

Ernest Hemingway, Muerte en la tarde, Miriam B. Mandell and Tony Brand (eds), Carmen Martínez Gimeno (trans), Madrid, Espasa, 2005, 477 pp.

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Death in the Afternoon, Ernest Hemingway's complex work on the world of Spanish bullfighting, the art of writing, and the author's appreciation of Spanish culture, the major themes in this eclectic book that denies typecasting into any specific genre, was published in 1932, but it was not to be translated into Spanish until 1968, although only approximately one half of the work was translated and, in addition, some passages of the translated text were omitted due to the censorship of the time. Under the direction of Hemingway scholars Miriam B. Mandel and Anthony Brand, the Spanish translation of the complete book is now available, although the work did not appear until 2006, in spite of the 2005 copyright date.

In addition to the translation, this volume is prefaced by a translator's note concerning the translation itself and an introduction by Mandel that provides a short biographical sketch of Hemingway, his passion for bullfighting, his taurine library and his art. Mandel and Brand have also included an informative and valuable appendix consisting of a thoroughly researched essay by Brand analyzing the eighty-one photographs Hemingway chose to include in the original work, a contemporary review of the book in Spanish published in *La Fiesta Brava* in April 1933 in Spain by the taurine critic Tomás Orts Ramos ("Uno al Sesgo"), and a bibliography of the tauromachian works Hemingway read as research prior to the publication of *Death in the Afternoon*. The bibliography, consisting of 140 sources, reveals a studious, bookish Hemingway, research that complemented Hemingway's practical experience in the bullring, where he states he saw more than 1,500 bulls fought during the nine seasons he spent following the bulls throughout Spain before the publication of *Death in the Afternoon* (DIA 238).

The translated work is also annotated to a certain degree, for footnotes have been included to explain cultural references the editors and translator felt were too obscure to be understood by Spanish readers; many of these references, due to the passage of seventy-five years, would be unfamiliar to the contemporary North American public in general. In an effort to reflect the spirit of the original work, the editors have also decided to identify the taurine terms Hemingway employed in Spanish in the English edition by marking them in cursive. The original work is replete with taurine terminology and with the use of Spanish in general, as is to be expected, and Hemingway, fully aware of the lack of an equivalent terminological framework in English, resorted to the strategy of paraphrase and explication to define the terms, as well as including a taurine glossary, which also appears in the translated work. With respect to bullfighting, Hemingway's approach is

didactic; hence the inclusion of a glossary of taurine terms and the justification of its inclusion in the translation, since not all those who read the work in translation will be familiar with taurine terminology. However, as noted by the translator, taurine terminology does not pose a translation problem in the target culture:

La lengua inglesa original carece de vocabulario específico para expresar la realidad que Hemingway intenta transmitir, obligándole a repetir palabras, inventar algunas y efectuar numerosos rodeos. La traducción ha evitado dichas repeticiones –que soporta mucho mejor el inglés que el español– utilizando los recursos que nos ofrece el vocabulario taurino sin perder de vista el carácter didáctico de la obra, dirigido al gran público que no sabe de toros. (*Melt* 10)

As noted, the editors have chosen to mark the Spanish taurine terms Hemingway employs in the text in an attempt to emulate the effect, the strangeness, these foreign terms had on the reader in English. Although Hemingway was not the first to write about bullfighting in English, many taurine terms used by Hemingway in *Death in the Afternoon* represented their initial usage in written English, as Charles Oliver observes in a recent article in *The Hemingway Review* (Spring 2007, 105-13). A search of the *Oxford English Dictionary* reveals Hemingway as the first cited author for ten taurine terms used in Spanish in *Death in the Afternoon*; nevertheless, none of the ten has been accepted by *Webster's Unabridged Dictionary*, unlike the case of other unassimilated loan words from Spanish to English, e.g., *novillero* and *torero*, and more than a dozen others pertaining to the field of tauromachy.

Enhanced by supplementary material, this first unabridged translation into Spanish of *Death in the Afternoon* allows the Spanish audience to experience this intricate work in its entirety: Hemingway's dissertation on the Spanish bullfight of the 1920s, on art in general and on writing in particular, on Spanish culture and other subjects acting as counterpoint.

Works Consulted

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