechua term I highlight is the travelling term, or a term that points to the transit of Quechua meaning through Spanish into English. The Latin American Spanish term *charqui* ‘dehydrated meat’ in the story “Marayrasu,” comes from the Quechua term *ch’arki*. *Charqui* is italicized and unglossed in Rivera Martínez’s text (*Cuentos completos* 84); intratextually, in English, I follow this norm, and expand it with an extratextual footnote: “1. *Charqui*: Andean jerky or dehydrated meat.” Encountering the footnote, the translation’s reader may identify the connection between *charqui* and its relative in English “jerky.” Then I include more information in the glossary: “*Charqui*: Also *charque*; Andean jerky or dehydrated meat. Deriving from the Quechua word *ch’arki*, *charqui* in Spanish enters English as *jerky* in the mid-nineteenth century (Babel 165).” The term *charqui* in the English text may immediately strike the reader as a cognate of “jerky,” or it may momentarily defer meaning for the reader. The footnote defines the term, narrowing the distance between the Quechua and Spanish, while the glossary makes the cultural-linguistic connection between Quechua and English via Spanish clear.

Common Quechua words and hybrid and travelling terms specify cultural identities and histories and tie them to places and cultural spaces in the central Andean highlands. They also portray Quechua as a foundational language in the narrative space of Rivera Martínez’s texts, one that interacts with and impacts

Spanish. In translation, we can extend Quechua's reach abroad when the possibility of linking Quechua to a common English term presents itself. In his stories, the author also continues this Quechua connection abroad when he employs multilingual intertextuality to dialogue Quechua multilingualism and European textual references.

Multilingual Intertextuality: Linking Quechua and European Multilingualism

Rivera Martínez's short fiction highlights literary links connecting cultures and languages across time and geography (Alamo-Consigny 174). Multilingual intertextuality helps make these connections and plays a translational role when Rivera Martínez's protagonists and narrators reference works of European literature. Rivera Martínez's earliest story, "El unicornio" (1957) is a prime example of this. "El unicornio" is set in a Central Andean town with a mix of diverse European-descended, mestizo, and Andean Quechua-speaking characters. The first person narrator is portrayed as a Quixote-like mestizo schoolteacher. One day at school, his quietest student, Miguel, an Andean Indigenous boy, tells him that he has discovered a unicorn in a nearby forest. Eventually, the two hide the unicorn in the teacher's home while determining what to do with the mythological creature. While intertextuality with Miguel de Cervantes's *Don Quixote of La Mancha* characterizes the schoolteacher throughout the story, Rivera Martínez goes beyond the monolingual intertextuality with the classic Spanish novel and introduces European multilingual intertextual references in the text. Multilingual intertextuality, following Aura Nikkilä, functions as a process in which texts transcend cultural and national borders and "travel from one context to another, carrying with them earlier meanings while also receiving new ones" (199-200). In Rivera Martínez's short story, European multilingual intertextuality enables a rich textual dialogue between the Andes and Europe in which the source/original, the foundational setting and culture of the text, continues to be Quechua and the Andes. This dialogue, however, is nuanced with subtle historical tensions. In this final section, I turn briefly to multilingual intertextuality in "El unicornio" to consider the interplay of European and Quechua multilingualism, what it evokes as we read the source texts, and an option for conveying it in translation into English.

In the schoolyard at recess, and just before hearing that young Miguel has discovered the unicorn, the schoolteacher happens to be reading sixteenth-century Italian poet [Ludovico Ariosto's epic poem *Orlando furioso*](#), published in northern Italy in 1516. The protagonist-narrator notes that he randomly opens his edition to the following verses, which are transcribed into the story in Italian:

*Vede la donna un'altra meraviglia,
Che di leggier creduta non saria:*

*Vede passar un gran destriero alato,
Che porta in aria un cavalliero armato. (Cuentos completos 115-16)*

The lines of the poem are relayed with no translation. Rivera Martínez leaves them in the source language, once again taking a foreignizing approach to multilingualism in the text.

In the English translation, I follow this lead and do not translate the verses in the body of the English text, nor do I add a footnote with the translation, thus maintaining the foreignness of this additional language in the English version. This is different from my approach to Quechua multilingualism, which I do footnote with translation. I do so with Quechua so that readers might more immediately incorporate Quechua sense into their reading, given that the setting of the stories is a primarily Quechua-Andean space. By excluding a footnoted translation for the above verses, Italian is more clearly foreign in the English text in my attempt to mark its spatial and linguistic difference to a greater degree than with Quechua. Yet, I do footnote the Italian author's name and dates, as I do with all authors named in the stories, for a quick reference and in case readers want to explore the authors and works further. To thicken the translation more, I include additional information in a glossary entry, opening meaning for readers and offering translations. The entry for this citation reads:

Ariosto, Ludovico: 1474-1533. Italian author of the epic poem *Orlando furioso* (1516). From Canto Quatro, the fourth stanza cited in Rivera Martínez's text is translated by David R. Slavitt in 2009 as: "She looks where they are staring and what she sees / with her eyes her brain cannot accept. But it / is obstinately there. What all of these / people are gazing at that beggars the wit / is a horse, but with great wings that soar with ease / high in the sky or near to the ground to flit / just above the turf as it pleases the knight / that rides it. His luminous armor is polished bright" (Ariosto, *The Frenzy of Orlando* 46). This stanza is translated in 1892 by William Stewart Rose as: "And there the lady views, with wondering eye, / What she had scarce believed from other's lips, / A feathered courser, sailing through the rack, / Who bore an armed knight upon his back" (Ariosto, *The Orlando Furioso* n.p.).

The two translations of the Italian verse reiterate the movement of stories across languages and over time, drawing attention to the layers of translation evoked in Rivera Martínez's text. Including several translations of the Italian source text in my note for readers invites them to consider these translation layers and histories more broadly within and beyond Rivera Martínez's stories.

Similar multilingual intertextuality appears later in the text when the

narrator-protagonist calls on other works of European literature to make meaning of the unicorn. When the teacher and Miguel bring the unicorn back to the house from the forest, the teacher explains what has been written about the unicorn in European literature. The narrator-protagonist goes into significant detail explaining these citations, referencing long segments of text and dedicating several paragraphs to his literature review. For example, citing [Richard de Fournival's thirteenth-century *Bestiary of Love*](#) and the work of [Alanus de Insulis](#) (1128-1202), the narrator-protagonist relays:

Ricardo de Fournival sostenía en su *Bestiario* que un tropismo irresistible le empujaba a buscar y someterse a las doncellas, lo cual era aprovechado por los cazadores, que de otro modo nunca habrían podido atraparlo, ya que solo triunfaba sobre él, adormeciéndolo, “le douce flair de la pucele” [sic]. Alanus de Insulis, en el siglo XII, aseveraba que la “calidissima natura” del unicornio era atraída, urgida de alivio, por la de la mujer, “frigida et humida”, sin perjuicio de esa fundamental castidad. (Rivera Martínez *Cuentos completos* 123)

My English translation conserves the references in their original languages, except for the names of authors and works:

Richard de Fournival maintained in his *Bestiary* that an irresistible tropism drove them [unicorns] to look for and submit to young maidens, which hunters took advantage of since they wouldn't have been able to trap them any other way. The only thing that could conquer unicorns was “le douce flair de la pucele,” [sic] which would put them to sleep. In the twelfth century, Alan of Lille insisted that the unicorn's “calidissima natura,” in need of soothing, was drawn to the “frigida et humida” woman, without compromising her basic chastity.

Here, the multilingual intertextuality jumps to French (with an error in the spelling of *pucelle* ‘virgin’) and to Latin, which may be accessible to the Spanish-language readership thanks to cognates, e.g., *calidissima* (Latin) and *calidísima* (Spanish).

Cognate identification may or may not be available to English-language readers, but I maintain the borrowed source language citations in the target texts as readers may identify English cognates in some of the terms (e.g., *natura*, *frigida*, *humida*). At the same time, and for a target audience that seeks more access to sense or information on the Latin, Italian, or French multilingualism in the text, I expand through footnotes and glossary entries, as I do with the Italian citation above. The footnotes cite the authors' names and dates, while the glossary entries expand on

the texts, their translation histories, and examples of several published English versions.

Translation theorist Lawrence Venuti suggests that “l’*intertextualité* rend la traduction possible” ‘intertextuality makes translation possible’ (Venuti 15), and if we consider Rivera Martínez’s “El unicornio” another telling of the European mythical creature, intertextuality helps make this Andean version possible, as well. Intertextuality here is another type of gloss expanding meaning. The narrator-protagonist turns to intertextuality and multilingualism as resources for locating the unicorn in the Andes and explaining the creature’s presence to himself and to Miguel, the Andean child. Further, the schoolteacher may draw the Latin, Italian, and French citations into the text to create an Indigenous-Western “dynamic convergence” (Cornejo-Polar 55). The European multilingual texts enter the story to complement the characters’ local experience of the animal, with the different versions of the unicorn converging to create a new representation in the mind of the reader. The unicorn can be conveyed in different places and different times, suggesting the possibility of its translation across languages and cultures—the capacity of diverse languages and cultures to hold shared meanings.

Yet, intertextuality also makes translation more complex, as Venuti notes (15). In the English translations, intertextuality adds complexity because I include multiple translations of the various source texts already circulating in English and I treat Quechua multilingualism and European multilingual intertextuality differently to emphasize place and space in the text, as noted above. In the case of Rivera Martínez’s transnarration, intertextuality also adds a layer of complexity when we read the originals: a complexity rooted in colonial and post-colonial literary practices. In “El unicornio,” explaining the appearance of the animal in the Andes according to European myths recalls narrative practices of colonial chroniclers who explained Andean and Indigenous belief systems by overlaying European myths on top of them. In the story, the mestizo, European-descended schoolteacher—framed as Quixote, nonetheless, a foundational figure of the Western novel—relies on a European written archive to explain something Miguel interprets in his own way and according to his own cultural belonging and identity as an Andean Indigenous boy. Perhaps it is no wonder that the teacher’s discussion of the unicorn in European literature falls on uninterested ears: “No parece impresionarle mucho mi exposición. Desde un primer instante debe haber presentado el carácter sobrenatural del animal con que se topó en el monte” (123) ‘My explanation doesn’t seem to impress him much. From the moment he saw the unicorn in the woods, Miguel must have sensed its supernatural character.’ Miguel’s disinterest serves as a counterpoint to the authority of the teacher’s European texts. The narrator’s observation evidences that, for Miguel, the animal exists in the Andes on its own, and meaning can be made of it independently of the European written archive. Alternatively, if European intertextuality is called on not

to help explain the unicorn, but rather to justify or validate its existence in the Andes, Miguel remains equally disinterested. Such a validation is unnecessary given the certainty of his own experience and interpretation upon discovering the animal himself.

Additionally, it is notable that the Italian citation is in italics, and the French and Latin references are set in quotation marks. They appear as citations of trusted, verified references or official documents. These quotes perform authority on, or authorship of, the subject because of their status as part of a seemingly verified Western written archive. At the same time, the full stanza of Ariosto's epic poem and the longer paragraphs dedicated to the European citations force readers to confront this written record. They take up blocks of space in certain places in the text, which is juxtaposed to Quechua multilingualism which is woven throughout the Spanish prose in brief glosses, concise phrases, everyday terms, and culture-specific concepts that appear more consistently and seamlessly in the text than the intertextual multilingualism. In this way, Quechua is integrated into and becomes a co-creator of the Spanish-language text; it is not simply cited within the text. Although Quechua retains the foreignization of italicized terms, its consistence and persistence in the Spanish text suggest its permanence as a foundational language of the Andes and of the Andean literary imaginary. Quechua is a partner in textual construction, as an original language of literary importance, like in other works of Andean literature. Thus, the different forms of Quechua multilingualism and European multilingual intertextuality in the Spanish-language stories suggest their distinct cultural-linguistic histories, influences in the region, and systems of literary production.

Conclusion

Following Appiah, translating Quechua multilingualism in an Andean text through thick translation approaches that contextualize and document meanings (in footnotes, glossaries, and works cited) is one way to "locate the text in a rich cultural and linguistic context" for a diverse target-language readership (341). The extent to which such texts are "born translated," or the degree to which they have been composed with techniques that are also used in translation proper, will impact how translators convey and readers interpret the diverse forms and functions of their multilingualism.

Engaging Rivera Martínez's narrative means navigating multilingualism, intertextuality, and translation resources as fundamental to the author's literary project. Through his composition in Spanish that includes Quechua and additional languages and citations, the author frames Quechua as an origin/original language that communicates with and through Spanish and other languages. Quechua multilingualism in the texts resists coloniality and asserts Quechuan languages as

complex markers of space and culture. Multilingual intertextual references become interlocutors with Quechua multilingualism, each taking unique forms and interacting in the process of making meaning through storytelling. As in other Andean works, Quechua is an important literary language and identifier of Indigenous cultural context in Rivera Martínez's texts that must be considered in analysis and translation. Failing to express and convey the forms and functions of Quechua multilingualism—invisibilizing it in the shadow of European languages and literary references—risks silencing it and perpetuating Quechua linguistic coloniality in our reading and translation of Rivera Martínez's short fiction.

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