

The Editor and Translator's Passionate Embrace
Cultural and Linguistic Alterations In Translated Harlequin Category Romance Novels

MA Thesis Letterkunde, Universiteit

Franciska Billekens
s1036491

Jos Joosten
Usha Wilbers
August 2021

Abstract

De bouquet-boekjes van Harlequin, verschijnen in meer dan 100 landen, met een totale verkoop van bijna 7 miljard boekjes. Om een mogelijke reden voor hun transculturele succes te achterhalen, moet er een blik worden geworpen op hun uitgeef-, redactie- en vertaalmethodes. In deze scriptie worden drie bouquet boekjes en hun Nederlandse vertalingen geanalyseerd en met elkaar vergeleken om verschillen en discrepanties in de vertaalde versies en hun lay-out te ontdekken. De titel, omslag, flaptekst, en de eerste en laatste pagina's voor de paratext, die meestal het domein van de redacteur zijn, worden bekeken. Bij de daadwerkelijke tekst worden enkele elementen zoals linguïstiek, omschrijvingen, personageontwikkeling en de liefdesscènes onderzocht. De nadruk ligt op het onderzoeken van de vraag of de redacteur of vertaler nu verantwoordelijk is voor de veranderingen. Dit leidt tot een antwoord op de onderzoeksvraag of - en zo ja welke - rol linguïstiek, culturele elementen of lezersdoelgroep spelen in de wijzigingen en verwijderingen in de vertalingen.

Table of Contents

1. Introduction	p.3
2. Category Romances and Harlequin Business Model Explained	p.9
3. Intended Reader and Dutch Audience	p.15
Paratext	
4. Title Choices	p.19
5. The Mirrored Cover Design	p.23
6. Comparison of Blurbs	p.30
7. First and Last Pages	p.36
Text	
8. Translation Theories, Attitudes and Constraints	p.40
9. Linguistic Changes, Intonation and Sentence Structure	p.44
10. Differences In Description, Details and Lexicon	p.55
11. Character Development and Background History	p.65
12. Love Scenes	p.74
13. Conclusion	p.83
14. Appendix	p.91
15. Works Cited	p.93

Introduction

When readers choose a book that has been translated, they expect the translated version to resemble the original text as closely as possible. After all, a translated novel, regardless of its language, should represent the original version so that every reader is provided the same story. This philosophy, however, does not seem to guide category romance novels. Both in the Netherlands and worldwide, romance novels are one of the most popular and best-selling book genres in terms of number of readers, and Harlequin is the primary publisher in this category (Paizis 2; Van Rees 12). The popularity of this fiction, which is often referred to as lowbrow, means that most people can generally identify a category romance based on its iconic design and basic formula. Having sold nearly seven billion books worldwide, Harlequin is one of the most successful and financially healthy publishing houses (Corporate Harlequin). Given this success, it is very interesting to see that Harlequin has a unique approach to translating its novels. Having its books available in over 100 countries and more than 30 languages means the company has sold a significant number of translations and has developed expertise in marketing these editions (Corporate Harlequin).

Despite the often rather formulaic storylines of these novels, they are successful across a wide variety of cultures. Could this be credited to the generic storyline that presumes that every woman craves a strong man, regardless of the culture and values of the female reader, or could their transcultural success be credited to the savvy business and editorial decisions made by Harlequin? I suggest that category romances are translated rather differently than traditional novels; specifically, certain details are omitted, storylines are altered and sometimes character names are even changed (Paizis 7, 11-13). This means that, for example, a book could be quite different from the original English text if it were purchased in French or Dutch translation.

Which alterations are made and for which reasons is a question which has been largely unanswered. Substantial research has been conducted on the gender-normative stereotypes and patriarchal structures found within these category romances, often with the voice of fierce judgement or defence. Examples of these perspectives include the texts of Geraldine Finn, Huei-Hsia Wu, Tania Modleski, Susan Weisser and Jennifer Fleischer which can be found in my works cited list for reference. Alas, there has been little research of a more neutral tone, focussed on analysing the reasons for the novels' international and transcultural success. Given their undeniable rise and financial health, it is worth analysing what makes Harlequin's specific approach to translating and marketing so lucrative. This is particularly true since their translations are different from those of traditional publishers in terms of paratext and the degree of faithfulness with which texts are translated.

As such, this thesis will answer the following question: in what way does culture, linguistics and target readership play a role in the translation and alteration of original English Harlequin category romance text and paratext to the Dutch version of the same novel?

To clarify these three elements, culture should be interpreted in the broadest sense of the word, not only as the culture found in the original English text but also as that of the country and language it is translated to and of the translator and editor. Linguistics refers to the tone, style and phrasing used by the translators and/or editors in comparison to the original version. Target readership involves what the readers of Harlequin novels like and want in a novel. This is significant because Harlequin edits novels according to their readers' wants, based on substantial market research and targeted advertising (Tapper 252, Company Information).

This research project will analyse the processes that the translator and the editor utilise to make choices in the translation that inevitably affect the end product. Given the

great success of Harlequin and their particular approach to translating, it may be practical to explore whether elements of this process could be transferable to other publishing houses that might benefit from these changes. Moreover, I have chosen this research niche not only to investigate how its success might be copied, but also to be one of few who take an interest in their very actions to begin with.

Regis states that romance is ‘the most popular, least respected literary genre’ (3). A professor of English, she is one the first and few to have written a comprehensive and insightful history into the legitimacy of and malignance towards the romance genre. Although this source is dated, it is a seminal work in the romance literature field and provides important framing for this thesis. Romance novels are criticised for the very elements that are inherent to the genre. A search of literary research on the genre inevitably leads to more works focussed on gender stereotypes, feminism and patriarchy than on the mechanics and underlying elements of the genre. The present research does not pass judgement on or interpret what is written; rather, it simply analyses how and why the works are translated the way they are.

This thesis studies three Harlequin novels and their translated Dutch counterparts. Though this is a relatively small corpus, I have purposefully opted for three novels. They are written by three different authors, translated by three different translators and belong to three relatively different categories. This means that any findings made allow for the drawing of reasonable conclusions, given that their presence in all three would indicate overlapping implementations in translation. For these reasons, I have closely analysed all three novels and their translated counterparts for any changes made to the paratext and text, divided them into several categories for clarity and interpreted my findings as carefully as possible.

To clarify and confine the research within the parameters of the topic, this thesis first aims at outlining and defining several broader elements. The most important of these goals is

to clearly define what a category romance novel is and how Harlequin developed it into the type of novel for which it is now known. A category romance is a mass-produced, formulaic story within the romance genre, with each category promising a specific storyline. Regis's seminal work is paramount in outlining the eight essential points that identify a text as a romance novel as well as in pointing out the negative connotations connected to the term 'formula' and the criticisms of the genre. Harlequin's development as a mass market producer of these novels streamlined not only their storyline and content but also their overall appearance and design. This streamlining process is examined more closely in the work of Rabine, as well as in the information supplied by Harlequin themselves. Both Eike and Tapper write about the relevant market and publishing industry, as well as the following questions related to Harlequin: what is their success strategy, how do they move between various markets and what types of categories might one find because of them? Not only genre but also the development of Harlequin throughout the decades influenced the types and roles of male and female protagonists in the novels, a topic that Vivanco analyses. The conversations between hero and heroine have naturally evolved and changed as well. The importance of these conversations is addressed by Alberts.

The editorial decisions made by Harlequin and the readers who are drawn to the novels are also important factors to address. Harlequin provides clear and strict guidelines regarding the elements that each category of their novels should include. For example, they offer rules specifying a minimum number of love scenes or guidelines for creating a hero for a specific category. Not only Harlequin but also Eike and Tapper, as well as Rabine, have taken time to study the readership. Kraaykamp and Kalmijn have specifically studied the Dutch audience attracted to these novels. These researchers also speculate on the reason why these works are so popular. Although this question is beyond the scope of this thesis, it is important to address this issue as discussed by those who have taken this approach. The

sources all reach similar conclusions regarding the desires and need for escape in the women who read the text. This ties in with the ‘Erwartungshorizont’ described by Jauss. Jauss addresses the concept that a text has and creates certain expectations within a reader. With Harlequin’s formulaic work, this expectation is compounded, and the reader has a desire for texts that adhere to similar guidelines. These are relevant thesis chapters, given that one cannot draw reasonable conclusions regarding translation choices and the reasons behind them without taking Harlequin, its general strategy and its audience into account.

With the paratext I have cross-compared the three novels as well as occasionally taking extra novels into account to be able to reach more definitive conclusions. This was done because taking extra cover designs into consideration, for example, requires minimal extra work but provides more ground for clearer conclusions. I have purposefully not done this in the analysis of the actual texts and have limited the scope to three novels, since the intensiveness of the labour was appropriate to the scope of a master’s thesis. Both here and in the analysis of the actual text, I consistently provide relevant examples of the English and Dutch versions, with the Dutch versions being back-translated into English by me to provide clear side-by-side comparisons of the changes in the translations. With the cover designs, I did not simply describe the possible meaning behind the changes but also provided the images to add clarity and support to my findings. Along with titles, blurbs and first-page and last pages, the back-translations that I have provided are the basis for my analyses and findings. Genette has written an explanatory paper on all facets related to paratext and the influence that it has on a text and on the reader who inspects the paratext. Regarding the cover design and the title, the research is a bit interwoven due to the research that has been conducted by Paizis on the cover design. His work on the ways in which the cover photo and the title form an oxymoron in which the two both contradict and support each other is the basis for the examples in which my findings show the clear difference between the

translations. Cox and Fisher's quantitative work that demonstrates that even the titles are a formula with Harlequin connects with this as well, due to the oxymoron theory of Paizis which, in the Dutch translation, does not seem to be applied quite so similarly.

Analysing the text itself meant holding both the English and the Dutch versions side-by-side and comparing them sentence by sentence, paragraph by paragraph and chapter by chapter to determine whether anything—and if so, what—had been altered or cut in the translation and documenting this. The amount of data produced by this method and the analysing of all that was written down meant that for clarity's sake, and in order to be able to draw coherent and logical conclusions, the information was divided into several categories. These categories corresponded to linguistics, descriptions, character development and love scenes. Reading these three—actually six—novels, I identified these four elements as clear and recurring components which were vulnerable to alterations. For each of these components, as mentioned before, I have provided relevant examples in the original English, translated Dutch and back-translated versions to exemplify my arguments and conclusions.

I have worked under the reasonable assumption that if certain alterations and/or deletions could be found with similar frequency in all three novels, given that they were neither written nor translated by the same person, these changes could therefore be ascribed to being implemented as house rules by an editor. On the other hand, if these alterations revealed a great variance in frequency between novels or were found in only one novel, for example, then it would be more reasonable to attribute them to a personal choice made by the translator. Of course, one must keep variations between categories in mind. The results of whether the editor or translator implemented the changes can then give clarity as to the reason behind them, which is of course the very question of this thesis. With these alterations and cuts, the complexities of translating must also be kept in mind. Sapiro addresses this as creating an internationalised field of literary translators which within the literary field is

being influenced by other parties. Newmark addresses the complexities from a theoretical approach, outlining the general difficulties inherent in translating, the many forms and choices available to a translator and the merits and problems attached to each option.

For the textual analysis itself, Paizis has examined the consequences of translation and the reasons behind translation choices of English Harlequin romances for a target language and culture. His work focuses on the French and Greek translations and opts to generally defer the paratext to another paper, as though these two elements were separate entities. Nonetheless, his research on the text itself is thorough and provides many insights into liberal translation practices and their results. Here, too, Regis's seminal work minutely outlining the many facets of a romance novel is relevant for the examination of the four aforementioned elements and their possible changes in the translation. The theoretical framework for this portion of the research is, admittedly, bare. This ties in with the chosen methodology for a simple reason, namely, that this kind of research has rarely been undertaken. This means that there is very little literature to build upon, and this method is necessary to produce the findings that few others have generated.

These analyses are followed by several carefully drawn conclusions that examine not only the many findings of each chapter but also the ways that these findings might overlap and provide deeper insights into translation practices and the possible reasons behind them.

2. Category Romances and the Harlequin Business Model Explained

The Romance Writers of America define category romances as: "books issued under a common imprint/series name that are usually numbered sequentially and released at regular intervals, usually monthly, with the same number of releases each time. These books are most commonly published by Harlequin/Silhouette" (About The Romance Genre). In addition, the

categories are a series. For example, a category could focus on businessmen in Italy, or on Middle Eastern sheikhs, and sometimes the category explores various characters from the same story world (Tapper 252-3). These categories also tend to have similar heroines. If a reader enjoys relating to a high-spirited young woman, for example, loyalty to a category may ensure that the reader will encounter one again and again. Another category might mean finding a much shyer heroine or perhaps a category of girls who share a similar passion, such as dancing or cooking (Vivanco 1061-2). True to Harlequin's dedication to research, these categories often change, so that new ones are added or unpopular ones are shelved for another time. These categories seem to each have their own particular formula for success. A firemen category might require the author to include a daring rescue, for example, or the Italian businessmen category might leave the author needing to describe lush Italian landscapes. Whether Harlequin acknowledges it or not, reading two or three novels from the same category renders it impossible to escape similarities in the storyline or descriptions.

It is relevant to outline exactly what constitutes a romance novel. Regis's *A Natural History of the Romance Novel*, though fairly dated, is a seminal work which detailed the definition of the romance novel as well as criticism and bias against the genre in general. Though *Pride and Prejudice* is the epitome of symbolic capital, whereas Harlequin romance novels are the lowbrow result of focussing on economic capital, they both must work within the scope of eight defined points in order to be classified as romance. Harlequin comprehends how to create critically acclaimed novels; their branch MIRA frequently publishes novels of symbolic, rather than economic, capital (Company Information). They simply understand that there is a larger market for the more simplistic category romances, which yield most of their funds and which made their company's name well known throughout the world, albeit as a synonym for lowbrow romance novels. To protect the symbolic capital of their MIRA line, it is likely that they branched out under an entirely new name to produce their symbolically

valuable novels to avoid the assumptions that their reputation as Harlequin provokes. Regis explains that romance novels, whether a critical success like *Pride and Prejudice* or a paperback from Harlequin, are required to fulfil eight steps in their story (31).

The first step is introducing a flawed society, within which the heroine and her love interest find themselves, although Regis admits that Harlequin novels often do not devote a great deal of attention to this part (31). Second is the meeting of the main characters, whether in the beginning of the novel or introduced through a flashback (31-2). The third step is the barrier. This barrier is the main reason why the heroine and the hero cannot be together. This could be any number of things, from a past trauma to a third party's intervening, and there could even be more than one barrier. In any case, the barrier is what propels the story forward and needs to be resolved before the lovers can be together (32-3). The fourth element is the attraction between the two characters. Whether this is chemistry, a shared goal or an economic benefit is irrelevant (33-4). Fifth is the declaration, or the moment when the main characters profess their love for one another. The placement of this declaration within the novel heavily influences the type of story that it becomes. For example, one character's declaring love early in the novel creates an unrequited love story, but both characters' declaring their love at the end of the work creates a story about the courtship (34-5). The point of ritual death follows; this is the part of the narrative in which the much hoped-for union appears to be unattainable, the aforementioned barrier seems insurmountable and all hope is lost (35-6). This is followed by step seven, recognition, in which new information comes to light which inevitably frees the lovers from this barrier (36-7). Lastly, step eight is the betrothal. Although in modern novels this no longer necessarily indicates an actual betrothal and marriage, it means that by the end of the story, the lovers are reunited and presumed to stay together happily and forever (37-8).

Regis admits that this means there is essentially a formula attached to writing a romance novel (23-5):

The connotations of “formula” are quite negative. The term implies hack-work, subliterate, and imagination reduced to a mechanism for creating “product.” An indication of how loaded this term is can be gathered from the sentence, “*Pride and Prejudice* is a work of formula fiction.” In some meanings attached to the term by critics of the romance novel this sentence is denotatively accurate, no matter how connotatively absurd. The term “formula” has its place. It is not, however, a synonym for genre, which is a less loaded, more accurate term for the romance novel. (23)

In essence, this means that the difference between formula and genre is that although both adhere to several points, as mentioned earlier, a writer has more creative liberties with genre, thus enabling an author to create a success such as *Pride and Prejudice*. Adhering closely to a formula, especially when this formula has an increasing number of rules to follow, greatly curbs the creative freedom of the author and establishes the negative notion that romance novels all seem alike. Harlequin seems to have this formula fine-tuned. Rabine takes a closer look at the company’s process, explaining how Harlequin has streamlined not only the stories but also the books themselves by concentrating on uniformity. Instead of advertising the author or the specific story, the company has unified the novels to focus on Harlequin and a specific subgenre: “Each book was not a new product, but rather an addition to a clearly defined product line. The consequences of this uniformity were significant. The reader was buying a *Harlequin novel*, rather than a book of a certain title by a particular author” (Rabine 54).

The Harlequin brand is immediately associated with romance novels. For decades, Harlequin has been the leading publisher of mass-market paperback romance novels (Romance Fiction Statistics). Started in 1948, this publishing house rose to fame when the founder's wife realised the untapped market of romance novels. Understanding the desire for these novels among Canadian and American women, Harlequin began reprinting the novels of British romance publishing house Mills & Boon. Even then, the company edited the novels for their target audience, creating a template which seemingly guaranteed commercial success (Company Information). When Janet Dailey began writing 'short contemporaries', as they were known, she pared down the romance to an average of 55,000 words (Regis 160). In contrast to an average novel which might include 200,000 words, that is a significant reduction. In 1971, Harlequin soared again when the new CEO saw the wisdom of marketing novels in supermarkets and department stores, at times even attaching them to bottles of detergent. By 1990, Harlequin and romance novels had become inextricably intertwined. Creating subgenres such as historical, doctor or sensual passion, they sold their novels in 102 countries and in over 34 languages (Company Information). To date, Harlequin has sold almost seven billion books worldwide. Nearly 800 new novels reach stores globally every month, produced by 16 Harlequin branches worldwide (Romance Fiction Statistics).

The company's dedication to doing more in-depth marketing and research than the average publishing house sets it apart. Harlequin makes a serious effort of researching which subgenres are most popular and where, what their readers want and what kind of readers they have (Eike 28; Tapper 255). As it alters product lines and targeted ads accordingly, the company's strategies have clearly led to great success, given their title as the largest publishing house of romance novels. These business strategies are not universal; rather, each of the 16 branches does its own research on which genres to translate, whom to target and how to target them (Tapper 252). This is especially important since Harlequin focuses on

mass-market paperbacks. Specifically, they produce short novels of no more than 200-250 pages that are printed on inexpensive paper and never reprinted (Eike 29-31). Unlike a work of literary fiction, regardless of the popularity of a Harlequin novel, it will never be reprinted. Rather, Harlequin depends on the popularity of the genre, knowing that if the readers enjoy one book, they will enjoy others of the same kind (Rabine 53-4). Based on its research that shows what sells and what does not, the company continues to produce successful novels in a steady flow.

Harlequin has made a few of its writing guidelines public so that prospective authors may browse them. Although editors will undoubtedly have more rules that a text must adhere to, for each category Harlequin has outlined a few ideas to explain what a novel of that category should entail. For the 'presents' category, for example, a novel must include a very wealthy, powerful and commanding alpha male hero, a heroine strong enough to stand up to this hero and a glamorous and opulent setting; several additional suggestions of this type are listed (Write for Harlequin). Information such as story length is also provided. For a 'presents' novel, the length would be about 50,000 words, while a historical one would include 75,000 words.

Most of the Harlequin novels published around the world are written in English and simply translated to the target language. For this, too, there are guidelines, but these are less clear. George Paizis mentioned shortening the length of the text (5) and dedicated his paper to outlining the heavy alterations undertaken in the French translation to accommodate the rules laid out by Albaret (11). Paizis seems to suggest that anything that interferes with saleability will be deleted from the translated text (5) and that cultural sensitivities can play a role in the way a text is translated.

Throughout the decades, one of the most important changes that has been made to all the novels published involves the heroine and her love interest. Over time, Harlequin has

changed its heroine and the hero for whom she longs (Rabine 40). This is not surprising, of course, given their penchant for research, but this is their most important change. A demure wallflower who might have been appealing in 1950 may not be such a success with the reader in 2020. Yet, interestingly, Regis and Rabine both note one important element: even after second- and third-wave feminism, Harlequin still chooses the conservative option. Whether this is really something the reader longs for or simply expresses a traditional approach preferred by Harlequin is unclear. Both in 1980, when Regis wrote her book, as well as in the modern novels used for the present research, the heroes are domineering and powerful and the heroines are inexperienced, alone and in need of help from their strong and masculine lovers (Regis 184-5; Rabine 3, 50-1).

3. Intended Reader and Dutch Audience

The loyal and increasing number of readers of Harlequin novels (Tapper 252) often evoke—much like the romance novels that they love to read—a negative stereotype. Those who think Harlequin novels are lowbrow formulaic smut often hold a negative image of bored middle-aged homemakers as their main readers. Tapper points out that this is something of a stereotype (252). As such, quantitative research conducted by Harlequin as well as by Romance Writers of America has revealed that although most of their readers are indeed women, the stereotype ends there. A surprising 16% of their readers are, in fact, men (Romance Fiction Statistics). Of the women, they are not middle-aged, but most often between the ages of 25 and 44 (Eike 28). Only 56% of these women are in a relationship, but, unlike the stereotype, the majority of the women are employed, college-educated and “do not watch or have a favorite daytime TV program” (Eike 28).

It is easy for critics and sceptics to increase the stigma surrounding Harlequin novels by promoting the idea of a silly audience that purchases and reads such novels. This does not seem to have had any effect on sales levels, as Harlequin records over one billion dollars in sales every year. Moreover, whilst the average American reads roughly five novels per year, about half of romance readers read one novel every week, with the other half reading one novel every two to three weeks or per month (Romance Fiction Statistics).

Though sources do not report whether this is the audience that Harlequin actually sought, one may assume that their intended reader is probably very similar to the reader that they eventually attract. Given the extensive research that Harlequin conducts on their readers, in addition to their success and the fact that their sales continue to soar, they are probably succeeding in attracting their desired readers. Part of the reason that they have a wide variety of categories in their romance novels is to attract a wide audience. One can readily assume that the wholesome, innocent romances which heavily feature faith in God from Harlequin's religious category line, will most likely attract devout religious readers. Although their specific audience for categories such as 'desire' or 'historical' is unclear, Harlequin knows how to keep their target readers committed.

This point ties in well with the 'implied reader' whom Wurth and Rigney mention, aptly stating how we might understand Harlequin's reader:

a reader's role as supposed by a text where the "reader" is not a concrete person but rather the entirety of cultural norms, values, backgrounds and attitudes which are needed to understand the story world. This implied reader, therefore, also possesses qualities we can infer from the text (212; translated from Dutch).

This definition of the implied reader is relevant, not only in the way that a writer can allow the reader's imagination to run free, but also limit it when necessary to create the best-flowing and best-understood text. It also means that this implied reader is present in the minds of the writer and the publisher while creating the novel. The person that they want to attract as a reader is worked into the characters and text and can, therefore, be inferred. As such, when we see a Harlequin imprint strongly advocating faith in God, for example, these norms and values, as well as the characters themselves, reflect the reader whom they attract and want to attract. An image can then be clearly drawn of who might read this category line.

Why is the average female reader so attracted to these novels that Harlequin can easily produce 800 new titles every month (Romance Fiction Statistics)? What is the appeal to the reader? According to Rabine, the reason is that Harlequin understands and addresses common issues that these women face on a daily basis (40). From the stress of balancing home life—namely, being a wife and working—to succeeding at work, to simply manoeuvring within a controlling patriarchal society, readers turn to Harlequin for escape and relaxation (Rabine 40, 44-47). Although the audience is aware that the life presented in the novels is unrealistic and will never be their own, they still find it comforting to read about a woman succeeding in balancing life, having support from a loving partner and finding joy within the bounds of the patriarchy (Rabine 43-47).

Although these are elements that Harlequin includes for their intended reader, there are also elements which the reader expects to find in these romance novels before beginning to read them. Whether general expectations or specific ones based on which category they select, readers have certain expectations to which the novel must adhere in order to be viewed as a success and a 'good' example of the category. Some might view this as cliché or formulaic, but the reader has an 'Erwartungshorizont', a certain expectation. As Jauss has stated, if a text is tied to others of a similar genre, this increases the expectations, as the

reader expects a similar result which, although it might deviate, should follow the same guidelines (192). If a reader chooses yet another novel from the category of sheikhs, for example, it is acceptable for the writer to change the location or the kingdom, but a reader will expect the hero to be a sheikh, not an Italian. Lotman furthers this concept, explaining that the aesthetics of identity is nothing more than principles which consist, on one side, of rigid rules that a work of art must adhere to, such as basic plot or structural elements, and, on the other side, of the artistic freedom to achieve these things in a unique manner. Therefore, each work of art, although it follows the scope of these rigid rules, is unique (290-1).

In this manner, Harlequin novels of a single category may share the same story outline and plot structure, yet the varying characters and the way the plot is resolved will make the novels unique. Can a work be considered bad if it fulfils its readers 'Erwartungshorizont'? Critics complain that category romances have become far too generic and formulaic to be considered quality writing (Regis 4-7), but all genres have their expectations. For example, readers of a mystery novel expect a crime that needs solving. Romance novels are no different.

The same, in terms of basic similarities, can be said for the Dutch audience for Harlequin. According to a study conducted by Kraaykamp and Kalmijn, similar to the American readers, the Dutch audience predominantly consists of women in a relationship who manage both a job and housework (127-8). Kraaykamp and Kalmijn also came to similar conclusions regarding the reasons for the novels' popularity among this particular demographic (128). Although dated, this study is the only one conducted in the Netherlands that investigates the reader type for category romances. It is interesting to note that their study shows marked differences in the audiences that these novels attract. For example, it seems that the average reader for romance novels in the Netherlands has a low level of education. Kraaykamp notes that women around the age of 18 share an interest in category romances,

regardless of education or background. Yet, when they grow older, the less-educated women read a similar or greater number of romance novels, whereas more-educated women have mostly abandoned the practice by the time they reach the age of 40 (Kraaykamp 126). This suggests that although there is still an abundant readership for this genre in the Netherlands, the demographic is markedly different from the English market regarding age and social class, perhaps due to cultural differences. This ties in well with the findings made by both Eike and Tapper that are mentioned in the previous chapter. They noted that all 16 branches of Harlequin do their own due diligence as to who their audience is, what their audience wants and what their cultural sensitivities might be, and they adapt the category lines that they publish accordingly (Eike 28; Tapper 255).

Paratext

4. The Titles

One of the first things that a reader sees when deciding which novel to purchase is the title. According to Cox and Fisher, a person spends approximately eight seconds appraising the cover before deciding whether or not to purchase the book (Cox 388). The cover and the title must clearly indicate what the reader can expect when purchasing this particular novel. This falls under the 'Erwartungshorizont' that Jauss mentioned (185); the cover creates certain expectations. Moreover, readers familiar with Harlequin already have expectations and will inspect the cover to assess whether these expectations will once again be met by that particular novel. Any given book could have a number of titles that would be appropriate to the plot or the readers' viewpoint of the story. However, Harlequin has an audience to keep satisfied, and this audience has certain expectations when purchasing a Harlequin novel.

Perhaps rather than choosing a truly fitting title that focusses on that specific story, Harlequin mass produces books by creating generic titles which give the reader a clear idea of what to expect without having to overthink anything. Part of this 'Erwartungshorizont' is that readers know that the book they are buying will meet certain expectations, such as romance and a happy ending. More importantly, they expect the opposite of what Jauss claims makes an aesthetically pleasing novel: for Jauss, the more surprising the novel is to the reader, the more valuable it becomes (185). Harlequin buyers are perfectly aware that they are not buying quality, but rather quantity (Eike 28-9). Thus, they wholeheartedly expect there to be no surprises. In fact, they rely on this, and it is part of what makes those novels so enjoyable to the reader: they offer safe and unsurprising fun (Eike 29). For this reason, I rather expect readers to become unhappy if there is a dynamically challenging twist added to the story. This is part of the paratext. The consistency in the cover design, as well as the use of the same type of cover photo and of the same type of title, creates a promise that everything on the inside will be as familiar and repetitive as everything on the outside.

Since Harlequin often works with series, books often also have subtitles that indicate that the novel has sequels or prequels. A novel series might focus on a set of brothers, for example, with each novel focussing on one brother's romance. Each book would have a subtitle to inform the reader of the existence of these other matching novels.

According to a study conducted by Anthony Cox and Maryanne Fisher, the titles created for Harlequin novels are quantifiable (388-93). There appears to be a recurring pattern to deciding what kind of title a book might be given. Although Cox and Fisher do not investigate whether the titles are a decision made by the editorial team or by the authors themselves, the presence of this almost formulaic design certainly suggests influence from the marketing department. Cox and Fisher have selected approximately 15,000 titles, dating from 1949, and analysed every word used in each of them. They interpreted and displayed the

results of this research for the reader. They assumed that the title was rooted in the wants and desires of the reader. As they put it, “readers vote with their money by purchasing the titles which interest them most” (388). Harlequin adapts their titles to what sells best, and readers choose titles based on what they look for in a story. Several key words clearly show the elements that the intended reader wants to see represented in the Harlequin novels, such as the presence of a physically strong and attractive man (‘cowboy’ or ‘cattleman’) or of a protector (‘sheriff’ or ‘soldier’). Words such as ‘CEO’ or ‘businessman’ convey a financially secure man (394-5). They divided these keywords into themes, such as the royal theme, with words such as ‘prince’, ‘sheikh’, or ‘duke’.

The titles created for these novels reflect very clearly which elements are important. Cox and Fisher conclude that heroes with financial security or physical strength are very popular (394-5). Words used to convey commitment from the man such as ‘bride’, ‘marriage’ or ‘engagement’ are also found quite often (394-5). According to Cox and Fisher, the choices made in writing and titling these novels do not stem from sociocultural causes such as the patriarchy, as most critics suggest, but rather from evolutionary psychology (387). They argue that sociocultural arguments cannot explain the fact that Harlequin is so widely popular regardless of the time or culture in which the books are published. Rather, they propose that Harlequin feeds into an evolutionary psychological need for women to have a man on whom they can rely for financial support and commitment (387). Harlequin consistently satisfies this subconscious desire in their novels; Cox and Fisher believe that the entire genre, but particularly the titles, is connected to this need (396).

Similar keywords and themes to those mentioned above are also present in the titles of the novels selected for this research. The titles and their Dutch counterparts vary widely from one another:

1. Contracted as His Cinderella Bride

Ongepast aanzoek

(Translated back from Dutch)

Inappropriate Proposal

2. The Sheikh Crowns His Virgin

Een koningin voor de sjeik

(Translated back from Dutch)

A Queen for the Sheikh

3. Vows to Save His Crown

Aanzoek van de prins

(Translated back from Dutch)

A Prince's Proposal

In the first title group, one finds the keyword 'bride', one of the most popular terms found (Cox 394), given that it suggests a serious commitment. The translation, on the other hand, refers to a proposal, which is not quite a permanent commitment, nor a term that is frequently used in English Harlequin titles. In the second title group, the English version includes the

keywords ‘crowns’ and ‘his’. ‘Crowns’ is an active word, as the hero takes part in the crowning, and thus in the commitment to bind this woman to him. ‘His’ also clearly suggests owning or claiming the woman. The Dutch version is once again far more passive; this act happens to them, but they do not actively partake in anything themselves. Moreover, once again there are no popular keywords found in the Dutch translation of the title. The third title group employs another form of ‘crown’ and, again, ‘his’. Here, too, there is an active element that suggests an action needed to protect something that belongs to the hero; in this case, it is his throne. The Dutch version, surprisingly, includes the keyword ‘prince’. However, the tone of the title has again taken on a more passive note, with no action or participation by either protagonist.

The rules for forming a title, as outlined by Cox and Fisher, should be timeless and universal. If the Dutch titles do not follow the rules, although all of the English titles do, does that mean the translated titles do not take these rules for title-building into account? The original titles have too many similar and quantifiable words for them not to have been influenced by an editorial perspective. The consistency in the ambiguity and passiveness of the translated titles suggests that the Dutch versions, too, have been influenced—if not created—by an editor, rather than by a translator. If Cox and Fisher, and Harlequin’s sales numbers, have proven the timeless and universal success of romance novels, then why does the publisher choose not to use the proven method for creating a title that ensures maximum exposure and attraction for the reader? This could mean that the company’s universal success may be traced to the great variety that results from translation to another target culture or audience. If so, this could mean that each culture and each language has its own list of keywords used to create the most appealing titles possible.

5. The Cover

As is true for the title, the cover design is one of the first things that a potential reader sees when considering whether to purchase a category romance. Those eight seconds spent assessing the cover (Cox 388) have as much to do with the picture as with the title. When browsing for a literary novel, one may find strange cover designs which reveal little regarding the content of the novel. Such is never the case with a Harlequin category romance.

Much as the actual novels themselves follow a formula set by Harlequin, one need only browse a list of Harlequin novels to see that the cover designs, too, follow guidelines and rules. Each novel has a similar design. In the centre of the design is the couple, and these couples are always, without fail, embracing one another. The couples are almost always modestly dressed. There may be a bare chest or leg visible occasionally, but, in general, they are fully clothed on the cover. Furthermore, their embrace is never overtly passionate or intense; one would be hard-pressed to find a cover photo of a category romance in which the man was holding the woman in a violent grip or in a markedly passionate embrace. One may find couples on the verge of a kiss or leaning on one another in a romantic position, but their expressions and stances clearly indicate restraint and composure, which creates a rather standoffish appearance. Moreover, the couple is the main feature on the cover design. There are no enhancements to the photograph, such as hair blowing dramatically in the wind, bright colours or strange or surreal background locations; on the contrary, the content is very mundane. Perhaps in an attempt to move the story closer to the reality of the reader, the people on the cover and the background appear almost ordinary.

The background of the design serves to either add generic perspective to the couple or to offer basic insights into the locations of the novel. A novel taking place in the Mediterranean, for example, might have a background of sunlight, historic views and rivers on the cover. However, the background could also be the inside of a nondescript room or

house, with the goal of keeping the reader focussed on the lovers. Regardless, nothing will be included that might distract too much from the couple in the centre. As is true for the genre, then, the cover design also adheres to the 'Erwartungshorizont' that Jauss mentioned (185). The readers learn to expect a specific type of design, since this promises them a specific kind of novel. In all likelihood, if Harlequin repackaged a novel that had previously sold very well in a completely altered cover design, with a more passionate couple, popping colours and flowing hair on the front, that novel would probably sell far less well, simply because the cover is so distant from the formula that Harlequin consistently promises and provides to its readers.

In order to understand the place and effect of the cover design, the title must be included for comparison and analysis. Category romance novels offer an interesting relationship between title and cover. For example, the titles of the previously mentioned novels *Contracted as His Cinderella Bride*, *The Sheikh Crowns His Virgin* and *Vows to Save His Crown* are all rather dramatic, make an impact and send a clear message: something sensational and exciting will happen in this novel. However, the cover designs reveal nothing of this drama. All three of them display couples gently embracing with complacent smiles on their faces and present nothing ostentatious. George Paizis analysed this contrast. He explains: "In an advertisement the linguistic message is ancillary to the pictorial image and acts as an anchoring to the message, on the cover of romances the relationship between the image and the title is reversed." (The Cover, 51). In other words, they employ an oxymoron to create a dynamic that piques the interest of the reader. The title and the cover design contradict one another, so that the titles refer to dramatic events, whilst the photo assures the reader of love and a happy ending.

This contradiction may also occur when the title employs specific nationalities or locations. In *The Sheikh Crowns His Virgin*, the reader can expect a sheikh, and probably an

exotic location, yet these elements are nowhere to be found on the cover design. There is no traditional clothing, no stereotypical background nor any other element present to indicate the foreign setting of the story. Thus, the reader needs both aspects—the title and the cover design—to develop a sense of what the novel might be about. Paizis proposes that the gap between the title and the cover creates an opportunity for readers to fill this free space with their own ‘anxieties and dreams’ (The Cover, 52). This rule then appears to be an effort to purposefully include readers, making them feel compelled to purchase this particular novel because they have become involved in the story. This leaves one to wonder how this specific dynamic evolved; why does the novel not combine a more muted title with a more attention-getting cover design, or perhaps a cover photo that is equal to the dramatic event conveyed in the title?

Regardless, this combination appears not to be the case with the Dutch translations of the Harlequin novels. Most interestingly, the very rule that Paizis defined for the relationship between title and cover design in romance novels is ignored when the novel is translated to Dutch. This means that, differently from the English-language novel, in which the cover and the title function in contrast to one another, in Dutch they complement one another to anchor and emphasise the message.

An examination of five titles underlines this significant difference in approach:

1. Contracted as His Cinderella Bride

Ongepast aanzoek

(Translated back from Dutch)

Inappropriate proposal

2. The Sheikh Crowns His Virgin

Een koningin voor de sjeik

(Translated back from Dutch)

A Queen for the Sheikh

3. Vows to Save His Crown

Aanzoek van de prins

(Translated back from Dutch)

A Prince's Proposal

4. The Greek's Duty-Bound Royal Bride

De Prinses en de Griek

(Translated back from Dutch)

The Princess and the Greek

5. Lesson to Learn

Troostende Armen

(Translated back from Dutch)

Comforting Arms

On the cover of the first novel, nothing indicates an indecent proposal being made, and the woman does not look like Cinderella, yet the lovers do appear to be smiling about an inside joke or something of which only they are aware, such as an indecent proposal. The second cover, as mentioned before, gives no sign of a Sheikh or any Middle-Eastern feel, yet there is a woman dressed in a sumptuous golden dress, possibly one that is appropriate for a queen. The third novel shows nothing that might indicate that the hero is a prince, apart from the fact that the woman is again wearing an extravagant evening gown, which seems to be a recurring theme. The fourth novel's cover photo of a man and a woman somewhat passionately embracing does not reveal anything about being duty-bound or a bride, yet it does, once again, portray a woman dressed as though she could be royalty or simply attending a fashionable party. The last novel does not display either a man or a woman learning a lesson, but it does quite literally show a man comforting a woman who is in his embrace, as described in the Dutch title.

Browsing both the English and the Dutch Harlequin websites for cover designs does reveal exceptions in which a title has been translated quite literally or faithfully; these do, nonetheless, appear to be exceptions to a common rule. The Dutch titles not only complement the cover designs, versus the English titles that contradict them, but they also fit better with the story. The English titles are overly dramatic and excessive, whilst the Dutch are more mellow and muted, similar to the cover designs themselves. The photos are not composed with anything flashy or brightly colourful that might distract from the couple. The Dutch titles seem to follow this trend by keeping the titles generalised, with no bold statements or

shocking revelations. Moreover, the photos used on the cover are frequently mirrored or cut when a category romance is translated to Dutch. The same photo is used, but on the front cover of the same novel in English and Dutch, the same photo is often flipped to be a mirror image of the original or zoomed in or out to either focus more on the lovers or display a more comprehensive setting.

Analysing the five mentioned titles appears to show that the Dutch titles zoom in on the couple when the setting is irrelevant, yet they zoom out to show more background when this might inform the reader of something significant to the story. On the Dutch cover of *The Sheikh Crowns His Virgin*, for example, one can see much more background. This shows a Middle Eastern bedroom, probably with the purpose of providing the information that their version of the title lacks.

The cover designs are not altered by the translators, since this is not their job, and there seems to have been purposeful thought invested in the combination of title and cover design. This could mean that the editorial team for the Dutch market purposefully changes this combination from contrast to complement to appease the Dutch market. Does this have to do with the ambiguity of the English combination, which does not appear to resonate with the Dutch reader? Perhaps the desire that Paizis identified for the input of personal anxieties and dreams (The Cover, 52) into the novel is non-existent in this market. This could also be due to an annoyance at the contradiction that might make the plot unclear from a first glance at the cover design and title.

The mirroring of the photo is also a puzzling editorial decision, since this does not provide more focus or insight for the potential reader. One thing becomes clear, however; in choosing between a bold title and a muted cover or a bold title and a bold cover, the Dutch Harlequin opted for an entirely distinctive approach by offering a generic and understated version of both the cover and the title. This could mean that for the reader, who takes eight

seconds to decide whether to purchase a novel, the cover design is far more significant than the title in this decision.

6. The Blurb

Similar to the title, the blurb is also one of the first things that a reader notices when examining the cover of a book. A blurb is a brief summary on the back of a book, explaining the plot and enticing the reader to continue exploring it. The Harlequin blurbs seem to follow a rather simple guideline as to the information that needs to be provided: both the hero and the heroine need to be introduced, and they are both mentioned by name, with some basic information about their life provided. Then, their dynamic is presented: how do they know each other, what kind of relationship will they have, is it love at first sight or are they simply attracted to one another? Last, a problem is immediately introduced. This is not an external problem, but something emotional. For example, if they desire one another and must pretend to be in love, it is rather obvious that they will have a complicated road toward actual love in the novel. These elements are briefly touched upon to give potential readers just enough information to know exactly what kind of book they will be reading. However, the original English and the Dutch translated version have their own styles regarding how much information should be provided and how to convey it, as demonstrated in the examples below:

1. The perfect summer Ally spent with gorgeous French billionaire Dominic LeGrand was unforgettable, despite her unrequited feelings. Now Ally's a struggling courier and is stunned when her latest delivery brings her to Dominic's door. Yet what's even more shocking is his proposal! Dominic needs a temporary wife, but with the enticing

promise of his expert seduction teasing Ally to her limits, can she really just play the role?

Lose yourself in this tantalizing marriage of convenience...

Nooit zal Ally die heerlijke zomer in de Provence vergeten die ze als meisje doorbracht met Dominic LeGrand, zelfs al beantwoordde hij haar gevoelens niet. Helaas heeft ze hem daarna nooit meer gezien. Tot de dag waarop ze als fietskoerier bij het afgeven van een pakje opeens oog in oog staat met haar geheime jeugdliefde... De opstandige zestienjarige van toen is uitgegroeid tot een rijke projectontwikkelaar. En een adembenemende man die ze niet kan weerstaan wanneer hij zijn charme op haar loslaat... Maar als hij haar na een ongelooflijke nacht verzoekt een jaar lang zijn vrouw te zijn, voor een fors bedrag, staat ze weer met beide benen op de grond. Hoe kan hij haar vragen in te stemmen met iets tijdelijks als haar hart voor altijd aan hem toebehoort?

(Translated back from Dutch)

Never will Ally forget that wonderful summer she spent in Provence with Dominic LeGrand as a girl, despite his not reciprocating her feelings. Sadly, she never saw him again. Until the day delivering a package as a bike messenger brought her face-to-face with her secret childhood crush.

The rebellious sixteen-year-old has grown into a wealthy project developer. And a breathtaking man whom she can't refuse once he unleashes his charms on her... But when, after an unforgettable night, he asks her to be his wife in exchange for a hefty sum, she plummets back to earth. How can he ask her to agree to something temporary when her heart already belongs to him forever?

2. To escape her overprotective family, sweet-natured Zoe Mardas heads to the desert kingdom of Maraban for an adventure. But she's kidnapped on arrival!

Zoe is saved by mysterious and devastatingly handsome Raj - the nation's exiled Prince.

The attraction between them is instant - and fiery like the desert sun! Yet her rescue comes with a price: to save them both from a political scandal *Zoe must* become Raj's virgin bride...

Om aan haar overbezorgde familie te ontsnappen vertrekt de zachtmoedige Zoe Mardas naar het woestijnrijk Maraban. Dit is haar kans op avontuur! Al is het nu ook weer niet de bedoeling dat ze direct bij aankomst wordt ontvoerd...

Redding komt in de persoon van Raj al-Basara, de mysterieuze verbannen kroonprins van Maraban. Het is lust op het eerste gezicht: de hitte tussen hen is zo fel als de verzengende woestijnzon. Maar wanneer hij haar vraagt met hem te trouwen, om te voorkomen dat ze in opspraak raken, stelt ze desondanks twee strikte voorwaarden: het huwelijk zal tijdelijk zijn en ze zullen níét het bed delen...

(Translated back from Dutch)

To escape her overprotective family, sweet-natured Zoe Mardas leaves for the desert empire of Maraban. This is her chance for adventure! Although getting kidnapped upon arrival is probably not what she had intended...

Her rescue comes in the form of Raj al-Basara, the mysterious banished crown prince of Maraban. It is lust at first sight: the heat between them burns as bright as the scorching desert sun. But when he asks her to marry him, to save them from being

discredited, she nevertheless stipulates two strict conditions: the marriage will be temporary and they will not share a bed...

3. To save his kingdom, intensely private Prince Mateo Karavitis *must* take the throne - and a bride! But he can't trust just *anyone* with the role. And he certainly can't trust emotions to drive this all-important decision. Luckily he has an ideal candidate in mind...

Rachel Lewis is completely thrown by Mateo's proposal. She's known him for years and has secretly yearned for him every single second. It's an irresistible offer...but can she really share his palace - and his royal bed - without getting hurt?

Prins Mateo wil niets weten van alle perikelen aan het hof. Maar nu moet hij de troon bestijgen om het koninkrijk van de ondergang te redden. Wat ook betekent dat hij op stel en sprong een geschikte koningin moet vinden. Meteen denkt hij aan zijn naaste medewerker, Rachel. Er is tussen hen geen sprake van allerlei verwarrende gevoelens, en ze is beeldschoon. De ideale kandidaat voor een koninklijk verstandshuwelijk! Rachel werkt al jaren samen met Mateo - en ze is al jaren heimelijk verliefd op hem. Zijn aanbod is dus heel aantrekkelijk. Maar kan ze aan zijn zijde leven als zijn koningin, samen in het paleis wonen en zijn kingsize bed delen, terwijl ze weet dat hij nooit echt van haar zal houden?

(Translated back from Dutch)

Prince Mateo wants nothing to do with all the perils of the royal court. But now he must ascend the throne to save his kingdom from ruin. This also means he must suddenly and at once find a suitable queen. He immediately thinks of his close

associate, Rachel. There is no risk of confusing emotions, and she is beautiful as well.

The ideal candidate for a royal marriage of convenience!

Rachel has been working with Mateo for years - and has been secretly in love with him all that time. So his offer is very tempting indeed. But can she really be by his side as his queen, live in his palace and share his king-sized bed, knowing he'll never truly love her?

The differences are quite considerable. As with the titles, the blurbs have been altered quite drastically. In essence, they still convey the same stories, and the same basic information is provided. However, the English version is consistently more mysterious and subtle. The original blurb alludes to events in the book, and it offers hints while keeping the sentences vague enough to keep the reader guessing and eager for more. This is Harlequin's way of enticing the reader to want to discover more: can Ally really just play the role? Why is Zoe a virgin bride? Could Mateo secretly like Rachel? The Dutch version of these blurbs is far blunter and to the point. Those texts reveal rather a bit more information. In the Dutch blurbs, the readers are immediately aware that Ally is already in love, that Zoe will be a virgin bride because she will not share her bed with her husband and that Mateo does not have feelings for Rachel.

Blurbs are most often written by an editor, meaning that these decisions were made for the benefit of saleability and cultural sensitivities. Perhaps the alluring mystery of the English version would be considered too vague and ambiguous to interest the Dutch reader. It would have been simple to merely translate the existing English blurb directly to Dutch. The decision to add information, change the phrasing and give the blurb a lighter tone must, therefore, have been a conscious one. While the titles were in active voice in English and more passive once translated to Dutch, the blurbs are the opposite. The original blurbs are

much more passive: 'things' are needed and events need to happen to people. With the translated version, people ask things of each other, do something or need something; this offers a far more active viewpoint from which to describe the plot.

A closer look at the blurbs for *The Sheikh Crowns His Virgin* gives a clear sense that beyond the amount of information provided, there is something else that has been altered. This is the tone. This change in tone is present in all three blurbs and is most obvious in the chosen example. In the original text, the kidnapping of Zoe is yet another emotional and dramatic thing that is done to the heroine, a shocking action that is undoubtedly a vehicle to connect her to the hero. The blurb makes this clear, noting her dashing rescuer. In the translated version, the phrasing and tone make the kidnapping more comical, almost ironic. Combined with the more passively phrased rescue by a prince who is no longer described as handsome in this version, readers are left with a far less shocking or emotional event. Upon reading the translated version, one might react to this poor girl's bad luck, but not grip one's heart at the trauma she has endured.

Furthermore, the embellishments, which were predominantly descriptive of the hero, are removed when translated. The rescuer after Zoe's kidnapping is no longer 'devastatingly handsome Raj' but rather 'Raj al-Basara'. 'Gorgeous French billionaire Dominic LeGrand' simply becomes 'Dominic LeGrand' in the Dutch version of *Contracted as His Cinderella Bride*. Prince Mateo in *Vows to Save His Crown* is no longer 'intensely private' either. There seems to be an attempt to remove the class difference between the heroine and hero as much as possible. A prince is still a prince, and a billionaire is still a billionaire, but apparently the Dutch audience does not enjoy the additional embellishments awarded to these dashing heroes. Could this be related to cultural sensitivity? Perhaps it reflects a preference for the hero and the heroine to be more on equal footing with one another from the start.

There also appears to be a connection between the amount of information provided in the titles and the amount of information provided in the blurbs. The original titles have a far more substantial heft, reveal more about the story and lend the book flavour. This is combined with a relatively ambiguous blurb; the original version reveals far less information and keeps things distant. However, with the translated version, the title is rather vague and could have several meanings, yet it is paired with a far more informative blurb on the back cover to provide the reader with information. Did Harlequin actually take the time to research whether various cultures inspected a new book differently from English readers? If this structure is indeed created in this way intentionally, this indicates that the English reader looks for a catchy and enlightening title, with some additional details on the back cover, whilst the Dutch reader is likely to spend more time inspecting the back for information, regardless of the more obscure title.

7. The First and Last Pages

Before a story begins and after it ends, there are always a few remaining pages that provide additional information. In a piece of literary fiction, these might include a preface, an introduction to the text by another author or a final analysis of certain scenes or words, for example. Regarding the conventions of paratext established by Genette, the targeted ads and 'information' provided in category romances do not seem to fit any specific category of peritext. Genette's idea of paratext is that it is almost sacred. Regardless of whether the paratext was added with or without the consent of the author, Genette seems to be of the opinion that these additions are always in service of the text (261-2). These supplements always add an additional layer to the text itself, albeit the usefulness for the text, the text's author or the author of the paratext is left to be decided by whomever analyses it. With

Harlequin, however, these pages are used for a rather different purpose. In the Harlequin category romances, these novels always contain additional information about Harlequin and their other romances. In addition to the title page that every novel, whether high- or lowbrow, contains that provides such details as the publisher, location and publishing date, category romances are filled with promotional materials and information regarding Harlequin and their other novels.

The business model that Harlequin works with, which clearly yields success, given their sales numbers (Romance Fiction Statistics), appears to exert a great influence on the choice for first and last pages. Using their research into the wants and needs of their audience and altering their category lines accordingly seems to reach beyond simply the text and the cover, as the ads and information on the first and last pages have also been influenced by this information. Using the knowledge of what their readers want and what they like to read, they target their information and in-text ads accordingly (Eike 28; Tapper 255). Moreover, it seems that the use of branch-specific research into targeted audiences and cultures across the globe (Tapper 252) has an effect on the kind of information provided in either an original English or translated Dutch category romance.

The pages found in translated versions are markedly different from the original romances regarding information and page order. In the English versions, one always finds at least one other page at the beginning of the book with the title mentioned again and background information on the author, presumably to humanise the writer and help the audience form a closer connection to the story (see appendix 1). In all three novels, the women authors are described as happily married with children, dogs and charming houses, all of which provide comical insights for their writing and make them delightfully relatable to the target audience (see Appendix 1). The end of the book always includes a selection from a new story that will appear soon, always a tantalising scene which depicts not only the tension

between both characters but also their relationship dynamic (see Appendix 3). This is undoubtedly an allurements to intrigue readers and, perhaps, persuade them to purchase the next novel. There is also a promotion for Harlequin itself at the end of the book. This can manifest itself in an ad for the Harlequin book club or a few lines addressed to the reader commiserating with the reader's love for romance novels (see Appendix 3). This is always prepared with the apparent goal of creating a closer bond between reader and publisher. In the same way that the information on the author might induce a reader to purchase more of her books, this attempt at connecting with readers on a personal level by highlighting a shared love for romance novels clearly attempts to reach beyond a simple membership and appeal to a bond that is formed over these category romances that just happen to be sold by Harlequin.

This strategy may be connected to Tapper's idea that Harlequin is committed to taking additional steps to lure and commit readers to their category romances (225). Clearly, this does not only include additional research and surveys but also involves creating a bond that makes it easier for readers to purchase more books than they otherwise might. With the English novels, there is a great deal of variation in what one might find on the first and last few pages. The Dutch versions are much more standardised. One of the first pages always includes a short list of other novels available by Harlequin in a given month, followed by a repetition of the title and, occasionally, an additional page or two with further information (see Appendix 2). The back of the books always contains only two pages. Page one is a long list of novels by Harlequin expected to appear the following month, and the second page is an informative advertisement explaining how convenient and wonderful a membership that involves receiving a monthly supply of Harlequin novels at home might be (see Appendix 4). This cements, once again, the notion that the reader is buying a Harlequin book, not a randomly chosen romance novel (Rabine 54). As mentioned above, the average romance reader reads one novel every two to three weeks or per month (Romance Fiction Statistics).

These targeted ads might simply be an attempt to steer the readers toward specific novels that the company wants sold that month. The additions provided by Harlequin are essentially commercial strategies for the benefit and profit of their own business model.

This material leaves one questioning whether such marketing is in service of the text. It has been established that these novels are not of a particularly high quality, nor are they marketed as such. Does that leave them open to be used as vehicles to promote the next novels? Is the quality or enjoyment of them by the reader improved by having them promoted in a previous novel? If readers purchased a novel separately, not because they were enticed by a notice in a previous category romance, would their enjoyment or interest be any less than that of a reader who was enticed by these marketing efforts? Perhaps these additions of targeted ads simply clarify to the reader that the novels are products of a multimillion-dollar franchise.

Genette mentions the difference between peritext and epitext, with epitext being interviews with the author and such. The marketing and ads provided within the novels could be regarded as a clever convergence of epitext into the novel. Adding information about the author or empathising with the reader as a publishing house provides the propaganda and publicity that the public and mainstream publishing world will not offer the romance genre (Regis 3-7). In the name of formulaic design, which Harlequin loves and employs (Rabine 54), this choice for promotion could simply be interpreted as a 'formula of presentation' (263), as Genette generously offers. This could simply mean that in lieu of a preface or analysis, which would be ill-suited to the genre and quality of the text, Harlequin holds to the trend of formulaic design in all matters and replaces those elements with pages of additional information and promotions for subsequent novels and related category romance genres that their reader might be interested in. After all, if Harlequin will not advertise its own books, no one else in the publishing and advertising world will.

This leaves the question of how successful these additions are. The fact that they have been a faithful addition to the paratext for many years now speaks to the fact that readers clearly browse, and purchase from, the novels promoted in the advertisements and information on the first and last pages. Similar to the company's success in streamlining the cover design of Harlequin novels, as Peter Killings explains in Rabine's text, creating uniformity as Harlequin novels, rather than promoting individual stories and authors (Rabine 54), could be viewed as a clever marketing trick to induce readers to purchase novels by the same publishing house. Could general publishing houses learn from these tricks and apply them to their own published works, or would this backfire due to the incredible difference in book quality and target audience between the two types of novels and audiences?

Text

8. Translation Theories, Attitudes and Constraints

One must understand the enormous complexities involved in any translation. The versatility of language and the differences between languages mean that no text will ever be a clear copy of the original once it has been translated. The fact that there are countless books and articles dedicated to the process of translation and that translating is often a university-degreed career should give one an indication that translating is a creative art form in itself. As such, this thesis will not attempt to cover the immense body of works available. However, given the nature of this thesis, it is important to acknowledge the immense field of theory and all the possibilities it offers that must be kept in mind when analysing texts.

More than half of the books in circulation globally are translated from English (Sapiro 158). This creates an international field in which literary translators take their place among writers and literary critics. Although studies have shown that smaller and more independent

publishing houses of high cultural capital are more prone to acquire foreign novels and translate them for their audiences (Sapiro 159), Harlequin novels are placed by Sapiro in the cluster of commercial series. As she notes, “An example even further towards the commercial pole is Harlequin, a publisher specialized in romance, most of whose books are translated from English” (162).

Sapiro focuses mainly on the small publishers who produce cultural capital, yet her insights are, all the same, significant in understanding translation in general and the impact that translating has on the translator, publisher, author and book. Finding support with Gideon Toury, whose seminal works on translation studies are still read today, she notes:

Toury emphasized the social dimensions of the constraints that bear upon translators. These constraints are not only internalized by translators in their practice, but sometimes imposed on them by the publisher in the process of revising the manuscript or typescript. (Sapiro 162).

Newmark, too, mentions that it is the job of the translator not only to translate exactly, but also to keep in mind the readership and culture of the new version (18). One must translate sentences, these sentences need to be coherent as a chapter or paragraph, and these portions, too, need to be understood in the larger context of the novel. There is no universal truth for translation, which leaves a great many choices open for discussion (Newmark 21). To make matters more complex, there is the matter of subtext, a most elusive element which must be kept in mind. Newmark separates this into two levels, the referential level and the cohesive level (22-4). When translating a text, the translator must be able to read not only the literal words but also what is meant by them, especially when the text is woefully ambiguous or there is a hint of an underlying message. Moreover, according to Newmark, texts have certain

'moods'. Certain uses of words or phrases produce a positive, negative, intense or neutral mood (24). Translating a text using the wrong words or phrases means the mood of the novel is completely changed, thereby changing the tone of the story.

Herein lies the great difficulty of a translation: translators never actually translate a novel. They translate their interpretation or understanding of a novel. As such, placing a text before one dozen renowned translators would generate one dozen different texts. Translators tend to keep in mind the equivalent effect, namely, the attempt "to produce the same effect or one as close as possible on the readership of the translation as it has obtained on the readership of the original" (Newmark 48). Newmark mentions several options for this approach, such as a faithful, semantic or communicative translation or, more freely, simply an adaptation (40-1). These options each weigh their own considerations on the delicate balance between literal translation and interpretation and focus on effect, rather than text, for the audience, as they see fit. In this matter both translator and publisher may have a voice. Also, the kind of novel being translated might influence the approach taken. A book of poetry, for example, might need a more communicative or even adaptive approach, since a faithful word-by-word translation would leave the reader lost to the intended message or story. Here, too, the interpretations of the translator and of the publisher are involved. Perhaps not always for the novel in its entirety, but for paragraphs or chapters, the interpretation will affect the kind of translation made.

Many theorists believe that translation is more a process of explanation, interpretation and reformulation of ideas than a transformation of words; that the role of language is secondary, it is merely a vector or carrier of thoughts. Consequently, everything is translatable, and linguistic difficulties do not exist. This attitude, (...) is the opposite of the one stating that translation is impossible because all or most words have different

meanings in different languages, i.e., all words are culture-specific and, to boot, each language has its peculiar grammar. (Newmark 74)

These conflicting theories which seem to both contain a core of truth are reasons why translation, noble and infinitely complex, also comes with a healthy dose of criticism. Anyone who has ever watched a film or series in a foreign language has undoubtedly come across a line of subtitles which provoked scoffing, either because a word did not match the original language or because the context was misunderstood, leading to a strange translation.

One can imagine the process that critics engage in when a novel is translated to another language. Recently, the Dutch novel *De avond is ongemak* by Marieke Lucas Rijneveld was translated to several languages, leading to scathing reviews of these translations in magazines and newspapers, such as in *De Volkskrant*. Similar to the translator, the critic has his own interpretation of a text, his own idea of what is important in the novel, and thus judges the success of a translation accordingly. The German and English versions were not blunt enough according to critics. In conversation with the translator, who insisted that this passage would not be received well, Heineveld agreed to remove a joke about Jewish people in several translations, for example.

As this example shows, cultural sensitivities are relevant in translation. Whether the audience and the culture should be kept in mind when translating a text is a question which relates to the aforementioned attitudes on translation. After all, if a novel is translated exactly, but it offends or confuses its new audience, will it have achieved the same goal as the original version? As mentioned in an earlier chapter, Paizis notes that the French, for example, have devoted an entire guidebook to addressing cultural sensitivities when translating a romance novel to the French language (12). Quoting Albaret, who is an authority on the matter, Paizis notes, “Albaret advises the potential translator to avoid treading anywhere near

homosexuality, rape, child molestation (which she refers to as "les problèmes des enfants"), areas where cultures can obviously be out of sync" (16). Thus, when interpreting findings from the Harlequin novels, the understanding of these complexities must be kept in mind. When looking at certain recurring elements, the question of whether the translator or publisher was involved must be considered most carefully and with the understanding that, although they can be the direct result of a directive made by a translator or publisher, these elements are never the outcome of merely one of these aspects. Any finding must be treated in this way, which will inevitably influence all conclusions which are to be made in this thesis. These considerations are made more complex by the knowledge that Harlequin novels are traditionally reduced in length by 25% and are notorious for being heavily altered (Paizis 5), which inevitably influences the choices made by the publisher and, more importantly, by the translator.

9. Linguistic Changes, Intonation and Sentence Structure

Any story is as much about what is told as about how it is told. In a genre that focusses more on dialogue and characters than on plot, the *how* is often a great deal more important. As such, the language used when writing a romance novel is of great importance to the reader who decides to experience this written romance. A choice of vocabulary and phrasing, sentence structure, point of view, intonation and even the use of paragraphs can have a significant effect on the flavour and tone of any story. One could give several writers the same very specific instructions for a story, and one would receive several novels which would inevitably be quite different from one another. This is one of the dilemmas mentioned in the previous chapter when addressing a translation; the style of the translator, no matter how

minimal, will always shine through. However, in the case of Harlequin category romances, this change in flavour and tone is not just a glimpse into the translator's style.

As a matter of fact, Paizis mentions Albaret, an authority on translating romances in France. Although Paizis focuses on the duty of the translator to alter a text when a faithful translation would cause confusion or be culturally insensitive to the target audience. He also admits that Albaret takes these duties as a chance to alter more freely according to the translator's own will. 'It's a right of translators of romances; why not make use of it?', Albaret admits freely (Paizis 17). The cavalier tone and specification of 'translator of romances', instead of just translator, suggests that the attitude is common, specifically for romance novels. This is a complex circle of translation choices, editorial decisions and target culture sensitivities whose beginning and end are hard to pinpoint. Regardless, the results are the same. For reasons varying from the translator to editing and free rein given, these romances have amassed a far greater and more noticeable assortment of linguistic alterations made to their original text.

Having made a thorough analysis of the three chosen Harlequin category romances and their Dutch translated versions, I have noted a great many linguistic alterations which I have categorised into five elements. These five elements are intonation, punctuation, paragraphing, jokes and puns and phrasing. Although these five may inevitably overlap on occasion, they are the clear and distinct changes observed throughout the texts, the very presence of which has altered the story for the Dutch audience.

The first linguistic element is textual intonation. In the original English version, the use of intonation is universal and easily recognised. When the text needs to emphasise a word, sentence or thought, the house rules seem to require the use of italics. This strategy is easy to spot, as reading a sentence with an italicised word clarifies where the stress lies. Moreover, these italics are also used to emphasise particularly relevant or emotional thoughts

swirling through the mind of the heroine and hero. Saldanha's research into italics confirms their importance:

It has been suggested that, in English, emphatic italics have a clear and important function – marking information focus through its association with prosodic patterns – which cannot be easily fulfilled by linguistic choices alone. This leads to the expectation that italics, despite their weak stylistic image in style guides, are considerably more frequent in written English than in languages where information focus can be conveyed through linguistic means, such as word order. (429)

The Dutch versions, for intonation, opt to rely on one of several methods, if at all. Forever keeping in mind the obligatory 25% cut in wording (Paizis 5), here, too, it is easy to detect the removal of such italicised thoughts whenever the entire sentence is italicised. One can also frequently note the simple removal of emphasis, meaning that the sentence may have been translated quite correctly, but with the stress on one or several words having been omitted. When the stress *has* been added to the translation, various methods are employed to clarify this emphasis. On occasion, the italics are indeed copied faithfully to Dutch. More often, the use of a different form of phrasing, stronger wording or diacritical marking is added. For example, in *Vows to Save His Crown*, the heroine states:

1. 'I am *not* marrying you' (70).

'Ik ga níet met je trouwen.' (50).

Thus, the text uses an acute accent, or accent aigu, to emphasise the ‘not’ instead of simply italicising it, although this does not translate back to English in any other way than by reverting back to italics. However, a few pages earlier, the inner monologue of the heroine is altered:

2. ‘Oh, no, of *course* it couldn’t be the case that she found him undesirable. Of course *that* was a joke’ (66).

O, nee, natuurlijk was het onmogelijk dat zij hem niet aantrekkelijk vond. Dat zou belachelijk zijn. (47).

(Translated back from Dutch)

‘Oh, no, of course it was impossible that she would find him unattractive. That would be ridiculous’.

There is an obvious attempt to capture the intonation, without actually using italics, by subtly changing the phrasing and wording to add a layer of stress. One can see that there is still a tone of indignation present in this inner monologue, yet without the use of italics, it loses some degree of sarcasm or, at minimum, an edge that was present in the original version. Also, the tone has lost the direction, pointing the reader toward the specific point of interest. This means that the free indirect discourse present in the novels—which is present quite heavily, given the amount of internal monologue—has been lost. The entire sentence is laden with intonation, so that it loses the point that the original version made of showing what *specifically* was at issue with the heroine.

This is especially interesting given that Saldanha points out that Dutch is linguistically similar in its reliance on intonation: “Generally speaking, while some languages, such as Dutch and English, use prosodic means to mark information focus, other languages, such as those of the Romance family, tend to rely heavily on word order” (428). This suggests that it would be obvious for Dutch to also use italics, although it clearly does not.

The second factor is the use of punctuation. In the original version, after a sentence there is a full stop, followed by another sentence which uses a comma to connect two points. These divisions by means of punctuation were created, one assumes, with care and purpose. Yet, in the translations, even when several sentences have been translated quite faithfully, the punctuation has shifted. A sentence might stop earlier, or a comma might be placed where there were once two sentences. Of course, one must keep in mind the difference in languages. English does lend itself to overly long sentences that are drawn out by an array of commas and semicolons, an ability not often noted in more concise languages such as Dutch. Yet, when the same amount of information is provided, it is interesting that the full stops and commas are not also adopted within a faithful translation of the language. They are most notably found during internal monologue sessions, such as in this example from the hero of *Vows to Save His Crown*:

3. Admittedly, he'd never had trouble finding sexual partners, not that he'd had all that many. He was too focused on his work and too discerning in his companions to sleep around, but it certainly wasn't for lack of interest on women's -- *many* women's -- part. (72)

Toegegeven, het had hem nooit moeite gekost seksuele partners te vinden. Niet dat hij er zoveel had gehad, daarvoor was hij te gefocust geweest op zijn werk en stelde hij te hoge eisen, ook al was er geen gebrek aan kandidates. (52).

(Translated back from Dutch)

‘Granted, it had never cost him much effort to find sexual partners. Not that he’d had that many, he had been too focused on work and too discerning for that, although there was no shortage of candidates’.

And here, in *The Sheikh Crowns His Virgin*, the hero is informed thus:

4. ‘But I contacted the palace as soon as I appreciated I was being asked to deal with a *live* package and I was told she was the last descendant of the al-Mishaal family, which was a shock. Thought they were all dead and buried long ago!’ (15).

‘Ik heb contact opgenomen met het hof zodra ik erachter kwam dat het om een levend wezen ging. Ze zeiden dat zij de laatste afstammeling is van de familie al-Mishaal. Dat is schrikken, want ik dacht dat die allemaal al lang dood en begraven waren.’ (12).

(Translated back from Dutch)

‘I contacted the court as soon as I found out I was dealing with a live being. They said she was the last descendant of the al-Mishaal family. That is shocking, since I thought they had all died and been buried long ago’.

In both instances, the text is roughly the same, the same information is provided and no piece is really omitted. Yet, by altering the punctuation, the text combines pieces of information in a different order than originally intended. This alteration in punctuation relates to intonation, as changing which pieces of information are connected to others again alters the tone. The lack of sexual partners or the type of shock, for example, is subtly altered by the sentence to which this statement has been attached. Though slight in tone, this change is still present throughout the texts, meaning that this, too, alters the flavour and attitude of the text.

The third element is the paragraphing of the text. Although this would technically count as paratext, the constant and incessant upheaval that is the change in paragraphing in the Dutch translation is of such an effect on the text itself that I have purposefully noted it here as a relevant textual element. In the English version, the text is neatly organised in clear, patterned paragraphs. Dialogue is easily noticed by its clear spacing, inner monologues have their own paragraph and relevant thoughts and emotions—often in italics—have their own line on the page to emphasise their importance. In Dutch, sadly, this is not the case. The Dutch version certainly adheres to paragraphing, and dialogues are often allotted their own lines on a page. However, the paragraphing appears more random, as if it were simply offering some space here and there for the reader's view, rather than underlining separate elements.

Certainly, there is no distinct line for those rare moments when a—frequently italicised—line of thought or emotion is deemed relevant and actually emphasised in the translation. Thus, the Dutch reader is deprived of the clarity that such paragraphing offers, resulting in a virtually nonstop story, rather than being able to see the story's elements through paragraph spacing.

The fourth factor is the loss of jokes and puns due to language alterations. Although this is a far less common occurrence, on occasion someone uses double entendres or phrasing for humour or insults. Yet when translated to Dutch, whether because the translator simply

did not pick up on this or for other reasons, these are left out due to a change in wording. In *Contracted as His Cinderella Bride*, for example, there is a missed opportunity for a double insult towards the hero:

5. ‘You... You heartless bastard’.

(...)

‘You’re right, Mira, I am heartless. I’m also a bastard’ (12).

‘Jij... Jij harteloze schoft.’

(...)

‘Je hebt gelijk, Mira, ik ben harteloos. En ook een schoft.’ (9).

(Translated back from Dutch)

‘You... You heartless wretch.’

(...)

‘You’re right, Mira, I am heartless. And a wretch’.

The hero of this story is a literal bastard, as he was born out of wedlock. As such, there was a double insult of him that also insulted his birth. One of the subplots is his continued struggle with his father, who treats him like a bastard son. In the English version, this is, therefore, a pun. He acknowledges that he is literally a bastard and takes the insult to heart. Similarly, in *Vows to Save His Crown*, the hero uses a turn of phrase to make the heroine laugh, using a word she offered herself:

6. ‘I think I may have been a little bit of a drama queen there,’ she said

(...)

‘At least you were a queen,’ he returned with a small smile. ‘I knew you had it in you’

(73).

‘Volgens mij gedroeg ik me een beetje theatraal,’ zei ze.

Van pure opluchting moest Mateo bijna lachen. (52).

(Translated back form Dutch)

‘I think I behaved a little theatrically,’ she said.

Mateo nearly laughed out of sheer relief.

Here, the joke is that Mateo was proposing that the heroine become his wife and, therefore, quite literally, a queen. He used her offered apology as a joke to lighten the mood and ease their nerves. It would not have been difficult to keep either joke in the Dutch version in some form. This use of ironic or cynical humour seems an important aspect in a story that might otherwise be just a bit heavier, focused more on emotions such as anxiety, sadness and fear. These little snippets offer relief and balance to the story which is, therefore, lacking in the Dutch version. This suggests a lesser interest in the quality of the translation and, therefore, the quality of the novel being sold in the company’s foreign branches.

The fifth factor is the occasional complete change of phrasing. Although this is found less often, in certain parts of the story, most often in long descriptions and backstory, information is rephrased in an entirely different tone or order. In *The Sheikh Crowns His Virgin*, for example, the first page introduces these changes in phrasing when introducing the heroine:

7. ‘They had been equally amazed when she’d agreed to marry a much older man to fulfil her part of their agreement with their grandfather, Stamboulas Fotakis’ (7).

Ook had het hen verbaasd dat ze bereid bleek te zijn haar deel na te komen van hun overeenkomst met hun grootvader, Stamboulas Fotakis. Dat betekende dat Zoe met een veel oudere man moest trouwen. (5).

(Translated back from Dutch)

‘They had also been surprised that she appeared willing to fulfil her part of their agreement with their grandfather, Stamboulas Fotakis. That meant Zoe would have to marry a much older man’.

Here, the order is rephrased. In the Dutch translation, the agreement comes first, and the marriage is introduced in its own separate sentence later, instead of simply providing all the information in one compact sentence. The text continues with alterations as follows:

8. It wasn’t as though it was going to be a *real* marriage, merely a pretend marriage in which her future husband made political use of the fact that she was the granddaughter of a former princess of a country called Bania, which no longer existed. (7)

Ze had er geen probleem mee, want het zou slechts een schijnhuwelijk zijn. Een huwelijk dat haar toekomstige echtgenoot politiek gezien goed uit zou komen omdat Zoe op haar beurt de kleindochter was van een vroegere prinses van een land dat Bania heette. Een land dat niet langer bestond. (5).

(Translated back from Dutch)

She had no problem with this, since it would only be a sham marriage. A marriage which would suit her future husband well politically, since Zoe herself was the granddaughter of a former princess of a country called Bania. A country which no longer existed.

Here, the order is not exactly altered, yet the phrasing is. Instead of the marriage being a political tool wielded by the future husband to his advantage, the Dutch phrasing suggests it is more akin to a public relations stunt and nothing more. These flavourful alterations certainly set quite a different tone for the story compared to the original. Particularly when these elements are used in the first pages, when the story and characters are introduced, the alterations can create a different attitude for the characters and change the mood of the story.

Although these elements are clearly distinct, the snippets provided as examples clearly show that they often overlap. More than that, though they are separate elements, they all essentially relate to the intonation of the text. The constant tinkering that has been done with the linguistics of the translation has, to varying degrees, altered the flavour and tone of all three stories. Whether these changes were made by the translators, simply because they could do so (Paizis 17), or by the editor, because of cultural sensitivities or saleability, may not be entirely clear. However, one aspect might clarify this myriad of possible causes for these linguistic changes. Although each of the three novels does indeed have all five elements present in its translation, how often the elements are found varies widely depending on the novel.

In *Vows to Save His Crown*, the intonation mentioned as the first element can be found most often. There is a great deal of variation in the use, nor lack thereof, of intonation.

In *Contracted as His Cinderella Bride*, the intonation is actually far more faithful to the original English, frequently preserving the use of italics. However, in this text, across many of the abovementioned elements, a great deal more of the content has simply been omitted. As such, certain elements are much harder to find or have simply been eliminated, as mentioned in my description of possible translation choices made with certain elements. In *The Sheikh Crowns His Virgin*, the alterations mentioned last are a frequent occurrence. Opting for a change in sentence order or alteration of text can be found with some frequency on the pages of this category romance. Unless these preferences for specific elements were purposefully chosen for these very specific subgenres of category romances, which is an unlikely option, it is reasonable to assume that the translators have chosen, perhaps unconsciously, these aspects of the linguistic changes. Could this, perhaps, mean that the indulgence Albaret offered in a guide to French translators, for romance translators specifically, encouraging them to enjoy great freedom in their translations, is indeed being followed? This would, then, suggest that the ways in which the Harlequin category romances are translated is generally determined by the translators.

10. Differences in Description, Details and Lexicon

In the early days of Harlequin, their novels were of average length. It was not until later that the famous author Janet Dailey began writing what are known today as category romances (Regis 160). At that time, regular romance novels included everything that most novels would possess: side characters, generous portions of action and glamorous descriptions, as might be found within the pages of any novel. When Dailey began writing ‘short contemporaries’, as they were known, she reduced the romance’s length by roughly 145,000 words (Regis 160). As a result, many of the aforementioned elements were omitted or

whittled down, leaving the reader with “a distillation of the romance novel, contained primarily in scenes between the heroine and hero” (Regis 160).

However, from an early point, the emphasis for most romance novels was outlined as ‘heroine meets hero in an interesting setting, falls in love, and marries’ (Regis 157). While eliminating words to ‘distil’ the romance, it would be nearly impossible to completely omit descriptions, given that part of the description of the romance is the ‘interesting setting’. Further use of descriptions might be an easy omission when cutting and altering translations to another language, yet this leaves one to wonder what might be left for the reader when this is truly implemented. As such, I have analysed my three chosen novels for several forms of descriptions and details that one might find and the ways in which these have been appropriated in the Dutch translations. In this analysis, I have classified details and lexicon as the elements of terminology and foreign language use, with terminology meaning the use of culture or language-specific words that might be unknown in another language and/or culture. I have also divided the description into three categories: descriptions of locations, of people and of outfits. Although the last category might seem frivolous or insignificant, I have noticed that these descriptions occur with great frequency, as they seem to be a relevant form of connecting with and assessing other characters.

It is important to mention that there is also use of descriptions when emotional states and summaries of events in the hero or heroine’s thoughts are provided. I have, however, opted to subdivide these for the following chapter, focussed on background information and character development, since this seems a more appropriate chapter in which to analyse this. Although the five identified elements of description might occur infrequently, with variations between elements, I suspect that their use, or the possible lack thereof in the Dutch translation, is of great importance to the flow and mood of the story. One might focus mostly on the lovers in such a distilled novel, but readers need something of a setting to be able to

picture the story and transport themselves there. These details, too, provide flavour for the story as they can reveal insights about a character for the reader regarding the kind of adventure that the heroine might be undertaking.

The first element associated with this category is the use of terminology. Although terminology and foreign language use might, at times, overlap, it is frequently simply the use of slang or language-specific words that do not translate well to another language. When reading in the original language, these words provide information and description without the need for long-winded explanations. These words are, however, subject to debate among translators on how best to approach them. Paizis dedicates substantial contemplation to the correct appropriation of this ‘exoticism’, as he calls it. Although, for example, Japanese translations could be translated faithfully with the addition of notes for clarification, Paizis feels that there are only two correct options when a term does not have a clear equivalent: the translator must either cut or amplify, using additional text to clarify the reference made (13-4). This seems to be in partial agreement with the untranslatable words found in the three translated novels studied in this project. There appears to be a random or arbitrary distribution between cutting this text and replacing it with something more generic, or keeping the term and offering additional information. In *Contracted as His Cinderella Bride*, for example:

1. ‘She might have her own style, but it was an urban, edgy, East London style’ (83).

“Haar stijl was urban, hip en een beetje stoer.” (61).

(Translated back from Dutch)

‘Her style was urban, hip and a bit tough’.

Here, the terminology is cut and replaced with the more generic use of the word ‘tough’. One more familiar with fashion might have a clear image of what East London style encompasses, yet, in translation, this reliance on the reader's knowledge is replaced with a more easily conjured image. Further in the novel, another approach may be found:

2. ‘Nolita, short for North of Little Italy, was the thriving neighbourhood that had been up-and-coming in the nineties but had now firmly arrived (...)’ (104).

“Nolita was de van oorsprong Italiaanse wijk, die in de jaren negentig van de vorige eeuw in opkomst was geweest en nu helemaal hip was (...)” (74).

(Translated back from Dutch)

‘Nolita was the originally Italian neighbourhood that had been up-and-coming in the nineties and was now totally hip’.

The translator could have cut the use of Nolita and simply kept the location generic or unspecified. Instead, the decision was made to retain the term and provide a comprehensible explanation, understandable for the foreign audience unfamiliar with American neighbourhoods. It seems that through both choices, the reader loses the specific image conjured by the original term used, although one might understand the difficulty in providing a translation that would allow the new reader to understand exactly what was originally meant.

The second element tied to details and lexicon is foreign language use. Although the use of another language in the original form is more prevalent in *Contracted as His*

Cinderella Bride than it is in the other two novels, foreign words and short sentences can be found in all three texts. Perhaps this is because French is more commonly understood than any Arabic language among the readers, especially since the other two novels take place in non-existent countries that might have non-existent languages. The common guideline appears to be that easily-understood words are retained, whilst more difficult sentences are left out. This leaves one to wonder why a translator or editor might believe that a native English speaker would possess a more adequate level of French than a Dutch reader might. Nevertheless, simple words such as *bien* or *ma belle* are retained. Even in *Vows to Save His Crown*, there is usage of words such as *mitera* which are taken verbatim to the Dutch version. Although this term is never explained, readers can glean from context that it probably means ‘mother’. More difficult vocabulary such as *garçon manqué* is omitted in the Dutch version of *Contracted as His Cinderella Bride*. Upon combining these two elements of lexicon, it seems that they are sporadically faithfully translated, which leaves the reason why fairly unclear. One might presume that the company’s knowledge of the reader is most likely related to this choice.

The third factor is the descriptions of locations. Throughout the three novels, the heroines tend to travel. Following their lover to their place of work or birth, they are introduced to exciting or exotic locations that they cannot help but observe fully. Thus, the reader is frequently provided a description of landscapes, buildings and palaces. In *The Sheikh Crown’s His Virgin*, the heroine absorbs the setting of her husband’s palace:

3. She was enthralled by the exotic quality of the internal courtyard gardens she espied from the stairs and the fabulous views out over the desert, not to mention the stonework, the domed roofs and the stern palace guards, dressed as though they had

stepped out of a medieval painting, armed with swords and great curved knives (80-1).

“De exotische binnentuin die ze vanaf de trappen had gezien en het fabelachtige uitzicht op de woestijn, boeiden haar mateloos. Ook het paleis zelf - met het aparte metselwerk en de koepelvormige daken - trok haar aandacht. Net als de strenge paleiswachten, gekleed alsof ze zo uit een middeleeuws schilderij waren gestapt.” (68).

(Translated back from Dutch)

The exotic internal courtyard which she had spotted from the stairs and the fabulous view of the desert interested her immeasurably. The palace itself, too—with the special stonework and the dome-shaped roofs—drew her interest. Just like the stern palace guard, dressed as though they had just stepped out of a medieval painting.

This description is the first impression that the heroine receives of the new setting of the story. As such, it appears to have been translated quite faithfully, leaving readers perfectly able to imagine themselves there. A few pages later, this translation is treated rather differently:

4. ‘He had joined her earlier for dinner out in their private courtyard, a space shaded by towering and somewhat neglected trees and shrubs, and he had excused himself to work’ (85).

“Hij had samen met haar gegeten in hun privétuin en zich daarna geëxcuseerd omdat hij nog moest werken.” (73).

(Translated back from Dutch)

‘He had had dinner with her in their private courtyard and excused himself afterward, since he still had to work’.

Here, the translation has omitted most of the setting description. This is a recurring occurrence in all three novels. When the heroine arrives at a new destination, building or location, the surroundings are thoroughly described. This is done quite faithfully in the translation. Yet, it appears that in all three novels, once this general setting has been provided, additional lines of setting and locations are deleted or shortened. It seems as though there is the assumption that the general setting is sufficient for the reader, and this additional information is unnecessary, although whether this is done to adhere to the 25% reduction in length, or simply on orders from the editor, is unclear.

The fourth element is the description of the characters themselves. Here again, the descriptions appear to adhere quite faithfully to the original version when translated. This seems logical, since the reader needs to have a clear image of the characters’ appearances in order to follow the story intently. As such, there is little that is noteworthy regarding the translations of appearances. Glowing skin colours and softness, flowing hair and chiselled jawlines are all accurately translated to Dutch. It is interesting to note, however, that when these descriptions venture into comparisons, the translation does vary somewhat from the original. In *Vows to Save His Crown*, for example:

5. ‘- the close cropped blue-black hair, the aquamarine eyes the exact colour of the Aegean when she’d gone on holiday there a few years ago, the straight nose and square jaw, and of course the lithe and tall powerful figure encased now in battered cords and a creased button-down shirt, his usual work attire’. (15-6)

“zijn dikke blauwzwarte haren, zijn aquamarijnkleurige ogen, zijn rechte neus en hoekige kaak, en natuurlijk zijn soepel en lange, krachtige lichaam, dat zoals gebruikelijk gekleed ging in een oude corduroybroek en een verkreukeld overhemd.”
(11).

(Translated back from Dutch)

‘his thick blue-black hair, his aquamarine coloured eyes, his straight nose and square jaw, and of course his lithe and tall, powerful body, which went dressed, as per usual, in an old pair of corduroys and a creased button-down’.

This description is rather accurately translated to Dutch. Every element is mentioned to provide the reader a clear image of the handsome hero. The only difference is the exceptionally specific description of his eye colour, which has simply been omitted in the translation. One might once again question the reason behind this choice. Even if someone has never seen the Aegean Sea, mentioning the Mediterranean clearly conjures colour images which might help clarify the aquamarine of his eyes.

The fifth and final element is the description of clothing. In this instance, it appears that translations attempt to be fairly faithful, but at times they include significant alterations which either reduce or change the image conjured by the original description. This is evident in *The Sheikh Crowns His Virgin*, for example:

6. She was so heavily clothed in layers and jewellery that she was amazed she could move. A beaten gold headdress covered her brow, a veil covering most of her hair, weighty gold earrings dangling from her ears, hung there by thread. (...) More primitive gold necklaces clanked and shifted round her neck with every movement while rich and elaborate henna swirls adorned her hands and her feet. What remained of her was enveloped in a white kaftan covered in richly beaded and colourful embroidery. Below that were several gossamer-fine silk layers, all of which rejoiced in buttons running down the back. (60)

“Ze had zoveel lagen kleding aan en zoveel sieraden aan dat het een wonder was dat ze zich nog kon bewegen. Om haar voorhoofd droeg ze een bladgouden band, en haar haren waren grotendeels bedekt door een sluier. Aan haar oren bungelden zware gouden hangers. De gouden kettingen om haar hals rinkelden bij elke beweging, en ingewikkelde, met henna aangebrachte krullen sierden haar handen en voeten. Wat er nog van haar over was, was gehuld in een witte kaftan met kleurig kralenborduursel. Daaronder droeg ze verschillende ragdunne gewaden, allemaal voorzien van een rij knopen op de rug.” (51).

(Translated back from Dutch)

She had so many layers of clothing on and so many jewels that it was a miracle she could still move. Around her forehead she wore a gold-leaf band, and her hair was mostly covered by a veil. From her ears dangled heavy golden earrings. The gold necklaces around her neck clanked with every movement, and intricate swirls adorned her hands and feet, applied with henna. What remained of her was enveloped in a

white kaftan with colourful embroidery. Underneath she wore several very thin robes, all provided with a row of buttons on the back.

These are weighty descriptions of outfits worn by the characters, in this case, the heroine. Although the translation is rather faithful, there are some alterations. Moreover, certain word choices, such as that regarding the row of buttons, have drastically altered the tone of the description. The description of the headband, for example, has been reduced, and the phrasing produces a drier description of the outfit. This is an interesting choice. As mentioned, these descriptions of outfits are more than mere imagery for the reader. They provide connection and emotion for the reader. The heroine seems to have opinions about her outfit as she describes it, and her phrasing clues the reader in on that perspective. The change in description might then change the reader's perception not only of the look but also of the mood of the character and, perhaps, even of the tone of that particular moment.

Although these elements vary significantly, it seems interesting to note that unlike the linguistic alterations mentioned in the previous chapter, these elements are far more muted and systematic in the translation. There are differences in translation, as observed in my analysis of the three chosen novels. Nevertheless, these changes are far less radical and appear to have less of an impact on the story. Perhaps more importantly, these changes appear to be more universal, with little variation among the novels, which suggests that they were not the choice of the translator but of the editor. It is also interesting that these five elements are more frequently altered than deleted, so that they seem to be an essential aspect of the story. Would this suggest a corporate requirement for the number of descriptions and details that should be present in the translated text? If so, who decides how and what is faithfully translated? Is this the result of careful studies on target culture, or perhaps the decision of the editor? Paizis certainly noted great variations between the Greek and French translations on

certain aspects (10-2), although he did not appear to have made an in-depth analysis on the five identified elements. Therefore, this leaves several questions unanswered.

11. Character Development and Background History

One of the most marked areas of difference between romance novels and other genres of literary works is the focus of the story. A romance novel naturally has the romance itself as a primary focus. Regis makes it clear repeatedly that romance novels' priorities lie with the heroine and the hero and the development of their love story (21-2). As such, there is no lengthy action-filled plot, no great mystery to solve or no great tragedy that impacts the main characters. Readers simply follow along as these two people fall in love, overcome obstacles in the course of their romance and find eventual happiness. When the focus lies on only two characters, it is fair to say the *how* and the *what* of these characters are quite important. If a reader follows a love story between two characters, but they are poorly written with no depth or development, it would be difficult, if not impossible, for a reader to find anything alluring in such a story. It is difficult to root for characters to whom one cannot relate or about whom one knows almost nothing.

Naturally, I am aware that many critics of Harlequin argue precisely that point, namely, that these novels and characters are poorly written. This, of course, brings forth a discussion of the narratological concept of flat versus round characters. This is a relevant inquiry that I will not delve into due to the size constraints of this thesis. Regardless of the question of depth, Harlequin characters do undergo at least some degree of development, the complexity of which I will not argue here. Otherwise, the novels would not have been as successful as they are (Romance Fiction Statistics).

One could say that the ways in which the characters are written and developed might be one of the most important aspects of a romance novel. *Pride and Prejudice* may be taken as an exaggerated example, as it is arguably one of the greatest romance novels ever written, according to Regis (11, 27-8). Could its many readers have truly rooted for such a great love as Elizabeth and Mr. Darcy shared, had Elizabeth been a flat character with no background? What if Mr. Darcy had never changed his character or his treatment of Elizabeth and her family? A romance is only as great as the people living it. Naturally, *Pride and Prejudice* is on a different level than the typical Harlequin category novel, but the argument does shed light on the importance of character development in any romance novel, regardless of its critical reception. Whether literary or lowbrow, development is critical, even when the work is a brief category romance novel.

It follows that for category romances, the entire purpose of which is to create credible romances for readers to digest, well-developed protagonists are a necessity. Of course, this might be more difficult to achieve in the pages of a 55,000-word category novel than in one of 200,000 words. Due to the shorter length, many elements are sacrificed, but the characters themselves cannot withstand too much whittling down (Regis 160). Backgrounds are not revealed as the story progresses; they are provided, rather, as flashbacks or spoken summaries (Regis 160). Unfortunately, when translating to another language, particularly when the 25%-cut rule is taken into account, after content has already been sacrificed to meet the 55,000-word constraint, there is little remaining content to shorten or change. As a result, the character's development and background history, too, are subject to change.

Having analysed the three chosen novels, I have found two major elements that are subject to change or cutting in the translated versions. Namely, these are character development through internal monologue—which provides the reader a glimpse into a character's inner psyche, worries and priorities and the changes that occur as the story

progresses—and the actual background information provided on the—usually tragic—history that has shaped the characters. I have subdivided the first element by hero and heroine, since I have noticed a marked difference in the way that this element manifests based on whether the hero or heroine offers the point of view that readers are following. It is important to note beforehand that although these elements are, indeed, visible in all three novels, the frequency and drasticity with which they occur is minimal. Nevertheless, their existence and their effect on the characters are visible and must, therefore, be included.

First, for character development throughout the story, there are several interesting changes in the translation. In all three novels, readers are treated to the viewpoints of both hero and heroine, with frequent shifts between them. Starting with the heroine, her inner dialogue is consumed with worries, fears and desires towards the hero. This appears to be a constant in all three novels. Regardless of the circumstances or character type, the heroine's psyche appears to be relatively similarly constructed in that most of her time is spent thinking in some way or form about her love interest. This is rather one-dimensional for a modern novel, but it is consistent.

It is relevant to note that, for both hero and heroine, during key moments of emotional climax and tension, the least amount of cutting or altering of the text in translation occurs, most likely to preserve the spirit and direction of the story. This is noteworthy, yet the changes made outside these moments still affect the development of the characters. With the heroine, it is a more common occurrence that depictions of inner worry and emotion are reduced. In page-long concerns over something that her lover had said or done, it might not be overly problematic to delete a line or two or compress several lines into one shorter line in the translated version. Perhaps it is because of precisely the length of these reflections that it is easy to make these changes. Who would miss two lines in an internal monologue that is all-consuming, with the character's worries and emotions almost singularly focussed on her

love interest? Nevertheless, these changes recur and do exert a degree of influence on the result. In the excerpt below, *Contracted as His Cinderella Bride* serves as an example, in a scene in which the heroine worries about meeting the hero for the first time in many years:

1. ‘Do I know you?’ he asked. ‘You look familiar.’

‘No,’ she said, but the denial came out on a rasp of panic as her hand closed over the jeweller’s bag.

Please don’t let him recognise me - it will only make this worse.

She yanked the bag out and thrust it towards him. (17-8)

‘Ken ik jou?’ vroeg hij. ‘Je komt me bekend voor.’

‘Nee,’ antwoordde ze schor van paniek, terwijl haar hand zich om het pakje van de juwelier sloot. Ze trok het uit haar tas en duwde het naar hem toe. (13)

(Translated back from Dutch)

‘Do I know you?’ he asked. ‘You seem familiar’.

‘No,’ she answered, hoarse with panic, while her hand closed around the jeweller’s package. She pulled it out of her bag and thrust it toward him.

As mentioned, key moments are rarely altered, yet, in more typical moments such as this one, it seems that the cutting of a line does affect the view of the character. Her sincere panic and the depth of her worrying are gone. It is still a stressful moment, but the deleted line showed readers the intensity of her emotions at an early stage of the story.

The hero undergoes a different change to his internal monologue than the heroine.

Unlike the heroine, the hero has serious concerns on his mind. Varying between novels, these

are always some type of business or duty with which the heroine can assist him. In this context, his internal monologue does not focus solely on the heroine, but he also worries about this business or duty and the characters' roles in it. Longer descriptions of his company or empire are sometimes cut, although this does little to alter his character development. The moments that do propel his character forward, however, undergo the occasional change when translated to Dutch. In contrast to the heroine, the hero may find his inner dialogue not reduced, but altered. More precisely, the tone and phrasing are altered. Although this connects to the previous chapter on linguistics, this element is not mentioned there, since it more closely pertains to character development. The hero in *Vows to Save His Crown*, when pondering his role as sovereign, serves as an example:

2. His father had kept the public at a distance, thinking he was above them, and Leo had ignored them in pursuit of his own private pleasure. Maybe it was time for Mateo to be different. For the King and Queen to engage with their people, to love them as their own. (158)

Zijn vader had de mensen op afstand gehouden, gedacht dat hij boven ze stond, en Leo had ze genegeerd in zijn jacht op genot. Misschien was het tijd voor verandering. Misschien moesten de koning en koningin daadwerkelijk in contact staan met het volk, van ze houden. (114).

(Translated back from Dutch)

His father had kept the people at a distance, thinking he was above them, and Leo had ignored them in his hunt for pleasure. Maybe it was time for a change. Maybe the King and Queen should actually be in contact with their people, love them.

There have been no actual cuts made here, although two sentences have been subtly changed. By stating not that the hero himself needs to change, but that a more vague 'change' needs to come, and that the King and Queen 'might' need to change and love the people—without the addition of 'as their own'—this passage strikes a different tone than the original version. This change may not be noticeable immediately, but when changes like these recur, even infrequently, the character development changes. The phrasing is passive and distances the hero from the thoughts and emotions expressed.

The second factor is the differences made in the background history with both heroine and hero. Here, too, there seems to be a recurring pattern that does not discriminate between character types and story setting: the heroine has experienced something traumatic, something that a man has done to her, whether this be sexual assault, abandonment or emotional scarring. This inevitably shapes her very limited sexual and worldly experiences. She must be coaxed out of her shell by the hero, and she confesses her backstory once he has increased both her self-confidence and confidence in him. The hero has a different background from the heroine, but his past also follows a blueprint: he has suffered an injustice earlier in his life at the hands of his father, something for which he feels partly responsible or guilty and which weighs on him. He has trouble sharing it until the gentleness and love of the heroine make him feel emotionally secure enough to share it with her. In both cases, the backstory will be told in full, since this is the only information that the reader will receive on what has shaped the characters prior to the beginning of the story. However, for both the hero and the heroine, the order of the narration slightly shuffles, which alters the tone and the relevance of the order in which something is told. In *The Sheikh Crowns His Virgin*, in both backstories this order change is quite visible:

3. ‘There was an older boy, well, not much older, he was fourteen and I was twelve,’ she trotted out shakily. ‘In the same foster home. (...) (138).

‘In het pleeggezin waarin ik was opgenomen, woonde ook een oudere jongen. Nou ja, niet veel ouder. Hij was veertien en ik twaalf. (...) (118).

(Translated back from Dutch)

‘In the foster home where I was taken in, also lived an older boy. Well, not much older. He was fourteen and I was twelve.

Recounting the story of her sexual assault, the heroine begins her story with the offender, setting the scene with the most important factor, namely, the one responsible for the assault. In the Dutch translation, there seems to be more of an attempt to paint a picture, focussing on the *where* first to provide an idea of when and under which circumstances the story took place. This sets a particular tone; specifically, it builds tension, whereas the original text gives readers a different feeling regarding how horrific the event was. Telling about the boy first gives the reader an immediate feeling of dread about what had happened to her. Something similar happens when the hero speaks about his parents’ marriage:

4. ‘So it was a romance?’

‘Well, no, for most of my life I assumed he simply took my mother as a third wife in the last-ditch hope that a much younger woman could give him a child,’ Raj confided with a twist of his full sensual mouth. ‘That was the perceived reality. It never occurred to me that he had fallen in love with her until he admitted that to me only a

few days ago. Now I am shamed by my prejudice but, in my own defence, my mother was a very unhappy wife and I remember that too well.' (105)

'Een echte romance dus?'

'Ik heb mijn hele leven gedacht dat hij mijn moeder als derde vrouw had genomen omdat hij hoopte dat een jonge vrouw hem alsnog een kind zou geven,' vertrouwde Raj haar toe met een ironisch trekje om zijn mond. 'Een paar dagen geleden vertelde hij me ineens dat hij verliefd op haar was geworden. Daarvoor was die mogelijkheid nooit bij me opgekomen. Nu schaam ik me dat ik zo bevooroordeeld was. Als verdediging kan ik aanvoeren dat mijn moeder heel ongelukkig was. Dat herinner ik me maar al te goed.' (88-9).

(Translated back from Dutch)

'So a real romance?'

'I spent my whole life thinking that he had taken my mother as a third wife because he had hoped that a younger wife could give him a child after all,' Raj confided in her with an ironic twist to his mouth. 'A few days ago he suddenly told me he had been in love with her. Before, that possibility had never occurred to me. Now I am ashamed that I was so prejudiced. In my defence, I can attest that my mother had been very unhappy. I remember that all too well'.

This backstory has even more drastic alterations than that of the heroine. Although it is perhaps subtle at first glance, the change in tone and phrasing produces an entirely different attitude and story. The hero does not initially deny the romance in the translation, but the reader has to continue reading to find out it had not been romantic. His mother is no longer

‘much younger’, simply ‘younger’, and instead of confiding his own suspicions about his father’s feelings, he first informs the reader of his father's confession. His mother is also no longer an unhappy wife, but had simply been unhappy. This changes the hero’s attitude toward his parents as well as his own feelings regarding the matter. Changing the order of his father’s feelings means that, again, the hero’s feelings are made more passive, distanced and subdued.

Reviewing these changes, although they are admittedly subtle and few, reveals that they do result in changes to the character development. The heroine is flatter in the Dutch translation. Her inner dialogue omits feelings that reveal a depth to her emotions and worries and could provide readers a deeper view of her character. The hero, too, is changed. He is suddenly less emotionally involved. In the original text, both carry emotions and worries about their love interest. The problem with the hero is that his inner dialogue is divided between his responsibilities and emotions. There is, therefore, less development for him than for the heroine. Thus, when inner dialogue regarding his emotions is altered, this change immediately reduces his emotional involvement and development a great deal. This is, I suspect, the reason that the hero’s dialogue is more often altered in phrasing and tone than shortened. This, nevertheless, is the very reason that the hero is less emotionally involved in the relationship than the heroine. His text is more passive, and the tone is more distant.

This difference affects the dynamic in their romance. Although I am exaggerating a bit here, it does appear as though the heroine is more invested in and in love with her lover than he is with her. The distancing makes him seem more sexually connected to her, rather than in love with her. This, of course, connects to the chapter regarding the choice of linguistics. Tone and phrasing are, once again, vital. This connection to linguistics does complicate matters in discerning where the choice for these alterations has been made. The fact that linguistics is so closely connected to this process suggests that the translator has had

a greater influence on the implemented changes, particularly since the number of times that these changes are found varies between the three novels. However, the fact that they are found in all three novels, and are changes made on basic elements, given the similarities in all three backstories, suggests that editors have determined how the translation should be handled. In this instance, it would be very difficult to clearly determine which of the two factors has had more influence on the translation.

12. Love Scenes

One of the most vital reasons why category romances are read and the subject of many research essays regarding their appeal is the love scenes. Leaving the questions of why women enjoy reading this material and why it sells so well unexplored, since that is not the nature of this study, one simply cannot deny that these scenes are central to the image that people have of Harlequin category romances. The decades-long development of the Harlequin novel leapt forward with the discovery that sex sells and that the public was hungry for more (Eike 26-8). Archer and Jockers argue that sex does not really sell well, and that when such scenes are present, they are better described as erotica and are never violent or rough (41-2). Their findings on the nature of love scenes appear to align with the way that they are written in Harlequin novels, and although their research is certainly valid, it focusses on bestsellers, not Harlequin novels that sell only a few thousand copies. Although there are, of course, product lines such as the Christian category in which sex is definitely off-limits, most categories include at least one extended sex scene, as well as love scenes in which sex is briefly mentioned or there is aroused anticipation between the characters without the actual act being performed.

It is important to note that this element is different from linguistics or character development due to the sensitivities connected to the subject of sex. There are great differences among countries, and even among readers, regarding what is and is not deemed acceptable. Tapper notes, “Romances published in Asia and the Middle East, for example, tend to have tamer covers and less sexual content than those released in North America, reflecting the morally conservative attitudes of these regions relative to the Western world” (55).

Paizis, too, has noted that in the French and Greek translations of a romance novel, love scenes were altered or cut down. Although he discovered a pattern of oral sex and female-initiated sex being the most frequently altered and cut material, he posed that this change was not necessarily due to the cultural constraints of the target audience, “but rather suggests that it evokes a type of writing that is clearly not in harmony with the type that the editors believe the reader to expect or want” (9). Furthermore, he acknowledges the difficulties in gauging how to translate these scenes, stating that “they cannot be cut out completely yet are a nodal point of cultural sensitivities” (11).

Having analysed the love scenes in my three chosen novels, I must agree with this notion. With both the hero and heroine, specific emotional elements are altered or pared down, which ultimately diminishes the heroine’s emotional enjoyment as well as the hero’s emotional connection with her and the consideration that he shows the heroine. The edits are gender-specific for the male and female protagonist. Non-penetrative sexual acts are also often altered or cut from the scenes. This chapter is, however, not organized by elements, but by novel, since these changes vary widely among novels.

The first novel explored in this section is *Vows to Save His Crown*. This novel includes three love scenes, the fewest of the three novels. This is particularly relevant since, of these three love scenes, there is only one true sex scene. The other two scenes are one

tension-building scene without sex and one very concisely described sex scene. The one genuine sex scene is fully carried over to the Dutch translation. Keeping inevitable minor changes that accompany any translation in mind, this scene is translated most faithfully. Considering that these novels are reduced by approximately 25% when translated, it is very interesting that nothing is cut during this chapter. This clearly highlights the relevance and importance of this element for the completeness of the novel and for its readers enjoyment of it. An overview of the sexual acts performed in this chapter reveals that in both versions the sex is very 'neutral', involving the missionary position, heavy kissing and passionate touching but little else that might offend any cultural sensitivities or personal judgements that the reader might have. Kraaykamp theorises that Harlequin tries to attract the widest possible audience among their mostly female readers by establishing traditional views regarding sex and marriage in their novels, adapting those views only after they have been accepted by the general public and are no longer considered offensive or insensitive (10).

In *The Sheikh Crowns His Virgin*, there are a few more love scenes available to examine. This novel has four love scenes, three of which are actual sex scenes, while one builds tension without actual sex. Here, too, the sex scenes are very tame in terms of sexual positions and acts performed. There is very little that might offend the reader, and those scenes that might be considered a bit more risqué, such as in the shower, are only briefly mentioned in passing, rather than described in a lascivious scene. In the three sex scenes, as well as the buildup scene, one can observe tentative alterations that have been made to the chapters translated to Dutch. According to Rabine, the general Harlequin guidelines state that "sex (always of course coupled with "shared feeling rather than pure male domination" [General Editorial Guidelines]) is meted out in measured amounts and in measured doses of "sensuality" at measured intervals of the plot" (55). This explains the pacing between love

scenes, yet it creates a conundrum for the changes implemented in the Dutch translation.

Below are two examples from two separate love scenes:

1. He grappled with the buttons, no longer deft, indeed all fingers and thumbs as he thought of laying her down on the bed and teaching her the consequences of teasing a man. But even as he thought of such a thing, he was grimly amused by it because he knew she was quite unaware of the effect she was having on him and that he would never touch a woman who had stated so clearly that she did not want to be touched. (69)

Onhandig worstelde hij met de knoopjes terwijl hij haar in gedachten op het bed legde en haar liet zien wat de gevolgen waren als je een man uitdaagde en plaagde. Toch moest hij inwendig ook lachen, want ze had duidelijk totaal niet in de gaten wat voor effect ze op hem had. (58).

(Translated back from Dutch)

Awkwardly, he grappled with the buttons while he thought of laying her on the bed and showing her the consequences of challenging and teasing a man. And yet he had to laugh internally, since she clearly had no clue what kind of effect she was having on him.

2. ‘The deed was already done, Raj rationalised, but anger was roaring through his taut body and it was only with difficulty that he swallowed it back because he didn’t want to risk hurting her even more...’ (112).

Het kwaad was al geschied, redeneerde Raj. Toch kon hij de woede die door zijn gespannen lichaam raasde slechts met moeite onderdrukken. (95).

(Translated back from Dutch)

‘The damage was already done, Raj reasoned. Yet he could only suppress the anger surging through his taut body with great difficulty’.

The Harlequin guidelines stipulate that sex should be presented without male dominance. Upon reading these two separate scenes, one sees that in the translation the emotional connection and considerations the hero has for the heroine and her feelings are omitted entirely. The very lines which show his emotional investment in the pain and wishes of the heroine are precisely what make him more amiable and respectful. The passage that connected him emotionally to the moment and showed forethought and generosity is omitted, leaving the text with a more dominant, inconsiderate male of the type that the Harlequin guidelines advise against representing. This connects to the findings of the previous chapter, which indicated that the translations’ alterations in actions and inner dialogue distance the hero emotionally and make him less invested in the relationship and in his feelings for and toward the heroine.

The last novel, *Contracted as His Cinderella Bride*, has the highest number of love scenes of the three books, with five in total. Interestingly, all five are actual sex scenes, with no concisely described sex or buildup scenes. Unlike those in the other two novels, these sex scenes include more variation and differences in sexual positions and acts, and they have also undergone the most changes and cuts. One interesting change happens during the very first sex scene:

3. ‘Shh...’ He stroked his hand down to her collarbone, the ripple of sensation making her shiver. ‘I wish to take you to bed, Alison. How do you feel about that?’ (42).

‘Sst...’ Hij streekte over haar sleutelbeen. ‘Ik wil met je naar bed, Alison.’ (32).

(Translated back from Dutch)

‘Shh...’ Hij stroked her collarbone. ‘I want to take you to bed, Alison’.

The original text asks for consent from the heroine, engaging her to really consider whether this is something she wants. The translation, however, merely presents a statement with which the heroine then agrees. This seems to reflect a similar point as in the previous novel with regard to providing a balanced sex scene, as requested by Harlequin itself, instead of one with a dominant male. He is not considerate of her feelings or concerned with making sure she is certain; in the Dutch version he simply asserts his wishes, with which the overwhelmed heroine quickly complies. Interestingly, in this novel, as in the previous one, the heroine is a virgin who hides this fact, to the surprise of the hero who discovers this during their first sexual encounter. Although the considerations of the hero were cut from his inner dialogue in *The Sheikh Crowns His Virgin*, in *Contracted as His Cinderella Bride* this is not the case (46). Most likely, this is because these thoughts are put forth in direct dialogue with the heroine, rather than in his thoughts.

A recurring change throughout the five sex scenes is that the non-penetrative sexual acts are trimmed or cut entirely, depending on the type of sex. Three of the sex scenes are, as in the other two novels, relatively straightforward so-called ‘vanilla’ sex, the missionary position with passionate kissing and hands grazing each other. However, when the original

version occasionally adds another element during these scenes, one cannot find them in their entirety in the translated version. Two examples show this contrast:

4. ‘She let out a hoarse moan as she fell to earth, sinking into the glorious oblivion. But as the afterglow settled over her like a glittering cloud, her fingers flexed on the erection. He was still rigid, still huge’ (45).

Kreunend en hijgend kwam ze even later weer op aarde en zonk nagenietend en loom weg. (34).

(Translated from Dutch)

‘Groaning and panting, she fell back down to earth and languidly sank, still relishing’.

5. Her moans became pants, her sex contracting, massaging the hard length. The brutal pleasure coiled tighter at her core. The edge of desire so sharp she felt buffeted, burned, undone. Then his thumb found the swollen folds where their bodies joined, triggering a conflagration so fierce and all-consuming she cried out. (49)

Haar gekreun werd gehijg, terwijl ze haar inwendige spieren samentrok en de harde lengte masseerde. Het brute genot bundelde zich samen in haar kern, en haar verlangen was zo intens, dat het haar bijna verschroeide. (37).

(Translated back from Dutch)

‘Her moans became pants, while she contracted her inner muscles and massaged the hard length. The brutal pleasure gathered together at her core, and her longing was so intense it nearly scorched her’.

In the foreplay building up to the actual penetrative sexual encounter, there is some touching of each other’s private parts, but in this sex scene, once the penetrative sex has begun, the translation does not focus on these other sexual acts. The Dutch translation seems to show that straightforward sex in this missionary position is enough to give both hero and heroine intense orgasms with no need to resort to other acts, because their romantic connection is that strong. These scenes still contain quite sensual inner dialogue that suggests a building of their romantic connection, which is why the following scene is so interesting:

6. Her muscles contracted, pushing her towards that high wide ledge, but his movements only became more frantic, the pleasure refusing to subside. His thumb found her swollen clitoris, sending her soaring, flying again. Her shocked sobs matched his deep guttural groans. (143)

Haar spieren trokken samen en joegen haar naar die hoogste top, maar zijn bewegingen werden alleen maar heftiger, en het genot weigerde af te nemen. Zijn duim vond haar gezwollen clitoris, dreef haar voort, deed haar uiteenspatten en opnieuw zweven. Haar geschokte snikken voegden zich bij zijn diepe kreunen. (103).

(Translated back from Dutch)

Her muscles contracted and pushed her toward that highest top, but his movements only became more intense, and the pleasure refused to subside. His thumb found her

swollen clitoris, pushed her forward, made her explode and float once more. Her shocked sobs joined his deep groans.

This scene is not an emotional and sensual sexual connection, but a primal and desperate sexual encounter in which he takes the heroine from behind quite roughly. It is interesting that in this scene, in which the hero is behaving as the dominant man during a sex scene and taking the lead, the non-penetrative sexual acts have been translated alongside the rest of the sex. Yet, in a regular sex scene, this act has been omitted. This distinction, which seems to rest on the tone and style of the sex and the mood of the hero, results in an even greater distinction between these two different types of sex scenes.

Lastly, there is one moment, not during a penetrative sexual encounter but rather prior to that, when the hero performs oral sex. In the original text, the encounter itself is described rather graphically. However, in the Dutch translation, significant changes have been made. The descriptions of the heroine's body and her sensations have been omitted, and the hero's actions are merely described. Then, at the moment of her orgasm, rather than his using his mouth, the translation makes it seem as though he holds his face near her sex and waits for her to reach orgasm, doing nothing while she climaxes over his tongue (111). This is a rather interesting visual image, as one might imagine.

These changes suggest that non-penetrative sexual acts are condoned only during more primal and desperate sexual encounters during which the penetrative sex itself is equally enthusiastic. This could suggest an assumption that such actions are more tolerated by the reader only when the entire scene is of a similarly virile sensation. The variations between translations are more difficult to delineate as having been influenced by either the editor or the translator, given the wide variety in form and number of love scenes among the three novels. It could simply be that the more sex scenes available, the more the translator is

allowed to cut in order to accommodate the 25% rule. The love scenes are such a vital aspect of a category romance novel that one might expect that if there were only one such scene, as in *Vows to Save His Crown*, it would be quite understandable that no edits were made.

However, that love scene included no explicit non-penetrative sexual acts, which means that there is no way to determine with absolute certainty whether these changes were made due to the nature of the acts or to the number of love scenes available. After all, the love scenes in *Contracted as His Cinderella Bride* that were more conforming to traditional views of sex were subject to less editing, but they were still edited. However, there are enough similarities found between *Contracted as His Cinderella Bride* and *The Sheikh Crowns His Virgin* to allow one to conclude that much as his character development and emotional involvement, the hero's actions, inner dialogue and considerations toward the heroine are more frequently altered to make a flatter, less emotionally invested character.

13. Conclusion

In conclusion, answering the research question is not straightforward. Analysing in what way culture, linguistics and target readership influence the translation of Harlequin category romance novels to Dutch required me to also examine whether it was the translator or editor doing the altering and, if so, for which reasons. Although this was clear from the introduction, it did require taking additional elements into account in order to be able to draw reasonable conclusions.

The business of Harlequin itself and the audience are important in determining the influence of the translator and the editor on what changes are made. The first chapters explain that Harlequin spent decades developing itself as a category romance novel publisher, constantly changing genres and staying up-to-date regarding current affairs and the wishes of

their readers to adapt new and more popular categories. The audience, mostly women looking for an escape from their daily lives and in search of a fantasy, has expectations of these novels, and Harlequin delivers on this 'Erwartungshorizont' with strict guidelines for each category to ensure that the quality of their product stays the same. Since each branch does its own marketing research on their specific market, and only certain novels are translated, it is fair to assume that the editors make these overhead decisions based on the target readership. This could also lead to decisions being made on the text itself if they want to deliver on the expectations that the editors feel the audience might have of certain categories or novels.

In the paratext, the titles were shown to have been drastically altered. Instead of a dramatic title, as with the original English version, the Dutch translations have a much milder tone, simply vaguely informing readers of the content. Cox's research suggests that such titles are editorially driven based on a simple formula. The similarities between the Dutch titles, however different they may be from their original counterpart, suggest that here, too, there is a formula for making titles.

The cover design, too, has undergone changes. Although it must be noted that *Vows to Save His Crown* cannot be so accurately included in this statement, the general rule with Dutch versions seems to be to slightly change the cover design. The photo is either mirrored or zoomed out and the oxymoron of contrasting the photo with a shocking title is eliminated, so that both title and photo are generic. Yet, with the Dutch version, the cover design seems to focus on the couple when they are most important and to zoom out to include more of the setting when the story takes place in an interesting context. This might suggest that the Dutch audience is more interested in simply being informed of the story without overt drama to draw readers in. Either way, this decision has been made by the editor, and such recurring alterations are not random and must, therefore, have been made to accommodate something

that speaks to the Dutch audience and their culture. It certainly would have been less expensive to simply repurpose the original design, after all.

The blurb has undergone a similarly drastic change. The Dutch versions are blunt, to the point and reveal more information than the subtle and mysterious English versions. Moreover, the tone once the blurb has been translated seems lighter and more comical. Linguistically speaking, the translated version is more passive as well. Comparing the title with the blurb can provide insight, showing that the English version had a more informative title and more conflict but a subtler blurb. On the contrary, the Dutch version has a more generic title and a blunter, more informative blurb, perhaps to compensate for the title. Dutch readers may spend more time reading the back cover. The fact that the amount of information, the bluntness and the tone have been altered suggests an accommodation for the Dutch audience. Harlequin wants Dutch women to pick up a novel, inspect it and want to buy it. It is only logical to assume that the blurb has been altered to induce Dutch people to want to read the novel. The tone and bluntness could, therefore, be attributed to the target readership and perhaps their culture.

Interestingly the first- and last-page enticements seem to be much more streamlined in the Dutch versions than in their counterparts. While the English books have more variations, the Dutch versions seem to adhere to a stricter guideline of enticing readers with new novels of the same category, by the same author or simply from the same release month as the novel that they are inspecting. That they have continued this practice suggests that this is successful to a certain degree.

The findings of the paratext show that Genette's work, although important for outlining the definition of paratext, has an opposing idea of its purpose when compared to the present study. This thesis has shown that her notions of the almost sacred usage of paratext no longer stand. Of course, lowbrow novels and highbrow literature are not identical fields, but

her theory attempts to be all-encompassing. Cox and Fisher's quantitative research does appear to connect with the findings of this thesis. Although the present study explores a relatively small corpus, the Dutch translations examined in this thesis do demonstrate, as did the original texts that Cox and Fisher analysed, that there is an underlying method for forming titles. Interestingly, Paizis's in-depth research into the oxymoron of title and cover design does not apply to the Dutch texts. His theory regarding the method of Harlequin for cover designs and titles is incorrect for the Dutch versions, as has been shown in this thesis.

In drawing conclusions for the text itself, the important thing to remember is the complexity involved in translating novels. This includes the great many choices that translators make in how they translate, the subjectivity of the process and, of course, in this instance, the knowledge that roughly 25% of the work will be omitted. Linguistically and structurally speaking, the novels undergo cuts and alterations when it comes to intonation, punctuation, paragraphing, jokes and phrasing. These changes affect the tone of the text and change the mood and flavour of the story, not necessarily for the better. Here, it can be seen clearly that there is great variation in the frequency with which these elements are implemented in each book. This great irregularity suggests that these elements are controlled by translators, who make choices simply because they can, because they have to cut or because they feel it suits their culture and language better.

There is more of a system in translation of descriptions of people, outfits and locations and details of terminology and foreign language. These changes are far more muted and less frequent, and translations are more faithful. Descriptions are rare, and when they appear, they are left intact. This more general translation can, therefore, suggest that these guidelines are implemented not by the translator, but by the editor, who provides clear rules for what may or may not be omitted in terms of descriptions and details. A story needs a setting, after all. It is unclear if this is the only reason for this process. It could also be that the

target culture wants these descriptions. Since Paizis noted a great difference between the Greek and the French versions, it would suggest that this is true.

With character development through inner dialogue and background information, there is great variation between the hero and the heroine in translation. Though the presence of these alterations is minimal, the effect that they have on the story is great. For the heroine, the depth of her emotions is scaled back by deleting lines. For the hero, his inner dialogue is altered, so that the tone presents him as less emotionally invested in the heroine. With the backstory of both the hero and the heroine, the order of what is told is changed. This change places emphasis on a different element, and the order in which it is told changes the importance of what is said. These changes result in a flatter heroine and a less emotionally involved hero. The dynamic changed, for example, to make the hero more interested in sex than in love and the heroine more in love than loved. It is very difficult to draw clear conclusions for this chapter given that linguistics, and, therefore, artistic licence for the translator, are more clearly involved here. The tone and phrasing play a significant role in this process, and the number of examples found varies among novels. However, the fact that they are found in all three novels would suggest at least a commonality, although nothing more definitive may be safely concluded here.

Lastly, with the sex scenes, the emotional investment of the hero has been cut or altered. This was noted in the previous chapter, but for the love scenes this means that the sex is more male-dominated, rather than highlighting an emotional connection between two lovers. Thoughtfulness or affirmative consent is omitted. This change is very interesting, indeed; given the current social climate, one might think that these are elements that one might like to preserve. Non-penetrative sex, too, has been altered to be described in passing, with little conscious participation from either character. The tone of the sex scene does seem to influence this, given that raw, animalistic sex scenes have fewer alterations of

non-penetrative sexual acts than the emotional love scenes. This would suggest that in the translation these acts are not really socially acceptable during regular sex scenes. Given the variation in the number of sex scenes, it is more difficult to conclude whether the changes were implemented by the editor or the translator. However, one can say that these changes would suggest an assumption on the part of the person who implemented them that the target audience, the culture for whom the Dutch translation was intended, would be less tolerant of such actions. Perhaps the editor did not wish to take a risk, or a translator thought it prudent to change.

For the texts themselves, it seems that Newmark's theories on the complexities and unavoidable changes that accompany translations are true. The many alterations found in this thesis show the difficulties of translating and their results. It does, however, appear that his philosophy that most translators approach a text seeking to translate its effects as faithfully as possible does not apply to Harlequin. His warning on the ways in which changes in phrasing and word use can alter the mood of a text has also been purposefully ignored by Harlequin, as this thesis has proven. Sapiro was correct in pointing out that not only can the social constraints of a culture be felt by translators, but they can also be imposed upon them by the publisher, something which Harlequin frequently does, as has been shown in this thesis. Paizis's findings on the translations of Harlequin novels do correspond with the findings of this thesis. The influence of the editor, the changes made for the cultural sensitivities of the target audience and even the effects of the 25% reduction in word count are all clearly shown in both this thesis and Paizis's research.

In summary, examining both paratext and text itself, it is clear that, to some degree, both the translator and the editor make choices upon altering and cutting the text to accommodate the target audience that they have in mind. Whether this is done based on careful research conducted by the Dutch branch of Harlequin, or on the attitude of the

translator, who is probably Dutch, cannot be said with any certainty. However, the answer to the research question is that linguistics, target audience and culture have resulted in an altered text, a story of a different tone and flavour, with a flatter heroine and a less emotionally involved hero who have more socially-accepted sex, wrapped in a more generic cover design to attract a Dutch reader.

Thus, this thesis has shown that the paratext has been thoughtfully altered to accommodate possible interests, cultural sensitivities and constraints to draw readers from a different country and language in and entice them to purchase the novel. Making the title milder, changing the cover photo to provide more insight and editing the blurb to provide more straightforward and direct information with humour, rather than mystery and subterfuge, are changes to which the Dutch audience apparently responds. The first and last pages are more uniform and organised, suggesting that Dutch readers prefer order and knowing what to expect. Moreover, they clearly enjoy being offered more options for available and upcoming novels than their English counterparts.

Although they are complex, the baseline findings of the running text clearly show that both translators and editors influence and alter the text, so that the tone and depth of the story are altered or partially lost. A possible lack of care in the quality of the translation, as well as the necessity of a 25% reduction in length and the difficulties inherent in translation, results in the flattening of both the hero and heroine in a novel that has been trimmed to its essentials. Female protagonists are more hysterical, with less information provided as to the depth and source of their emotions, while the male protagonists are made less emotionally involved and less caring toward their lovers. All of this is heavily influenced by linguistic alterations that change the tone, flavour and discourse of the novels.

Is the 25% cut so important that it justifies the loss of the quality and depth of the novel? Could slightly more words and a bit more care not greatly improve the translation into

other languages? Of course, the complexities of the Harlequin business model and their mode of success might make this process unnecessary. Does Harlequin find the changes suggested by this thesis to be unnecessary additional work which the separate branches worldwide might deem undesirable, given their individual research into the target audience and culture that they are addressing and what they expect from a Harlequin novel? Their care with the paratext and love scenes could suggest that this is true.

Of course, this thesis is limited by its small number of novels analysed. Further studies would be required on a larger scale to analyse the paratext and text of a larger number of category romances. A more recent in-depth study on the Dutch target audience and their potential cultural sensitivities would also be relevant. A query into the choices made by both the translator and the editor and an inquiry into the possible existence of strict translation guidelines would also be pertinent.

14. Appendix

1. First pages English

(Hewitt, Vows to 0-1)

(Hewitt, Vows to 2-3)

(Hewitt, Vows to 4-5)

(Graham, The Sheikh 1)

(Graham, The Sheikh 2-3)

(Graham, The Sheikh 4)

(Rice, Contracted 0-1)

(Rice, Contracted 2-3)

(Rice, Contracted 4-5)

2. First pages Dutch

(Hewitt, Aanzoek 1)

(Hewitt, Aanzoek 2-3)

(Hewitt, Aanzoek 4)

(Graham, Een Koningin 1)

(Graham, Een Koningin 2-3)

(Graham, Een Koningin 4)

(Rice, Ongepast 1)

(Rice, Ongepast 2-3)

(Rice, Ongepast 4)

3. Last pages English

(Hewitt, Vows to 219)

(Hewitt, Vows to 220-21)

(Hewitt, Vows to 222-23)

(Hewitt, Vows to 224-25)

(Graham, The Sheikh 186-87)

(Graham, The Sheikh 188-89)

(Graham, The Sheikh 190-91)

(Rice, Contracted 218-19)

(Rice, Contracted 220-21)

(Rice, Contracted 222-23)

(Rice, Contracted 224-25)

4. Last pages Dutch

(Hewitt, Aanzoek 158-59)

(Hewitt, Aanzoek 160)

(Graham, Een Koningin 158-59)

(Graham, Een Koningin 160)

(Rice, Ongepast 157)

(Rice, Ongepast 158-59)

(Rice, Ongepast 160)

Works Cited

- “About the Romance Genre”. *Romance Writers of America*. accessed 28-05-2020
https://www.rwa.org/Online/Romance_Genre/About_Romance_Genre.aspx
- Alberts, J. K. "The role of couples' conversations in relational development: A content analysis of courtship talk in Harlequin romance novels." *Communication Quarterly* 34.2 (1986): 127-142.
- Archer, Jodie, and Matthew L. Jockers. *The bestseller code : anatomy of the blockbuster novel*. New York: St. Martin's Griffin, 2017. Print.
- “Company Information”. *Corporate Harlequin*. web. accessed 28-05-2020
<https://corporate.harlequin.com/>
- Cox, Anthony, and Maryanne Fisher. "The Texas billionaire's pregnant bride: An evolutionary interpretation of romance fiction titles." *Journal of Social, Evolutionary, and Cultural Psychology* 3.4 (2009): 386.
- Eike, Ann M. "An investigation of the market for paperback romance novels." *Journal of Cultural Economics* 10.1 (1986): 25-36.
- Elliott, Jack. "Patterns and trends in harlequin category romances." *Advancing Digital Humanities*. Palgrave Macmillan, London, 2014. 54-67.
- Finn, Geraldine. "Women, fantasy and popular culture: The wonderful world of harlequin romance." *Popular Cultures and Political Practices*. University of Toronto Press, 2019. 51-68.
- Genette, Gérard, and Marie Maclean. "Introduction to the Paratext." *New literary history* 22.2 (1991): 261-272.
- Grit, Diederik. "De vertaling van realia." *Denken over vertalen* (2004): 189-196.

- Jauss, Hans Robert. 'Literatuurgeschiedenis als uitdaging aan de literatuurwetenschap' in W.J.M. Bronzwaer e.a. (red.), *Tekstboek algemene literatuurwetenschap* (1977), p. 184-218.
- Kraaykamp, Gerbert, and Matthijs Kalmijn. "Een stille liefde. Over de lezeressen van romantische lectuur." *Mens en maatschappij* 70.2 (1995): 120-137.
- Lotman. *The structure of the artistic text*. Ann Arbor: Dept. of Slavic Languages and Literature, University of Michigan, 1977. Print.
- Modleski, Tania. (1980). The disappearing act: A study of Harlequin romances. *Signs: Journal of Women in Culture and Society*, 5(3), 435-448.
- Newmark, Peter. *A textbook of translation*. Vol. 66. New York: Prentice hall, 1988.
- Paizis, George. "Category romances: Translation, realism and myth." *The Translator* 4.1 (1998): 1-24.
- Paizis, George. *Love and the novel: the poetics and politics of romantic fiction*. St. Martin's Press, 1998.
- Rabine, Leslie W. "Romance in the age of electronics: Harlequin Enterprises." *Feminist Studies* 11.1 (1985): 39-60.
- Regis, Pamela. *A natural history of the romance novel*. University of Pennsylvania Press, 2013.
- Rice, Heidi. *Contracted as His Cinderella Bride: Conveniently Wed!*. Toronto: Harlequin Enterprises Limited, 2019. Print
- Rice, Heidi. *Ongepast Aanzoek*. Amsterdam: HarperCollins Holland, 2019. Print.
- "Romance Fiction Statistics". web. accessed 28-05-2020.
- <https://static1.squarespace.com/static/54237886e4b060434b1bc35c/t/552eb616e4b09cc4e01f2f42/1429124630313/ROMANCE+STATS.pdf>

- Saldanha, Gabriela. "Emphatic italics in English translations: Stylistic failure or motivated stylistic resources?." *Meta: journal des traducteurs/Meta: Translators' Journal* 56.2 (2011): 424-442.
- Sapiro, Gisèle. "Translation and the field of publishing: A commentary on Pierre Bourdieu's "A conservative revolution in publishing"." *Translation studies* 1.2 (2008): 154-166.
- Tapper, Olivia. "Romance and innovation in twenty-first century publishing." *Publishing Research Quarterly* 30.2 (2014): 249-259.
- Van Rees, Kees, Susanne Janssen, and Marc Verboord. "Classificatie in het culturele en literaire veld 1975-2000. Diversificatie en nivellering van grenzen tussen culturele genres." *De productie van literatuur. Het literaire veld in Nederland 2000* (1800): 239-283.
- Vivanco, Laura. "Feminism and Early Twenty-First Century Harlequin Mills & Boon Romances." *The Journal of Popular Culture* 45.5 (2012): 1060-1089.
- Weisser, Susan Ostrov, and Jennifer Fleischner, eds. *Feminist Nightmares: Women at Odds: Feminism and the Problems of Sisterhood*. NYU Press, 1994.
- "Write for Harlequin". web. accessed 01-07-2020.
<https://harlequin.submittable.com/submit>
- Wu, Huei-Hsia. (2006). Gender, romance novels and plastic sexuality in the United States: A focus on female college students. *Journal of International Women's Studies*, 8(1), 125-134.
- Wurth, Kiene, and Ann Rigney. *Het leven van teksten : een inleiding tot de literatuurwetenschap*. Amsterdam: Amsterdam University Press, 2008. Print.