

## **MA in Translation Studies**

### **Module 4**

#### **Question ST/00/01**

*Find one or more translations of the fragment from Joyce's Portrait of the Artist as a Young Man, used in Activity 4, Unit 3. Comment on the strategies used by the translator and, if necessary, provide your own suggestions. Alternatively, you can choose a source text portraying a similar conflict.*

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## 1. Introduction

In this essay, I look at the strategies two translators have used to deal with the problems arising from the postcolonial aspects of an excerpt from the novel *Portrait of the Artist as a Young Man* by James Joyce.

The specific problems for translators have principally to do with transferring terms which belong to two specific cultures, namely, the hegemonic British English and the minoritised (Venuti, 1998) Irish English of the late nineteenth century, and whether to domesticate and/or foreignise their translation. However, there are other underlying aspects of colonialism, i.e. status and attitude, which must also be recognised and addressed if the final target text is to be faithful. In my essay, I examine the translators' treatment of these culture-specific terms and the underlying aspects of status and attitude.

As a matter of minor interest, I also wanted to see the possible differences in postcolonial translation strategies used by translators and scholars from periods before and after the *cultural turn* of the 1980s, as Toury (1999: 199) indicates:

“Translators performing under different conditions [...] often adopt different strategies, and ultimately come up with markedly different products.”

Consequently, I looked at the following versions:

1. A translation by Dámaso Alonso, which was performed in 1926 and published by Alianza Editorial (Madrid) in 1978.
2. A translation performed by a translation scholar who qualified as such in the 1990s.

I commissioned the second translation to a member of ASETRAD (*Asociación Española de Traductores, Correctores e Intérpretes*). My instructions and the translator's comments and considerations are provided in Appendix 2.

In the essay, I have indicated the lines on which references occur in the source text (L1 = line 1, L2 = line 2, etc.) and abbreviated the terms *source text/language* and *target text/language* to the commonplace ST/SL and TT/TL, respectively.

The TTs and my back-translations are given in Appendices 3 and 4.

## **2. Post-colonial strategies available to translators**

The translator's main decision is whether to adapt the TT to the TL reader (domestication), using the language and codes of the TL culture so that the TT will be readily understood, or whether to respect the foreignness of the ST and carry the codes of the SL culture into the TT (foreignisation). The latter will require greater effort on the part of the TL reader and could result in an "unacceptable" text (Toury, 1999: 201):

"Whereas adherence to source norms determines a translation's adequacy as compared to the source text, subscription to norms originating in the target culture determines its acceptability"

There are many opinions as to the more appropriate strategy. Venuti (1998) proposes foreignisation, quoting Berman to suggest that:

"Bad translation shapes toward the foreign culture a domestic attitude that is ethnocentric: "generally under the guise of transmissibility, [it] carries out a

systematic negation of the strangeness of the foreign work. [...] “Good translation [...] stages “an opening, a dialogue, a cross-breeding, a decentering” and thereby forces the domestic language and culture to register the foreignness of the foreign text.” (1998: 81).

Hatim and Mason (1997) consider the translator as a mediator between two cultures, where mediation is “the extent to which translators intervene in the transfer process, feeding their own knowledge and beliefs into their processing of a text” (1997: 147).

*Minimal mediation* is where “the characteristics of the source text are made entirely visible and few concessions are made to the reader” (1997: 148); *maximum mediation* involves “a radical departure from the source text in terms of register membership, intentionality, socio-cultural and socio-textual practices” (1997: 153); and *partial mediation* involves “significant discursal shifts [...] between source text and target text throughout the work” (1997: 159).

### **3. The texts**

It must first be pointed out that, as with the interpretation of any text, and perhaps even more so fiction, what the reader (in this case, myself) gleans from the text is open to the variations and occasional pitfalls of personal interpretation.

The excerpt narrates a conversation between the Irish protagonist, Stephen Dedalus, and his British university dean; the full text is provided in Appendix 1.

In my analysis, I examine the translators' treatment of the terms and expressions I consider relevant to this essay. My system for line references for the TTs is TT1L1 = Target Text 1 Line 1, TT2L1 = Target Text 2 Line 1, etc.

In the approach to a translation task, Toury (1999) suggests the existence of *preliminary*, *initial* and *operational norms* (1999).

***Preliminary norms*** have to do with translation policy, i.e. what gets translated, when and how, etc., and the directness of translation, which involves “the threshold of tolerance from languages other than the ultimate source language” (1999: 202).

***Initial norms*** refer to the first choice the translator has to make before starting the translation task, i.e. whether to “subject him-/herself either to the original text, with the norms it has realized, or to the norms active in the target culture, or, in that section of it which would host the end product” (1999: 201). This decision is fundamental as, if the first stance is adopted:

“This tendency [...] may well entail certain incompatibilities with target norms and practices, especially those lying beyond the mere linguistic ones. If [...] the second stance is adopted, norm systems of the target culture are triggered and set into motion. Shifts from the source text would be an almost inevitable price.”

(1999: 201)

***Operational norms*** affect the decisions the translator takes while performing the translation:

“They affect the matrix of the text, i.e. the modes of distributing linguistic material in it, as well as the textual make-up and verbal formulation as such.” (1999: 202)

In view of the difficulties involved in discovering the preliminary and initial norms applied to the published translation (the author has since died, the publishers seemed to be closed for Christmas and my copy of the novel had no preface), I have focused my work on the operational norms used during the translation task (assumed in the case of TT1 and as indicated by the translator in the case of TT2 (Appendices 5 and 6)).

### **3.1 Status in the texts**

Dedalus goes to university in Ireland and is ‘at home’, whereas the British dean is living in a foreign land. The fact that, although a foreigner in Ireland, the British character has a higher social status, i.e. he is the dean and the native Irishman his student, sets a precedent for the colonialist polemic of the passage. The problem also exists in the fact that the representative of the hegemonic British English and thus, the ‘coloniser’, plays the role of teacher, responsible for educating the representative of the minoritised language, and holds a social position from which colonisation is easily practised, consciously or otherwise.

Thus, the tenor of the conversation they hold is not only one of colonised-coloniser, but also of student-teacher, where the one complements the other in a situation of national and social superiority-inferiority.

In the source text, the establishment of status and tenor of superiority/inferiority can be seen in the following language used by the dean:

**A. *To return to the lamp...* (L1)**, where the speaker takes control of and leads the conversation in a very direct manner, allowing no room for opposition. This contrasts with how the student/colonised attempts a similar manoeuvre at a later point.

In TT1, this is translated as *Para volver a la lámpara* (To return to the lamp) (TT1L1) and TT2 uses the phrase *Y volviendo a la lámpara* (And returning to the lamp) (TT2L1). Both have a similar effect to the ST with regard to directing the conversation. The former is nearer to a calque in that it maintains an infinitive structure, whereas the latter uses a gerund. Both add a sense of continuity and possible cohesion with the text prior to the excerpt through the introductory *Para* (to) and *Y* (and). Although both suggest the speaker's control over the conversation, the use of the subjunctive, first-person 'imperative' *Volvamos a la lámpara* (Let's return to the lamp) might have transferred the high-handedness of the speaker and, consequently, his superior status, in a more effective way.

**B. *You must choose the pure oil...* (L1)**, where the use of *you must* reflects the teaching role of the speaker (instruction-giving).

The instruction-giving element is transferred in both cases: TT1 uses *Tiene usted que* (You have to) (TT1L3), emphasising the formal form with the use of *usted* (subject pronouns are not necessary in Spanish) and the TT2 chooses the verb *Debe* (You must) (TT2L3). The ST effect of instruction-giving is the same in both cases.

**C. *Is that called a tundish in Ireland?* (L9)**, where 'in Ireland' indicates the separation of the coloniser from his surroundings.

TT1 has used a near-calque construction: *¿...se llama envás en Irlanda?* (...is it called a tundish in Ireland?) (TT1L15); whereas TT2 has emphasised *in Ireland* by making it the Theme of the sentence *¿En Irlanda se le llama fonil?* (In Ireland it's called a tundish?) (TT2L14). This Thematisation highlights the speaker's separation from his surroundings and disassociates the use of the word *fonil* from the 'correct' version (translated as *embudo* (TT2L6)) of the language and the country in which said 'correct' version is spoken, i.e. that of the coloniser, England. Furthermore, the use of the indirect complement *le* (it) implies an Actor associated with the adverb of place (the locals in Ireland), which further emphasises the cultural and geographical separation.

**D. *I never heard the word in my life* (L9)**, where *never... in my life* could be understood as indicating the 'strangeness' of the local word, belittling it in comparison with the coloniser's life experience.

TT1 offers *No he oído en mi vida semejante palabra* (I have not heard in my life such a word) (TT1L16), where the marked positioning of the adverb *en mi vida* (in my life) before the direct complement highlights the unusualness of the local word. TT2 offers a near-calque of the ST construction: *No lo había oído en mi vida* (I had not heard it in my life) (TT2L15), which does not convey any strangeness of the word to the speaker's ears. This strangeness could have been highlighted further by positioning the adverbial phrase as Theme: *En mi vida he oído semejante palabra*, (In my life have I heard such a word) which would have had the same effect as TT2's translation of *in my life* (L9) and would have provided cohesion through the positional repetition of the adverbial phrase as Theme,



which would have underlined both the separation of British and Irish English and the strangeness of the local word.

The language used by the student also indicates status:

**E. *Is that called a funnel? Is it not a tundish?* (L6)**, where the student does not dare assert his version of the facts, but seeks his superior's approval.

TT1 gives *¿Se llama eso un embudo? ¿No se llama envás?* (Is that called a funnel? Is it not called a tundish?) (TT1L11), which transfers the same hesitancy and search for approval.

The TT2 translator again introduces an indirect complement: *¿A eso se le llama embudo? ¿No es un fonil?* (That is called a funnel? Is it not a tundish?) (TT2L10). The effect is again to imply an Actor of the verb *llamar* (call), but this time, it is the colonised student speaking and there is no adverb of place to indicate the origin of the Actor. This underlines the student's acceptance that when speaking 'correctly', i.e. in the coloniser's language, the word for the object is *embudo* (in the ST, *funnel* (L3)).

**F. *That. The funnel* (L8)**, where the student immediately adopts the teacher's term to explain his own, thus admitting the 'correctness' of *funnel* and the 'strangeness' of *tundish*, giving in to colonisation and accepting his inferior status.

TT1 offers *Eso. El... embudo* (That. The... funnel) (TT1L14), where the introduction of the suspension points indicates hesitancy on the part of the student and thus removes from his

immediate acceptance of the coloniser's word.<sup>1</sup> These suspension points are not present in TT2, but a degree of hesitancy is introduced by the translator with the word *pues* (well): *Pues eso. El embudo* (Well, that. The funnel) (TT2L13), where *pues* indicates a process of acceptance of the coloniser's word and slows the immediateness of the student's use of the term in comparison with the ST.<sup>2</sup>

**G. *It is called a tundish in Lower Drumcondra,... laughing* (L10)**, where the student's laughter, possibly through nervousness at 'challenging' a 'superior', combined with his 'minoritisation' of his own language (saying it is the term used in a particular region whose name contains the word *Lower*, with the corresponding connotations of inferiority), reveals recognition of subordinateness.

TT1 offers *pues lo llaman así en el Bajo Drumcondra... contestó Stephen* (Well they call it that in Lower Drumcondra... answered Stephen) (TT1L18). No mention is made of Stephen's laughter, which loses his sensation of nervousness and inferiority. Indeed, the use of *pues* (well) at the beginning of the sentence makes the exchange sound more of a challenge to the coloniser than in the ST and the translation fails to convey the student's acceptance of status in the same way. TT2 uses *Pues en Lower Drumcondra se le llama fonil... dijo Stephen, riendo* (Well in Lower Drumcondra it's called a tundish... said Stephen, laughing) (TT2L17). The translator has also introduced a *pues* (well), which gives the sentence the same strength of challenge as in TT1. Furthermore, the Thematisation of

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<sup>1</sup> In my version of the ST, there are no suspension points. The ST used by the translator of TT1 may have had them. They are not used in TT2 possibly because the translator used my ST.

<sup>2</sup> The translator of TT2 is and often translates into Galician, which is a 'minoritised' language. This could explain her sympathy towards colonisation and the introduction of *pues*, which is not present in the ST.

the adverbial phrase removes protagonism from the student's (albeit nervous) insistence of the value of his word. A more faithful rendering could be *Lo llamamos fonil/envás en la zona baja de Drumcondra, dijo Stephen, riendo* (We call it tundish in the lower region of Drumcondra, said Stephen, laughing). This would maintain the challenge to the coloniser's word and convey the student's nervous laughter. It also implies an Actor in the verb *llamamos* (we call it), which would show Stephen's association with his word and region and his disassociation with the dean's, thus conveying the value he gives to his own. This would show his *interior* rejection of his lower social status at the same time that *zona baja* (lower region) could be interpreted as his *social* recognition of said status.

**H. *The question you asked me a moment ago...* (L19)**, where the student tries to change the subject, but in comparison with how the teacher did so at the beginning of the exchange (L1), he is more careful and courteous, again revealing awareness of inferiority.

TT1 suggests *La pregunta que me hacía usted hace un momento* (The question you asked me a moment ago) (TT2L29), which conveys the same courteousness and care and consequent recognition of lower status as the ST by copying the ST mechanism of placing *la pregunta* (the question) as Theme, impersonally drawing the attention of the conversation to another subject rather than using a verb in an 'imperative' form (as the dean did with *To return to the lamp* (L1)). The same can be said of TT2, which offers *Más interesante me parece la pregunta que me acaba de plantear hace un momento* (More interesting I find the question you have just asked me a moment ago) (TT2L31), where the position of *más interesante* (more interesting) as Theme has the same effect through a similar mechanism used to change the subject in an impersonal way.

I. *The language... is his before it is mine (L25)*, where the student acknowledges the dean's status as coloniser and his own as colonised.

Both TT1 and TT2 render a faithful translation of the student's acknowledgement with *El lenguaje... ha sido suyo antes que mío* (The language... has been his before mine) (TT1L44) and *El idioma... es suyo antes que mío* (The language... is his before mine) (TT2L44), respectively. However, the use of *lenguaje* and *idioma* for the term *language* suggests different things; *lenguaje* could refer to the isolated words and expressions used rather than the language as a social entity (*idioma*), which is relevant to how the student sees to what extent the Irish and their version of English are being colonised.

Domestication in the transfer of status (where the above terms have been transferred in a way that is more in line with TL codes and, consequently, more acceptable to the TL reader) can be summarised in the following table, which shows a slightly heavier domestication by the TT2 translator:

Target text	Domesticated terms
TT1	D, E, F, G, F, I
TT2	A, C, D, E, F, H, I

### 3.2 Attitudes in the texts

The text also contains indications of the attitudes of coloniser and the colonised towards each other and towards the situation of colonisation. These can be seen in the following language used by the dean:

**A. ...*your lamp* (L5).** The lamp they are talking about does not belong to the student and the marked use of the possessive adjective instead of the definite article *the* reveals an underlying patronising attitude and disassociation from the colonised.

Both TTs use the expression *la lámpara* (the lamp) (TT1L10 and TT2L9). A possessive adjective in Spanish would be very marked and perhaps that is why both translators choose the unmarked article *la*. TT1 compensates the effect to a certain extent with the use of *usted* (you) as the Actor of the Process *pour*, but no compensation has been attempted in TT2. Perhaps a marked use of *su* (your) in the sentence with *lámpara* (lamp) combined with a personalisation of the verb would carry across the effect and reinforce the disassociation: *El embudo por el que vierte el aceite en su lámpara* (The funnel through which you pour the oil into your lamp). However, *su* (your) is extremely marked here and due to the abovementioned TL constraint, it would be fair to say that the effect cannot be faithfully reproduced.

**B. *That is a most interesting word. I must look that word up. Upon my word I must* (L12),** which is part of the cohesive lexical device of reiteration, with *Well now, that is interesting!* (L31). The emphatic repetition of *word* indicates a certain patronising attitude

towards the colonised language, supported by the exaggerated connotations of honour/oath/promise in the third occurrence.

TT1 offers *Es muy interesante. He de buscar esa palabra. Vaya si la he de buscar* (It's very interesting. I must look up that word. Indeed I must look it up) (TT1L22), where the ST cohesion through lexical repetition of *word* has been compensated by reference (*palabra – la* (word – it)) and the structure *he de* (I must). The exaggeration of the dean's reaction (*upon my word I must*) and the consequent underlying patronisation are transferred with *Vaya si* (Indeed) and with the pretentious use of *he de* (I must) instead of the more common *tengo que* (I have to). TT2 gives *Un vocablo interesantísimo. Tengo que buscar en el diccionario esa palabra. Palabra que la he de buscar* (A most interesting term. I have to look that word up in the dictionary. A word I must look up) (TT2L22), which, except for the use of *vocablo* in the first occurrence, conveys similar lexical cohesion (*palabra* (word)) as the ST and attempts to render the exaggeration and patronisation, albeit to less effect, with the addition of the superlative suffix *-ísimo* on the adjective. Furthermore, in TT2, the fluency of the dean's exaggeration is lost with the unnatural position of the complement *palabra* (word) as Theme in *Palabra que la he de buscar* (A word I must look up). Another possibility would be *Pues es una palabra muy interesante. He de buscar esa palabra. Mi palabra que la buscaré* (Well it's a very interesting word. I must look that word up. (I give) my word that I shall look it up), which maintains the original cohesion through lexical repetition and reference and transmits the exaggeration and patronisation of the dean's reaction.

**C. Tundish! Well now, that is interesting! (L18).** Unlike the student's immediate adoption of the word *funnel* (L8), which is represented in the text without an exclamation mark, the dean's use of the local word has more of a mocking tone, condescending to the existence of a local 'dialect'. Where the student's recognition of the term *funnel* (L8) is natural, the dean's recognition of *tundish* (L18) is one of surprise, indicated by an exclamation mark.

Both TTs convey the condescending exclamation, with *¡Envás!* (Tundish!) (TT1L28) and *¡Fonil!* (Tundish!) (TT2L30), and the patronisation present in the following expression in the ST: TT1 uses *¡Caramba si es interesante!* (Good gracious, it is interesting!) (TT1L28), where *Caramba* is an uncommon, somewhat pretentious expression, to convey the falseness of the dean's speech; and TT2 uses the expression *¡Sí, señor, qué interesante!* (Yes, sir, how interesting!) (TT2L30), where the dean pretends to admit that Stephen is right and uses the word *señor* (sir), momentarily (and patronisingly) changing their social roles and terms of address. The expression is often used in Spanish to say that someone is right when it is not expected of them.

The attitudes in the text are also present in the language used by the student:

The novel from which the excerpt has been taken is recognised as generally autobiographical of Joyce (who had previously published works under the pseudonym of Stephen Dedalus) and I therefore consider elements from the narrative as indicators of the student's attitude.

**D.** The use of *coldly* (L21) indicates the student's hostile attitude to the dean after realising his falseness.

Both TTs reflect Stephen's attitude in a similar way. The former uses *fríamente* (coldly) (TT2L33) and the latter *con frialdad* (with coolness) (TT2L36), although the former is a calque of the SL and the latter more natural (and domesticating) in Spanish.

**E.** ...*this courteous and vigilant foe* (L22), where the use of the demonstrative adjective dehumanises the dean, who is then referred to as a *foe* and, interestingly, one who is aware (*vigilant*) of his position and seen as attempting to change it (*courteous*).

TT1 gives *aquel su cortés y vigilante adversario* (that [man] his courteous and vigilant adversary) (TT1L38), where the use of *aquel* (that) has a similar dehumanising effect and the use of the word *adversario* (adversary) presents the dean as a social enemy, as in the ST. TT2 gives *su cortés y vigilante enemigo* (his courteous and vigilant enemy) (TT2L38), overlooking the dehumanisation, but compensating by raising the rank of enmity with the word *enemigo* (enemy), which has military, larger-scale connotations of *national* enmity.

**F.** ...*different... on his lips and mine* (L25), which indicates the student's rejection of the coloniser's language.

TT1 gives ...*diferente... en mis labios y en los suyos* (different... on my lips and on his) (TT1L46), which is a near-calque of the ST. However, the cohesion is lost with the previous sentence, *suyo antes que mío* (his before mine) (TT2L45), through the



unnecessary change in word order, and the effect of disassociation is weaker. TT2 has ...*distintas... en su boca y en la mía* (different... in his mouth and in mine) (TT2L46), which conveys the cohesion with *suyo antes que mío* (his before mine) (TT2L45) and renders the same attitude the student shows in the ST.

**G. ...without unrest of spirit (L27)... his language, so familiar and so foreign (L27)... an acquired speech (L28)... not made or accepted its words (L28)... holds them at bay (L29)... my soul frets (L29)... his language (L29)**, which indicate rejection of the coloniser's language.

TT1 upholds the rejection with *sensación de desasosiego* (sensation of uneasiness) (TT1L50)... *su idioma, tan familiar y tan extraño* (his language, so familiar and so strange) (TT1L51)... *un lenguaje adquirido* (an acquired language) (TT1L52)... *no he creado esas palabras ni las he puesto en uso* (I have not created those words, nor have I put them to use) (TT1L53)... *se revuelve para defenderse de ellas* (turns to defend itself from them) (TT1L55)... *mi alma se angustia* (my soul is distressed) (TT1L56)... *el idioma de este hombre* (the language of this man) (TT1L57). The attitude is strengthened by the use of *este hombre* (this man) where the demonstrative (*este*) and the impersonal noun (*hombre*) dehumanise and detach the dean, underlining Stephen's disassociation. TT2 also renders the rejection with *sin que se me turbe el espíritu* (without my spirit being disturbed) (TT2L49)... *su lengua, tan familiar y tan extraña* (his language, so familiar and so strange) (TT2L50)... *un habla adquirida* (an acquired speech) (TT2L52)... *cuyas palabras no he construido ni aceptado* (whose words I have not constructed or accepted) (TT2L52)... *mantiene a distancia* (keeps [them] at a distance) (TT2L54)... *mi alma se agita* (my soul is

agitated) (TT2L55), where the introduction of the word *distancia* (distance) underlines Stephen's disassociation from the dean.

Domestication in the transfer of attitude (where the above terms have been transferred in a way that is more in line with TL codes and, consequently, more acceptable to the TL reader) can be summarised in the following table, which again shows a slightly heavier domestication by the TT2 translator:

Target text	Domesticated terms
TT1	A, B, C, E, G
TT2	A, C, D, E, F, G

### 3.3 Culture-specific terms

The source text also involves certain more specific problems to do with terminology and associated target-reader experience, the importance of which is highlighted by Nida (1999: 131):

“All translating, whether of poetry or prose, must be concerned also with the response of the receptor; hence the ultimate purpose of the translation, in terms of its impact upon its intended audience, is a fundamental factor in any evaluation of translations.”

In accordance with Toury's norms, the translator here must decide and subsequently uphold a preliminary norm of domestication and/or foreignisation.

The terms/expressions and possible considerations for translation are as follows:

**A. *funnel* (L3) and *tundish* (L6)**, which form the problem of how to relay the difference between the British and Irish words for the same object.

TT1 chooses *embudo* (funnel) (TT1L6) and *envás* (tundish) (TT1L12). This is clear domestication. TT2 uses the same strategy, with *embudo* (funnel) (TT2L6) and *fonil* (tundish) (TT2L11). The word *envás* would appear to be a regionalism from the area of Salamanca/León, but the meanings I have been able to find suggest that it is *a container for wine*.<sup>3</sup> TT2 uses *fonil* and is successful in transferring the regional linguistic difference. However, *fonil* comes from the region of Aragón and is defined as *a funnel for putting liquid into pipes*.<sup>4</sup> Both translators seem to have been more concerned with finding a regionalism than translating the meaning of the word correctly. I think there would have been a more successful effect on the TL reader with the use of a Castilian Spanish word for the British equivalent (e.g. *embudo* for *funnel*) and the Galician word (Galicia being perhaps the region closest to the Celtic culture of Ireland) for the Irish equivalent. Interestingly, the TT2 translator considered this option (*funil* for *tundish*) but decided against it because the official Spanish dictionary offered her an 'accepted' regionalism. She

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<sup>3</sup> (De *en* y *vaso*) masc. Recipiente para el vino. La cabida, la capacidad de un camión de transporte de vinos (From *en* (in) and *vaso* (glass) masc. Recipient for wine. The amount, the capacity of a wine transport lorry). Source: <http://users.servicios.retecal.es/amnuve/dicllion/dicciona/entrin.htm>.

<sup>4</sup> (Del arag. *Fonil*, y este del lat. *\*fundile*, por *fundibulum*, embudo.) m. Embudo con que se envasan líquidos en las pipas. (Funnel used to put liquids in pipes). Source: Diccionario de la Lengua Española, 20th edition, 1984.

indicates (my translation and emphasis – see Appendix 6 for her original comments in Spanish):

“I spent a lot of time wondering about the metalinguistic problem. It reminded me of what happens in Galicia, where we have the words *embudo* (funnel) and *funil* (tundish) (the Galician word), and I knew from the start that I was going to use the two words. I looked in dictionaries and other sources. I found that *fonil* was an accepted word included in the DRAE (Dictionary of the Real Academia Española) as a regionalism. I immediately decided to use it.”

This is perhaps an example of colonisation of the translator, who is from Galicia.

**B. *Stephen* (L4)**, where the decision is whether to leave this proper name in English or use a TL equivalent.

Both translators choose against domestication and leave it in the SL, reminding the TL reader of the foreignness of the text and characters. Domestication by translating characters' names would rob them of their cultural identity and be incoherent with their cultural traits present in their actions and words. Furthermore, the choice to domesticate by translating characters' names is vulnerable to the appearance of a name that does not have a TL equivalent. This would then lead to either changing a character's name, which could be construed as interference, or to leaving some names in the SL original, which could render the text unacceptable to the reader.

**C. *Ireland* (L9).** Although an apparently obvious choice for domestication (*Irlanda*), which is the strategy both translators choose, the socio-political concepts of *Ireland* and *Irlanda* are not the same. The Spanish TL reader will not have the same concept of the country as the SL reader. For the British SL reader, for example, *Ireland* holds connotations of historical invasions and wars, the IRA, Irish jokes, etc., all of which may be construed as negative, whereas for a modern-day Spaniard, *Irlanda* has positive connotations as a holiday resort, a place where they go (or send their children) to learn English, not to colonise it, as the dean in the ST. These connotations could orientate the readers' sympathy with the characters and their plight in different directions.

**D. *Lower Drumcondra* (L10),** where the decision is also one of domestication: whether to translate the word *Lower* or leave it in the TL and perhaps add a footnote explaining its location, socio-political status at the time and the connotation of the word, all of which is very relevant to the ST.

TT1 domesticates with *Bajo Drumcondra* (Lower Drumcondra) (TT1L18), whereas the translator of TT2 foreignises, leaving it in the SL (TT2L17); neither uses a footnote. The TT2 translator does refer to the problem in her notes, suggesting that she considers it a part of the preliminary norms (my translation – see Appendices 5 and 6 for her original comments in Spanish):

“I would have to turn to the general strategy for the translation of place names used in the rest of the book.”

And more specifically:

“First of all, another ethical-semantic question with being and being called whatever. Then, *Lower Drumcondra... Drumcondra de Abajo? Baja Drumcondra?* Nah, no way. I’ll leave it as it is.”

**E. *The best English* (L11).** Here the problem is to make the TL reader understand *English* not as a *foreign* language spoken with greater or lesser fluency, but as a language shared by the protagonists, who are vying for their version as better than (the dean) or as valid as (the student) the other’s.

TT1 offers *el inglés más puro* (the purest English) (TT1L19), which resolves the problem appropriately. TT2 gives *el mejor inglés* (the best English) (TT2L19), which is open to the aforementioned unwanted interpretation by the TL reader.

**F. *Dean* (L17).** Here, the translator must first interpret that the word refers to a university dean and not a cathedral dean, as the words are different in Spanish (*decano* and *deán*, respectively). Again, the problem is domestication: it is not always the case that ranks with similar names in two cultures have the same function. However, in this case *dean* and *decano* are equivalent and both translators choose the more appropriate option of *decano* (TT1L27 & TT2L29).

**G. *Ben Jonson* (L24).** Again, the decision has to do with domestication/foreignisation. The obvious strategy would be through translator mediation (Hatim & Mason, 1997), using a footnote to provide the TL reader with the information required to understand the reference

as fully as the (knowledgeable) SL reader. Neither of the translators attempts domestication and leaves the reference open to the TL reader's level of intertextual knowledge.

**H. *home, Christ, ale, master* (L26).** These terms are given by Stephen as examples of words which *sound* and *feel* different when spoken by himself and by the coloniser. Again, the consideration is one of domestication/foreignisation. The problem referred to by Stephen here is words *in English*, and the colonisation problem is an *English-Irish* one. Furthermore, the words are said to 'sound' different. Consequently, there is an argument for leaving them in the SL with a footnote explaining the choice of strategy. However, this is not a real option and the SL effect would almost certainly be lost on most TL readers. Both translators domesticate (TT1L46 & TT2L46) and translate the terms, putting them in cursive lettering with no footnotes, and although this helps make their TTs acceptable to the reader, the use of the TL clouds the English-Irish aspect of the controversy.

The domestication of culture-specific terms (where the above terms have been transferred in a way that is more in line with TL codes and, consequently, more acceptable to the TL reader) can be summarised in the following table, which on this occasion shows a slightly heavier domestication by the TT1 translator:

Target text	Domesticated terms
TT1	A, C, D, E, F, H
TT2	A, C, E, F, H

#### 4. Conclusion

According to Toury, translators:

“play a social role, i.e. to fulfil a function allotted by a community – to the activity, its practitioners and/or their products – in a way which is deemed appropriate in its own terms of reference.” (1999: 198)

Venuti, however, suggests that:

“translating should seek to invent a minor language that cuts across cultural divisions and hierarchies. The goal is ultimately to alter reading patterns, compelling a not unpleasurable recognition of translation among constituencies who, while possessing different cultural values, nonetheless share a longstanding unwillingness to recognize it.” (1998: 13)

The issue then is one of domestication/foreignisation as a conscious translation strategy.

In the texts I have analysed, both translators tend slightly more towards the strategy of domestication than foreignisation and their translations do not always supply the TL reader with the same experience as the SL reader. On some occasions, the task of conveying SL experience is relatively easy: *embudo* and *funil* (*funnel* and *tundish*). On others, it is almost impossible: how could one convey to a TL reader the same concept of a country held by a SL reader without turning a novel into an academic exercise through a plethora of footnotes?



The culture-specific problems in the ST, which are the surface elements of the controversy of colonisation, have been dealt with more or less successfully by both translators through strategies which are again more in line with domestication than foreignisation.

However, the choice of domestication *or* foreignisation as a single strategy, unless as an intellectual exercise, is something of a compromise: one single strategy for every situation cannot always convey all the meanings of a certain part of a text. In my opinion, partial mediation (Hatim and Mason, 1997) is more practical as it allows for domestication *and* foreignisation as required, enabling the translator to convey all or as many as possible of the surface and underlying meaning(s) of the text at any given point, thus transferring the SL-reader experience to the TL reader as faithfully as possible. As Neubert and Shreve suggest:

“Equivalence is not really a relationship between textual surfaces; it is a relationship of textual effect – of communicative value.” (1992: 144)

The translator must choose the best strategy or combination of strategies at each point in a text to transfer all, or as many as possible, of the ST meaning(s) and effect(s) to the TL reader.

As a matter of minor interest, both translators (before and after the cultural turn) tended to domestication rather than foreignisation (the post-cultural-turn translator slightly more so, although, it is not mentioned in her notes as an initial norm) and any difference in the success of their strategies was minimal.

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## Appendix 1

The Source Text. An excerpt from *Portrait of an Artist as a Young Man*, James Joyce.

1	-- To return to the lamp, he said, the feeding of it is also a nice problem. You must choose the pure oil and you must be careful when you pour it in not to overflow it, not to pour in more than the funnel can hold. -- What funnel? asked Stephen.
5	-- The funnel through which you pour the oil into your lamp. -- That? said Stephen. Is that called a funnel? Is it not a tundish? -- What is a tundish? -- That. The funnel. -- Is that called a tundish in Ireland? asked the dean. I never heard the word in my life.
10	-- It is called a tundish in Lower Drumcondra, said Stephen, laughing, where they speak the best English. -- A tundish, said the dean reflectively. That is a most interesting word. I must look that word up. Upon my word I must.
15	[...]  The dean repeated the word yet again. -- Tundish! Well now, that is interesting! -- The question you asked me a moment ago seems to me more interesting. What is
20	that beauty which the artist struggles to express from lumps of earth, said Stephen coldly. The little word seemed to have turned a rapier point of his sensitiveness against this courteous and vigilant foe. He felt with a smart of dejection that the man to whom he was speaking was a countryman of Ben Jonson. He thought:
25	The language in which we are speaking is his before it is mine. How different are the words <i>home</i> , <i>Christ</i> , <i>ale</i> , <i>master</i> , on his lips and on mine! I cannot speak or write these words without unrest of spirit. His language, so familiar and so foreign, will always be for me an acquired speech. I have not made or accepted its words. My voice holds them at bay. My soul frets in the shadow of his language.

## Appendix 2

Text sent with the commission of the translation of the excerpt

*A Portrait of the Artist as a Young Man* was first published in serial form in the *Egoist* in the years 1914-15. Chronicling the life of Stephen Dedalus from early childhood to young adulthood and his life-changing decision to leave Ireland, the novel is profoundly autobiographical. Like Stephen, Joyce had early experiences with prostitutes during his teenage years and struggled with questions of faith. Like Stephen, Joyce was the son of a religious mother and a financially inept father. Like Stephen, Joyce was the eldest of ten children and received his education at Jesuit schools. Like Stephen, Joyce left Ireland to pursue the life of a poet and writer. Joyce began working on the stories that formed the foundation of the novel as early as 1903, after the death of his mother. Previous to the publication of *Portrait*, Joyce had published several stories under the pseudonym “Stephen Dedalus.”

Taken from <http://www.gradesaver.com/ClassicNotes/Titles/portrait/about.html>.

### **IMPORTANT**

Please indicate the doubts you had while translating the piece and give a brief explanation of the strategies you decided to apply during the translation and why.

Please do not consult any previous translation of the novel, whether published or not, and do not consult other translators.

Thank you.

### Appendix 3

#### Target Text 1 and my back-translation

<p>1</p> <p>5</p> <p>10</p> <p>15</p> <p>20</p> <p>25</p> <p>30</p> <p>35</p> <p>40</p>	<p>Para volver a la lámpara -dijo-, el alimentarla es también un lindo problema. Tiene usted que escoger aceite limpio y tener cuidado de no llenarla demasiado, de no verter en el embudo más de lo que pueda contener.</p> <p>-¿Qué embudo? –preguntó Stephen.</p> <p>-El embudo por el cual vierte usted el aceite en la lámpara.</p> <p>-¿Sí? ¿Se llama eso un embudo? ¿No se llama envás?</p> <p>-¿Qué es un envás?</p> <p>-Eso. El... embudo.</p> <p>-¿Pero se llama envás en Irlanda? – preguntó el decano-. No he oído en mi vida semejante palabra.</p> <p>-Pues lo llaman así en el Bajo Drumcondra, donde hablan el inglés más puro –contestó Stephen.</p> <p>-¡Envás! –dijo el decano pensativo-. Es muy interesante. He de buscar esa palabra. Vaya si la he de buscar.</p> <p>[...]</p> <p>El decano repitió otra vez la palabra.</p> <p>-¡Envás! ¡Caramba si es interesante!</p> <p>-la pregunta que me hacía usted hace un momento me parece interesante. ¿Qué es esa belleza que el artista se esfuerza por expresar, sacándola de la materia de arcilla? –dijo fríamente Stephen.</p> <p>La palabreja en la que diferían parecía haberse convertido en la punta aguda de un florete de sensibilidad, esgrimido contra aquel su cortés y vigilante adversario. Y sintió como una punzada de desánimo al descubrir que aquel hombre con el que estaba hablando, era un compatriota de Ben Jonson. Pensaba:</p>	<p>To return to the lamp -he said-, the feeding it is also a nice problem. You (formal) have to choose clean oil and take care not to fill it too much, not to pour in the funnel more than it can hold.</p> <p>-What funnel? –asked Stephen.</p> <p>-The funnel through which you pour the oil into the lamp.</p> <p>-yes? Is that called a funnel? Is it not called a <i>tundish</i>?</p> <p>-What is a <i>tundish</i>?</p> <p>-That. The... funnel.</p> <p>-But is it called a <i>tundish</i> in Ireland? – asked the dean. I have not heard in my life such a word.</p> <p>-Well they call it that in Lower Drumcondra, where they speak the purest English – answered Stephen.</p> <p>-Tundish! –said the dean pensively. It’s very interesting. I must look up that word. Indeed I must look it up.</p> <p>[...]</p> <p>The dean repeated again the word.</p> <p>-Tundish! Good gracious, it is interesting!</p> <p>-The question you asked me a moment ago seems interesting to me.</p> <p>What is the beauty the artist tries to express, taking it from the clay matter? –said Stephen coldly.</p> <p>The strange word on which they differed seemed to have turned into the sharp tip of a foil of sensitivity, wielded against that [man] his courteous and vigilant adversary. And he felt something of a jab of dejection on discovering that that man with whom he was speaking was a fellow countryman of Ben Jonson. He thought:</p>
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<p>45</p> <p>50</p> <p>55</p>	<p>-El lenguaje en que estamos hablando ha sido suyo antes que mío. ¡Qué diferente resultan las palabras <i>hogar, Cristo, cerveza, maestro</i>, en mis labios y en los suyos! Yo no puedo pronunciar o escribir esas palabras sin sentir una sensación de desasosiego. Su idioma, tan familiar y tan extraño, será siempre para mí un lenguaje adquirido. Yo no he creado esas palabras, ni las he puesto en uso. Mi voz se revuelve para defenderse de ellas. Mi alma se angustia entre las tinieblas del idioma de este hombre.</p>	<p>The language in which we are speaking has been his before mine. How different the words <i>home, Christ, beer, master</i> result on my lips and on his! I cannot pronounce or write those words without feeling a sensation of uneasiness. His language, so familiar and so strange, will always be for me an acquired language. I have not created those words, nor have I put them to use. My voice turns to defend itself from them. My soul is distressed between the shadows of the language of this man.</p>
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## Appendix 4

### Target Text 2 and my back-translation

1  5	-Y volviendo a la lámpara -dijo-, a la hora de llenarla surge otra interesante cuestión. Debe elegir un aceite puro y pasarlo a ella con cuidado, para que no desborde, sin verter más de lo que cabe en el embudo.	- And returning to the lamp –he said-, on filling it another interesting question arises. You (formal) must choose a pure oil and pass it to it with care, so that it does not overflow, without pouring more than fits in the funnel.
	-¿Qué embudo? -preguntó Stephen. -El embudo que se usa para poner el aceite en la lámpara.	-What funnel? -asked Stephen. -The funnel that is used to put the oil in the lamp.
10	-¿Eso? -dijo Stephen-. ¿A eso se le llama embudo? ¿No es un fonil? -¿Un fonil qué es?	-That? –said Stephen. That is called a funnel? Is it not a <i>tundish</i> ? -What’s a <i>tundish</i> ?
	-Pues eso. El embudo. -¿En Irlanda se le llama fonil? -preguntó el decano. No lo había oído en mi vida.	-Well, that. The funnel. -In Ireland it’s called a <i>tundish</i> ? –asked the dean. I had not heard it in my life.
15	-Pues en Lower Drumcondra se le llama fonil -dijo Stephen, riendo- y tenga en cuenta que allí se habla el mejor inglés.	-Well in Lower Drumcondra it’s called a <i>tundish</i> – said Stephen, laughing – and bear in mind that the best English is spoken there.
20	-Un fonil -repetió el decano, reflexivo-. Un vocablo interesantísimo. Tengo que buscar en el diccionario esa palabra. Palabra que la he de buscar.	-A <i>tundish</i> –repeated the dean, reflectively. A most interesting term. I have to look that word up in the dictionary. A word I must look up.
25	[...]	[...]
30	El decano volvió a repetir la palabra. -¡Fonil! ¡Sí, señor, qué interesante! -Más interesante me parece la pregunta que me acaba de plantear hace un momento. Qué es esa belleza que el artista pugna por expresar a partir de terrones de barro -dijo Stephen con frialdad.	The dean again repeated the word. - <i>Tundish</i> ! Yes, sir, how interesting! - More interesting I find the question you have just asked me a moment ago. What is that beauty that the artist struggles to express from blocks of mud –said Stephen with coolness.
35	Stephen con frialdad. La palabrilla parecía haber vuelto el estoque de su sensibilidad contra su cortés y vigilante enemigo. Con una punzada de abatimiento fue consciente de que el hombre con quien estaba hablando era compatriota de Ben Johnson. Pensó:	The little word seemed to have turned the rapier of his sensitivity against his courteous and vigilant enemy. With a jab of dejection he was aware that the man with whom he was speaking was a fellow countryman of Ben Johnson [sic]. He thought:
40		

45	<p>«El idioma en el que estamos hablando es suyo antes que mío. ¡Qué distintas son las palabras <i>hogar</i>, <i>Cristo</i>, <i>cerveza</i>, <i>maestro</i> en su boca y en la mía! Yo no puedo pronunciar ni escribir estas palabras sin que se me</p>	<p>«The language in which we are speaking is his before mine. How different are the words <i>home</i>, <i>Christ</i>, <i>beer</i>, <i>master</i> in his mouth and in mine! I cannot pronounce or write these words without my spirit being disturbed. His</p>
50	<p>turbe el espíritu. Su lengua, tan familiar y tan extraña, siempre será para mí un habla adquirida, cuyas</p>	<p>language, so familiar and so strange, will always be for me an acquired speech, whose words I have not constructed or accepted. My</p>
55	<p>palabras no he construido ni aceptado. Mi voz las mantiene a distancia. Mi alma se agita a la</p>	<p>voice keeps them at a distance. My soul is agitated in the shadow of his language.»</p>
60	<p>sombra de su idioma.»</p>	



## Appendix 5

### TT2 translator's general comments (my translation)

<p>1. Las estrategias que he seguido para la traducción de este fragmento no son las mismas que hubiese utilizado en un encargo real. En condiciones normales:</p> <ul style="list-style-type: none"><li>- habría considerado el texto entero y no sólo este pasaje,</li><li>- habría leído buena parte de la crítica antes de empezar a traducir,</li><li>- habría leído y utilizado traducciones al español y a otras lenguas (normalmente consulto las traducciones al gallego, portugués, catalán, italiano, francés y alemán),</li><li>- habría consultado a otros traductores y a hablantes nativos y debatido con ellos interpretaciones y decisiones,</li><li>- habría pasado mi texto a otro(s) traductor(es) para que realizase una corrección integral y</li><li>- habría sabido, tras hablar con el editor, qué tipo de edición tiene en mente: una edición crítica con notas, una traducción con prólogo, una edición divulgativa etc.</li></ul> <p>2. Problemas más destacados:</p> <ul style="list-style-type: none"><li>- problemas de interpretación: hay un par de puntos en los que me gustaría haber podido consultar con un hablante nativo, puesto que no estoy NADA cómoda con mi lectura de ciertas frases (aparte de otras cuestiones de las que no haya sido consciente).</li><li>- cuestiones metalingüísticas: necesitaría más tiempo para pensar si es posible y/o conveniente buscar soluciones que permitan mantener la oposición de palabras con etimología germánica y con etimología clásica, aun a costa de la semántica.</li><li>- Lower Drumcondra -&gt; tendría que remitirme a la estrategia general de traducción de topónimos en resto del libro. etc.</li></ul>	<p>1. The strategies I have used to translate this excerpt are the same as the ones I would have used for an actual project. Under normal conditions:</p> <ul style="list-style-type: none"><li>- I would have considered the entire text and not only the excerpt.</li><li>- I would have read a major part of the reviews before starting to translate.</li><li>- I would have read and used translations into Spanish and into other languages (I usually consult translations into Galician, Portuguese, Catalan, Italian, French and German).</li><li>- I would have consulted other translators and native speakers and discussed interpretations and decisions.</li><li>- I would have given my text to (an)other translator(s) for a full correction.</li><li>- After speaking with the publisher, I would have known what type of edition they had in mind: a critical edition with footnotes, a translation with a prologue, an informative edition, etc.</li></ul> <p>2. Most significant problems:</p> <ul style="list-style-type: none"><li>- Interpretation problems: there are a few points where I would have liked to have been able to consult a native speaker, since I am NOT AT ALL happy with my understanding of some sentences (apart from other matter of which I may not be aware).</li><li>- Metalinguistic questions: I would need more time to think whether or not it is possible and/or convenient to find solutions to uphold the contrast of words with Germanic etymology and classical etymology, albeit at the cost of semantics.</li><li>- Lower Drumcondra -&gt; I would have to turn to the general strategy for the translation of place names used in the rest of the book. etc.</li></ul>
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## Appendix 6

TT2 translator's comments on the *specific* points I look at in this essay (my translation follows)

<b>Term/expression</b>	<b>Consideration/explanation</b>
<i>To return to the lamp...</i> (L1)	Sí me hizo pensar. Localicé el texto anterior para saber de qué estaban hablando los personajes y así evitar meter la pata.
<i>You must choose the pure oil...</i> (L1&L2)	Me pregunté si el combustible de las lámparas se llama “aceite” u “óleo”. Me respondí a mí misma que en los cuentos (léase Aladino, por ejemplo) las lámparas son de aceite. Puse “aceite” y no busqué más.
<i>Is that called a tundish in Ireland?</i> (L9)	Me detuve mucho tiempo en la cuestión metalingüística. Me recordó lo que ocurre precisamente en Galicia, donde conviven las palabras “embudo” y “funil” (el término gallego), y tuve claro desde el principio que iba a utilizar este doblete. Busqué en diccionarios y otras fuentes; descubrí que “fonil” es una palabra recogida en el DRAE como regionalismo. Opté por ella sin dudarlo. Descubrí también que “tundish” es un término técnico de la industria siderometalúrgica, pero rechacé esa vía al instante. También rechacé por imposible la opción de reproducir el conflicto de etimologías y la ironía que entraña.
<i>I never heard the word in my life</i> (L9)	Pensé “¡Qué pena, hombre, que esté traduciendo al español y no al gallego! Esta frase me pide un ‘Nunca tal oíra’, ¡es evidentísimo! Pero estoy traduciendo al español, qué quieres, así que a ver qué pongo. ¿Cómo diría un español?”. Y puse lo que puse.
<i>Is that called a funnel? Is it not a tundish?</i> (L6)	Recuerdo que hice varias versiones con “llamarse/llamarsele/ser tal cosa”. Al final opté por ser literal (o al menos eso pensé, si no recuerdo mal) para no “desvirtuar” posibles historias filosóficas: no es lo mismo <i>ser x</i> que <i>llamarse x</i> o que <i>te llamen x</i> .
<i>That. The funnel</i> (L8)	Pensé: “Aquí hay que meterle un ‘pues’. Vale. ¿Le meto también coma o lo dejo así?”.
<i>It is called a tundish in Lower Drumcondra, ... laughing</i> (L10)	Primero, otra vez la historia ontológico-semántica del ser y el llamarse tal cosa. Luego, “Lower Drumcondra... ¿Drumcondra de Abajo? ¿Baja Drumcondra? Nah, ni de broma. Así se queda”.
<i>The question you asked me a moment ago...</i> (L32)	Medité sobre cómo estructurar la frase entera (no esta parte en concreto). Me pregunté si debería usar “tú” o “usted” (respuesta instantánea: “usted”).
<i>The language...is his before it is mine</i> (L38)	En todo el pasaje medité sobre el término idioma/lengua/lenguaje. Hay que tener en cuenta que en

	una comunidad como la mía, Galicia, las palabras “lengua”, “idioma”, “habla”... están muy connotadas y elegir una u otra no es moco de pavo
<i>...your lamp (L5)</i>	Ese posesivo, fuera, claro.
<i>That is a most interesting word. I must look that word up. Upon my word I must (L12)</i>	“... that word up. Upon my word...”. Pensé que debía mantener el juego, aun sabiendo que estaba cogido con pinzas.
<i>Tundish! (L31)... funnel (L8)</i>	Ya lo he comentado.
<i>...coldly (L34)</i>	Pensé “¿Cuántas veces habré traducido adverbios de estos en los diálogos? ¡Qué aburrimiento, por Dios! Me los sé de memoria”.
<i>...this courteous and vigilant foe (L36)</i>	“Esto suena a cita... Qué va... Ay, sí... No, no... Ay, qué paranoia...” “Bah, voy a meterle los adjetivos delante. Bueno, no. Bueno sí.”
<i>...a smart of dejection (L36)</i>	Pensé que “smart” no es “pang”, pero me dio igual
<i>...different... on his lips and mine (L38)</i>	Me preocupó que el ‘mío’ fuese a rimar con el anterior, pero no hice nada al respecto.
<i>...without unrest of spirit (L40)... so familiar and so foreign (L40)... an acquired speech (L41)... not made or accepted its words (L41)... holds them at bay (L42)... my soul frets (L42)... his language (L42)</i>	Recordé que Stephen es bastante cínico y pensé que no le gustaría que este pasaje sonase muy grandilocuente. Me pregunté si habría referencias intertextuales. Tomé la decisión consciente de unir con hipotaxis dos oraciones independientes. Medité sobre la traducción de <i>foreign</i> . También sobre la de <i>acquired speech</i> , que me sonaba a psicolingüística, y rechacé usar “discurso”. Busqué en varios diccionarios sugerencias para <i>hold at bay</i> y no me gustó ninguna. Me paré en cómo traducir <i>fret</i> sin pasarme de coloquial ni de melodramática (difícil...). Además, me gustaría haber puesto “se me [verbo] el alma”, en vez de “mi alma [verbo]”, pero por armonía estructural con lo anterior, opté por el calco.
<i>funnel (L3)</i>	Ya lo he explicado.
<i>Stephen (L4)</i>	Recordé que en la traducción de <i>Ulises</i> de Salas Subirat le llamaron “Esteban” y me dije una vez más “¡Cómo han cambiado las cosas!”
<i>tundish (L6)</i>	Ya lo he explicado.
<i>Ireland (L9)</i>	No pensé nada, que yo sepa.
<i>Lower Drumcondra (L10)</i>	Ya lo he explicado.
<i>The best English (L11)</i>	Me acordé de lo que ocurre en Galicia, donde la sociolingüística tiene muy bien estudiado una manifestación del proverbial autoodio gallego: todos los paisanos dicen “Ay, sí, el mejor gallego se habla en...” (y añaden el nombre de un sitio, normalmente muy alejado del suyo, donde se habla una variante dialectal bastante

	diferente)
<i>Dean</i> (L30)	La primera vez que apareció, me cercioré de si era un deán o un decano (para comprobar que mi memoria no me engañaba).
<i>Ben Jonson</i> (L37)	Me quiero suicidar por haber puesto Ben JoHnson.
<i>Home</i> (L39) <i>Christ</i> (L39) <i>Ale</i> (L39) <i>master</i> (L39)	Vi claramente (aunque no sé hasta qué punto es pertinente) que hay dos palabras con etimología germánica y dos con etimología clásica. Lo contrasté con un diccionario etimológico. Exploré durante unos minutos la posibilidad de mantener esa discrepancia de orígenes (incluso dejando a un lado la semántica)... pero la descarté porque, al no tener tiempo ni acceso a la crítica, podría meter la pata.

<b>Term/expression</b>	<b>Consideration/explanation</b>
<i>To return to the lamp...</i> (L1)	This did make me think. I consulted the text before the excerpt to find out what the characters were talking about so that I wouldn't get it wrong.
<i>You must choose the pure oil...</i> (L1&L2)	I wondered whether the fuel used in lamps was “aceite” or “óleo”. I answered the question myself because in fairytales (Aladdin, for example) they use “aceite”, so I put that and thought no more of it.
<i>Is that called a tundish in Ireland?</i> (L9)	I spent a lot of time wondering about the metalinguistic problem. It reminded me of what happens in Galicia, where we have the words “embudo” and “funil” (the Galician word), and I knew from the start that I was going to use the two words. I looked in dictionaries and other sources. I found that “fonil” was an accepted word included in the DRAE (Dictionary of the Real Academia Española) as a regionalism. I immediately decided to use it. I also discovered that “tundish” is a technical term used in the iron and steel industry, but I rejected that option straightaway. I also rejected the option of reproducing the conflict involving the etymologies and ironies as an impossibility.
<i>I never heard the word in my life</i> (L9)	I thought “It's a shame I'm translating into Spanish and not into Galician! This sentence is crying out for “ <i>Nunca tal oíra</i> ” (I have never heard such a...). It is so clear. But I'm translating into Spanish, so I'll have to use what a Spaniard would use. And that's what I did.
<i>Is that called a funnel? Is it not a tundish?</i> (L6)	I came up with several versions with “llamarse/llamársele/ser tal cosa”. In the end I decided not to be literal (or at least, that's what I thought, if I remember correctly) so as not to detract from possible philosophical concepts: it's not the same to be x as to be called x or for others to call you x).
<i>That. The funnel</i> (L8)	I thought: “I have to put a ‘ <i>pues</i> ’ in here. OK. Shall I put a

	comma or leave it as it is?"
<i>It is called a tundish in Lower Drumcondra, ... laughing</i> (L10)	First of all, another ethical-semantic question with being and being called whatever. Then, "Lower Drumcondra... Drumcondra de Abajo? Baja Drumcondra? Nah, no way. I'll leave it as it is".
<i>The question you asked me a moment ago...</i> (L32)	I thought about how to structure the whole sentence (not this part in particular). I wondered whether I ought to use "tú" (familiar) or "usted" (formal) (instant decision: "usted").
<i>The language...is his before it is mine</i> (L38)	Throughout the excerpt, I thought about the term idioma/lengua/lenguaje. You have to realise that in a region like mine, Galicia, the words "lengua", "idioma", "habla"... have significant connotations and choosing one or the other is not always straightforward
<i>...your lamp</i> (L5)	That possessive, out the window, of course.
<i>That is a most interesting word. I must look that word up. Upon my word I must</i> (L12)	"... that word up. Upon my word...". I thought I ought to uphold the repetition, although I knew I had to be very careful.
<i>Tundish!</i> (L31)... <i>funnel</i> (L8)	Already commented.
<i>...coldly</i> (L34)	I thought "How many times have I translated this sort of adverb in dialogues? How boring, good grief! I know them off by heart".
<i>...this courteous and vigilant foe</i> (L36)	"This sounds like a quote... No it doesn't... Yes it does... No, no... Oh, paranoia..." "Bah, I'll stick the adjectives in front. No, I won't. Yes, I will."
<i>...a smart of dejection</i> (L36)	I thought that "smart" is not the same as "pang", but it didn't make any difference
<i>...different... on his lips and mine</i> (L38)	I was worried that the 'mío' would rhyme with the previous one, but I did nothing to change it.
<i>...without unrest of spirit</i> (L40)... <i>so familiar and so foreign</i> (L40)... <i>an acquired speech</i> (L41)... <i>not made or accepted its words</i> (L41)... <i>holds them at bay</i> (L42)... <i>my soul frets</i> (L42)... <i>his language</i> (L42)	I remembered that Stephen is quite cynical and I thought that he wouldn't want this part to sound very grandiloquent. I wondered if there might be intertextual references. I took the conscious decision to use hypotaxis to join two separate sentences. I considered the translation of <i>foreign</i> . I also thought about <i>acquired speech</i> , which sounded like psycholinguistics, and I rejected the idea of using "discurso". I looked in various dictionaries for suggestions for <i>hold at bay</i> and didn't like any of them. I hesitated on how to translate <i>fret</i> without being too colloquial or melodramatic (not easy...). I would have liked to have put "se me [verb] el alma", instead of "mi alma [verb]", but for reasons to do with structural harmony, I decided to use the calque.

<i>funnel</i> (L3)	Already explained.
<i>Stephen</i> (L4)	I remembered that in the translation of <i>Ulysses</i> by Salas Subirat they called him “Esteban” and I thought, “how things have changed!”
<i>tundish</i> (L6)	Already explained.
<i>Ireland</i> (L9)	I had no problems with this, as far as I can remember.
<i>Lower Drumcondra</i> (L10)	Already explained.
<i>The best English</i> (L11)	I remembered what happens in Galicia, where sociolinguistics has widely studied a manifestation of Galician self-hatred: all the locals say, “Oh, yes, the best Galician is spoken in...” (and then they add the name of a place, normally far away from where they’re from, where they speak quite a different dialect).
<i>Dean</i> (L30)	The first time it appeared, I discovered whether it was a university or religious dean (to make sure my memory wasn’t playing tricks).
<i>Ben Jonson</i> (L37)	I want to kill myself for putting an ‘h’ in Jonson (Ben JoHnson).
<i>Home</i> (L39) <i>Christ</i> (L39) <i>Ale</i> (L39) <i>master</i> (L39)	I saw (although I don’t know up to what point it was relevant) that there were two words with Germanic etymology and two with classical etymology. I contrasted this with an etymological dictionary. I considered the possibility of maintaining the different origins (even at the expense of ignoring the semantics)... but I rejected the idea because, as I didn’t have time to consult reviews, I might make a mistake.