

JOYCE'S VOICES IN TRANSLATION: *A PORTRAIT* IN SPANISH



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Abstract

A major goal of my translation of James Joyce's *A Portrait of the Artist as a Young Man* into Spanish is the recreation of the original heteroglossia and the attendant polyphonic interaction between the voices of the narrator, characters, other texts, and social and ideological discourses. The multiplicity of voices in this polyphonic novel must not be reduced to a monotone translation through the employment of fluent strategies. I resort instead to creative strategies that expose the reader to the alterity of the source text and culture. One such strategy is the use of Andalusian, a regional variety that is subordinated to the standard variety of Spanish, in order to reconstruct in my translation the original dialogical tension between the prestigious standard language and the stigmatized Hiberno-English. Dialectal usage is only one of various dislocating features that illustrate the sort of defamiliarization typical of "open" translations—in which the creative process of composition of the source text is continued into the target text—and of minoritizing translations—in which dialects, sociolects, registers and specific discourses are employed to reveal social stratification and to lay bare the unequal relations between the various social groups. The present study thus focuses on the relevance of Joyce's careful and accurate use of Hiberno-English in *A Portrait*, and on my recreation of coherent and well-defined idiolects characterized by Andalusian features, despite the prevalent censorship of non-standard speech by translators, publishers and readers alike.

Keywords: Creative translation, minoritizing translation, dialect, heteroglossia.

Octavio Paz regards the translated poem as analogous to the original one. He stresses the fact that parallel processes are involved in the translating and writing activities since the creative process of an "open" translation continues the process of composition of the source text into the target text. The resulting translation or "transcreation" is thus an alternative way of creating poetry, "a reproduction of the original poem in another poem that is . . . less a copy

than a transmutation” (PAZ, 1992, p. 159-60). Although this liberating approach to translation has been practised by authors such as Haroldo de Campos, Ezra Pound and James Joyce,¹ it is generally argued that transcreation is “an ideal model” because, as Suzanne Jill Levine points out, these authors “command an *authority*, unlike most translators, to recreate, to ‘subvert’ the original—particularly their own” (LEVINE, 1991, p. 7). In my opinion, however, literary translators must avoid fluency—currently the most popular mode of translation into dominant languages—resorting instead to creative strategies that expose the reader to the alterity of the source text and culture. The multiplicity of voices of a polyphonic novel must not be reduced to a monotone translation through the employment of fluent strategies. As Peter Bush puts it, “The chasing of different registers, technical language, advertising, irony, parody, religious language, anything that omnivorous authors cannibalize in extending the boundaries of their language means the translator has to try to do likewise” (BUSH, 1997, p. 17). A major goal of my translation of Joyce’s *A Portrait of the Artist as a Young Man* into Spanish is the recreation of the original heteroglossia and the attendant polyphonic interaction between the voices of the narrator, characters, other texts, and social and ideological discourses. In this study I shall focus on how one such voice, namely, Hiberno-English, has been rendered in Spanish.

James Joyce’s works disrupt the linguistic expectations of the reader through the use of non-standard varieties, rhetorical devices, wordplay and other forms of deviation from the norm, undermining language as a transparent means of communication. *A Portrait of the Artist as a Young Man* is no exception. In *A Portrait*, Joyce sets out to recreate the richly variegated network of voices and discourses prevalent in turn-of-the-century Ireland, presenting the reader with a multifaceted, all-encompassing and hybrid country. The employment of dialects, sociolects, registers and specific discourses, together with the presence of cul-

¹ Joyce’s strategies as a writer—based on transforming the English language through distortion, addition, deletion and borrowing from other languages—mirror his strategies as a translator into Italian of the “Anna Livia Plurabelle” section of *Finnegans Wake*. Thus, he manipulated Italian in the same way as he manipulated the source language, loading plain Italian words with new contextual meaning; creating multiple puns; using expressions from colloquial registers and from a selection of Italian dialects; and adding Italian cultural, literary, historical, and political references. Joyce did not translate “Anna Livia Plurabelle” on purely semantic grounds. Caring more for sound, rhythm and the flow of the line than for sense, he compensated for the loss at a semantic or pragmatic level through investing new meaning and reference. In other words, Joyce’s reader-oriented translation is “‘a complete rewriting, a later elaboration of the original,’ [which] came out of the text’s, and the author’s, metamorphosis in another language; Jacqueline Risset, in her essay ‘Joyce Translates Joyce,’ writes that ‘the creative principle, the text’s dynamic, is carried *inside* the language of the translation’” (LEVINE, 1991, p. 17).

tural and intertextual allusions, reveals social stratification and lays bare the unequal relations between the various social groups. To use Lawrence Venuti's words, "the contradictory conditions of the standard dialect, the literary canon, the dominant culture" are exposed in Joyce's novel by "submitting the major language to constant variation, forcing it to become minor, delegitimizing, deterritorializing, alienating it" (VENUTI, 1998, p. 10).

In spite of the current re-evaluation of Joyce's texts made by contemporary post-colonial and cultural studies, the Irish dimension of his works is incomplete if linguistic issues which are central to questions of national and cultural identity are brushed aside. Joyce was caught in his country's linguistic dilemma. He believed that Irish was no longer a feasible literary medium because it was alien to most, but English did not provide a comprehensive expressive medium for Irish people either. Writers who aspired to reaching a wider audience had to confine themselves to using standard English, and, as Joyce told Stefan Zweig, "I cannot express myself in English without enclosing myself in a tradition" (quoted in RABATÉ, 1991, p. 123). On the other hand, Joyce saw Hiberno-English as an incompletely established literary medium and did not wish to be identified with revivalist writers and their use of Irish folk speech as a national language. Yet, his faithful depiction of the spoken voice and of Dublin life demanded a realistic approach to the actual linguistic situation. The employment of an educated urban variety of Hiberno-English—the one spoken by Joyce—was his response to the tension provoked by being an Irish writer who did not write in Irish. Dialectal usage is, therefore, central to the reader's perception of Joyce as an Irish writer immersed in and concerned with the historical and literary milieu of Ireland at the turn of the twentieth century.

Joyce's careful and accurate use of Hiberno-English in the dialogues of *A Portrait* reflects the different geographical, social and educational backgrounds of the characters and the narrator, and renders their idiolects credible and authentic. More importantly, there is a clear political and cultural stance attendant on the dialectal dimension of Joyce's novel. Closely associated with political coercion and cultural hegemony, the "authoritative word" of Standard English is challenged by the hybrid dialect of the Irish in a dialogical tension that is truly essential to any reading of *A Portrait*. Bill Ashcroft explains that

The appropriation of the language is essentially a subversive strategy, for the adaptation of the 'standard' language to the demands and requirements of the place and society into which it has been appropriated amounts to a far more subtle rejection of the political power of the standard language (ASHCROFT, 1995, p. 284).

Stephen reflects on the national linguistic dilemma as he realizes that his own dialect is the voice of a subject people. Hence his “unrest of spirit” (JOYCE, 1993, p. 166) when using English. And yet he has an ambivalent attitude towards his dialect. He occasionally stigmatizes the most marked varieties of Hiberno-English—the rural and lower-class forms of Irish English—and often feels ashamed of his dialect which he identifies with the poverty and backwardness of the Irish and with his own surrounding squalid reality. Despite Stephen’s formal way of speaking that is closer to prestigious standard—consistent with his snobbish feeling of superiority and with the cultured artist he wishes to project—his speech is actually representative of the urban Hiberno-English spoken by the middle class. This implies that the ties between language and socio-geographical milieu are not so easily severed. The deep impact of Stephen’s formative years and the inescapability of his roots are evident in *A Portrait*. The Irish linguistic displacement is exposed by the young artist in his conversation with the dean of studies, an Englishman. Realizing that his language is an important part of his identity which he problematically tries to come to terms with, Stephen thinks, “How different are the words *home, Christ, ale, master* 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” (JOYCE, 1993, p. 166). The words “*home, Christ, ale, master*” illustrate the different accents and symbolize the dispossession of the Irish at a semantic and even an etymological level. The episode reflects the dialogical tension between the standard language and the dialect, and embraces linguistic and socio-historical issues in a highly condensed manner. According to Anthony Burgess, “Stephen feels the weight of three kinds of authority in the Dean’s speech—the ruling class, the Imperial power, the international Church. His own accent is not merely provincial, it is also that of a subject people” (BURGESS, 1973, p. 28).

Translators of literary works which contain dialectal features commonly resort to rendering the source-text regional speech into the standard variety of the target language.² Sándor Hervej, Ian Higgins and Louise M. Haywood maintain that this option “may be appropriate if the dialectal style of the source text can be regarded as incidental, at least for the specific purposes of the target text” (HERVEY, 1995, p. 112). In other cases, however, dialects are the message as well as the medium. A writer’s choice of language variety may reveal important information, such as the regional provenance, class and background of characters. Manuel

² Basil Hatim and Ian Mason distinguish between the standard language, on the one hand, and “user-related varieties” having to do “with the user in a particular language event”—dialect, sociolect, idiolect—and “use-related varieties” relating “to the use to which a user puts language”—register—on the other” (HATIM, 1990, p. 39).

Puig, for example, explains that when he wrote *Boquitas pintadas* he “was very interested in working with the language of the characters, because the way they spoke tells more about them than anything the author could explain” (quoted in LEVINE, 1991, p. 124). Furthermore, when linguistic subordination is synonymous with other forms of subjection, the use of dialect has ideological and political implications. The translator’s decision on the best way to translate the markedly dialectal nature of the original is not an easy one. It depends on many factors, including “the nature and purpose of the source text, the purpose of the target text, its intended audience, the requirements of the person or organization paying for the translation” (HERVEY, 1995, p. 112). Four alternatives are available to the translator:

(1) Most translators choose to disregard all regional features and render the original in the standard variety of the target language. Javier Franco Aixelá contends that standard Spanish is currently the preferred language for the translation of canonical texts, disrespectful of the geographical varieties in which they are written. These varieties “tend to disappear in Spanish translations, whatever their importance in the source text” (FRANCO AIXELÁ, 1996, p. 69-70). The censorship of non-standard speech is practised by many publishing companies on the mercantilistic grounds that their commercial goal is to reach as wide a market as possible. Such a policy is also supported by a large section of the readership, who indolently favours fluency in translation even if it is at the expense of the innovative nature of the source text. The use of a dialect in the target version is discouraged even by many translators and theorists of translation arguing that it is “a form of cultural transplantation” that “runs the risk of incongruity in the target text” and has “disastrous effects on the plausibility of the whole target text” (HERVEY, 1995, p. 113). It is impossible, they maintain, to achieve dialectal equivalence in translation because source-language geographical varieties are usually associated with stereotypes that are different to those evoked by dialects in the target language. Therefore, the use of a regional speech in the target version “marks the text inappropriately with multiple meanings foreign to the text” (WISHNIA, 1995, p. 26-27), with the result that the translation can be nearly as foreign to the reader as the original itself.

(2) A second option is to translate the source text into a relatively neutral variety, consistent of the standard target language interspersed with occasional non-standard forms. Hence the original broad regional features are replaced in the target version with a colloquial or slang register, or even, with a composite variety made up by the translator of certain features from different sociolects and registers. This solution—advocated, for example, by Fernando Toda (TODA, 1992, p. 41-42)—is adopted on the grounds of functional equivalence in translation, its aim being

to bring out the user's social / linguistic 'stigma,' not necessarily by opting for a particular regional variety but by modifying the standard itself. The user's status may have to be reflected not primarily through phonological features but through non-standard handling of the grammar or deliberate variation of the lexis in the target language (HATIM, 1990, p. 43).

(3) Alternatively, some translators "make relatively sparing use of target-language features that are recognizably dialectal without being clearly recognizable as belonging to a specific dialect" (HERVEY, 1995, p. 113). As a consequence, their translations are comprehensible to any target-language speaker.

(4) A final option is to render the original "in an equally obscure target-language dialect" (HERVEY, 1995, p. 112). The problem is then the choice of the most appropriate regional speech. Although it is usually the translator's own dialect, it can also be selected on the basis of its "similar status and cultural associations" (HERVEY, 1995, p. 112), its popular connection to "certain stereotypical assumptions," or, even, on the basis of "geographical considerations" (HERVEY, 1995, p. 113).

As is apparent, translators meet with a difficult dilemma, summed up by Basil Hatim and Ian Mason in the following terms: "Rendering source-text dialect by target-language standard has the disadvantage of losing the special effect intended in the source text, while rendering dialect by dialect runs the risk of creating unintended effects" (HATIM, 1990, p. 41). Suzanne Jill Levine, the American translator of Guillermo Cabrera Infante's *Tres tristes tigres*, examines these issues in *The Subversive Scribe*. She wonders "How to translate the irrevocable unicity of a particular slang like 'Havanan'" and "How to restate the homage to and critique of a dominant culture by a 'marginal' culture in the language of the dominant culture" (LEVINE, 1991, p. 8-9). The possibility of translating *Tres tristes tigres* into standard English is disregarded by Levine, who only considers two alternatives: either to "supplant one local dialect with another," or to "somehow suggest the vividness of the original 'Cuban' through a composite of spoken accents from American English" (LEVINE, 1991, p. 68). The priority of giving "the flavor of a social milieu recognizable to the reader without erasing completely the unique identity of the novel's language and culture" (LEVINE, 1991, p. 82) is fully accomplished in Levine's translation, whose sources are

American mass culture and English literature; the historical moment of the translation is the early Seventies, when New Yorkese and Black American speech function as the closest cultural equivalents to the slurred, slick speech of the mostly mulatto or black characters in *Tres tristes tigres*'s Havana. Like all rhetorical acts, translation is limited to a historical moment and intends to produce an effect upon a given au-

dience: *Three Trapped Tigers* was written in 1971 for North American readers. (LEVINE, 1991, p. 27).

Levine shows with her example that translators are in principle the most suitable arbiters to decide where the equilibrium of such a “balancing act” lies (LEVINE, 1991, p. 82).

With reference to James Joyce’s texts it is interesting to note that whereas Hiberno-English has no equivalent in most of the Spanish translations done in Spain, Spanish American translators tend to be more sensitive in this respect. This is best exemplified by two translations of *Dubliners*. Whereas Eduardo Chamorro’s translation (1993) is a normalized and more accessible version primarily written in standard Spanish, in Guillermo Cabrera Infante’s *Dublineses* (1972) Cuban substitutes for Hiberno-English, a decision that has been criticized on repeated occasions. Juan Antonio Masoliver Ródenas, for instance, states that “the overuse of Cubanisms obscures the text” (MASOLIVER RODENAS, 1982, p. 18) and that Cabrera Infante’s “emphasis on localism” makes his translation—published in Spain and, therefore, for a Spanish readership—sound “exotic” (MASOLIVER RODENAS, 1982, p. 21). For others, however, “Cabrera Infante’s text . . . has traditionally laid a solid claim to being considered the work’s definitive translation into Spanish” (BEATTIE, 1997, p. 8).

The translator of Joyce’s *A Portrait of the Artist as a Young Man* has to take a decision: either to opt for more or less fluent strategies, ignoring the writer’s conscious decision to deviate from the standard language, or to try to recreate the polyphonic nature of the novel, transposing into the target text the original dialogical tension between the standard language and a geographical variety spoken outside the centre. Both alternatives have been chosen for the translation of *A Portrait* into Spanish. Dámaso Alonso opts for a rather fluent translation at the expense of the conspicuous signification attendant on dialectal usage in the source text. He thus translates *A Portrait* into standard Spanish, and only sporadically employs non-standard—mostly colloquial—forms.

By contrast, the broad regional features of the source text are replaced in my translation with Andalusian, my own dialect.³ Although it is

³ Present-day Andalusian, the dialect of Spanish spoken in the southernmost region of Spain, is easily recognizable for its many idiosyncrasies at the phonetic and phonological levels, and for its specific features at the morphosyntactic and the lexical levels. The origin of the many distinguishing and well-marked traits of the Andalusian dialect are to be found in the distinctive evolution that medieval Castilian underwent in the old kingdom of Seville—later on exported to the kingdom of Granada. Such a development meant the splitting of the Andalusian norm from the norm of Toledan Castilian. The Andalusian variety gained wider recognition in the sixteenth and seventeenth centuries because of the centrality of Seville in the colonization of America: the Andalusian norm—not the Toledan Castilian norm—was the one exported into the New World

obvious that the socio-cultural, historical and political significance inherent to Joyce's use of Hiberno-English can never be fully mirrored in Spanish, the tension between the prestigious and powerful standard variety and a discredited dialect can indeed be reflected in the translation. Such a tension is necessary if the reader of the Spanish version is to understand and feel through language itself Stephen's thoughts on the Irish quest for linguistic identity and his contradictory feelings for his own dialect. My translation is somewhat paradoxical because all the explicit allusions to the original Irish context coexist with the linguistic opposition between Andalusian and standard Spanish. Some of the stereotypes associated with Andalusian are different to those evoked by Hiberno-English, and, as a consequence, my translation acquires new meanings that are not present in the original. However, such linguistic transplantation is not, in my opinion, incongruous or implausible, but just artificial. Literary translation—like all literature—is a form of artifice that requires the reader's imaginative effort and tacit collaboration, and to think that dialectal equivalence can be achieved is as delusive and fallacious as to think that linguistic or cultural equivalence is possible. On the other hand, my *Retrato* suggests the vividness of the original in the sense that location is carried out in the language itself. For dialogues to be credible and have a natural conversational quality, they need to be grounded in the real language spoken in a specific place. This is, however, achieved at the cost of an increased difficulty for the target audience. My translation is not totally comprehensible to those Spanish speakers who are not acquainted with the Andalusian dialect, just as familiarity with Hiberno-English is a prerequisite for a full understanding of the source text.

I have employed Andalusian in my translation of *A Portrait* to render only the most markedly dialectal passages, which are, for the most part, dialogues. Since some characters' idiolects are heavily dialectal in Joyce's novel, I have been particularly careful in the construction of coherent and well-defined idiolects characterized by their Andalusian features. Davin's story of his encounter with a peasant woman in the Ballyhoura hills is one of the best exponents of rural Hiberno-English speech in

(JIMÉNEZ FERNÁNDEZ, 1999, p. 11-16). In contemporary Spain, by comparison, Andalusian has been and still is a discredited and stigmatized geographic variety. The major reasons are to be found in the economic backwardness of the region and the subsequent emigration of many Andalusians, as well as in the numerous stereotypes and prejudices that still exist towards Andalusia and its inhabitants. By way of an example, not only is Andalusian rarely heard in the national media, but it is also scarcely used by the broadcasters of Canal Sur, the autonomic radio and television station (see CARRASCOSA PULIDO, 1997, a study of dialectal usage in Canal Sur Satélite, the station broadcasting television and radio programmes for Andalusian emigrants). Such a perception is opposed to the high social prestige of the dialect in Andalusia itself, as indicated by the fact that the speech of the higher class and the educated people has many important dialectal features (ALVAR, 1996, p. 236-237).

*A Portrait*⁴:

—A thing happened to myself, Stevie, last autumn, coming on winter, and I never told it to a living soul and you are the first person now I ever told it to. I disremember if it was October or November. It was October because it was before I came up here to join the matriculation class. / . . . / —I was away all that day from my own place over in Buttevant—I don't know if you know where that is—at a hurling match between the Croke's Own Boys and the Fearless Thurles and by God, Stevie, that was the hard fight. My first cousin, Fonsy Davin, was stripped to his buff that day minding cool for the Limericks but he was up with the forwards half the time and shouting like mad. I never will forget that day. One of the Crokes made a woeful wipe at him one time with his camaun and I declare to God he was within an aim's ace of getting it at the side of the temple. O, honest to God, if the crook of it caught him that time he was done for. / . . . / —Well, I suppose that doesn't interest you but leastways there was such noise after the match that I missed the train home and I couldn't get any kind of a yoke to give me a lift for, as luck would have it, there was a mass meeting that same day over in Castletownroche and all the cars in the country were there. So there was nothing for it only to stay the night or to foot it out. Well, I started to walk and on I went and it was coming on night when I got into the Ballyhoura hills; that's better than ten miles from Kilmallock and there's a long lonely road after that.

—El otoño pasado, entrando ya el invierno, me pasó una cosa, Stevie, que no se la he contado nunca a nadie y tú eres ahora el primero al que se la cuento. No me acuerdo si era octubre o noviembre. No, no, era octubre que fue antes de venir para acá para empezar el curso de reválida. / . . . / —Todo el día lo pasé fuera de casa; estuve allá en Buttevant—que no sé si sabes por dónde queda—en un partido de hurling entre los Muchachos de Croke y los Valientes de Thurles, y, por Dios, Stevie, vaya un partido más rencillado que fue. Mi primohermano, Fonsy Davin, encuerado de cintura para arriba, estaba ese día de portero de los de Limerick, pero la mitad del tiempo estuvo con los delanteros desgañitándose como un loco. Enteramente puedo olvidarme del día ese. Uno de los del Croke cogió y le endiñó un cascamazo con el camán tan malamente dado que te juro por Dios que una mijilla más y le da aquí al lado de la cabeza. Palabra que si le dan con el codal del camán no lo cuenta más nunca. / . . . / —Bueno, supongo que no te interesa; pero, total, que con la algarada que se armó después del partido perdí el tren de vuelta y no había ni un mal cacharro que me llevara, porque, así lo quiso la suerte, ese mismo día había un mitin multitudinario en Castletownroche y todos los coches estaban allá. Así que, o pasaba allí la noche, o volvía a patita. Pues nada, comienzo de andar y andar y llego a las colinas Ballyhoura cayendo ya la noche; aquello está a más de diez millas de Kilmallock y luego hay una carrete-

⁴ It is precisely the use of a dialect what distinguishes Davin's and Stephen's idioms—the protagonist mocks his friend's speech when he says "surely that's not the strange thing that happened you" (JOYCE, 1993, p. 160).

You wouldn't see the sign of a christian house along the road or hear a sound. It was pitch dark almost. Once or twice I stopped by the way under a bush to redden my pipe and only for the dew was thick I'd have stretched out there and slept. At last, after a bend of the road, I spied a little cottage with a light in the window. I went up and knocked at the door. A voice asked who was there and I answered I was over at the match in Buttevant and was walking back and that I'd be thankful for a glass of water. After a while a young woman opened the door and brought me out a big mug of milk. She was half undressed as if she was going to bed when I knocked and she had her hair hanging: and I thought by her figure and by something in the look of her eyes that she must be carrying a child. She kept me in talk a long while at the door and I thought it strange because her breast and her shoulders were bare. She asked me was I tired and would I like to stop the night there. She said she was all alone in the house and that her husband had gone that morning to Queenstown with his sister to see her off. And all the time she was talking, Stevie, she had her eyes fixed on my face and she stood so close to me I could hear her breathing. When I handed her back the mug at last she took my hand to draw me in over the threshold and said: *Come in and stay the night here. You've no call to be frightened. There's no-one in it but ourselves. . . .* I didn't go in, Stevie. I thanked her and went on my way again, all in a fever. At the first bend of the road I looked back and she was standing in the door (JOYCE, 1993, p. 159-160).

ra larga y apartada. Vamos, que no se veía en toda la carretera una sola casa de cristianos ni se oía ni pío. Ya estaba casi oscuro como azabache. Una o dos veces me paré en el camino a la vera de un arbusto para alumbrar la pipa, y porque había la mar de rocío, que si no, me fuera echado allí mismo a dormir. Después de una vuelta de la carretera divisé por fin un chozajo chiquitillo con luz en la ventana. Y acá que me acerco y llamo a la puerta. Que quién era, preguntó una voz, y yo le dije que había estado en Buttevant, en el partido, y que iba para casa andando y que si me daba un vasito de agua se lo agradecía. Al rato abrió la puerta una moza y me traía un tazón grande de leche. Estaba a medio desvestir como para irse a la cama cuando llamé y tenía el pelo suelto: y su figura allí frente y un algo en sus ojitos me hizo pensar que estaba encinta. Me tuvo un buen rato en la puerta de charla y pensé que era extraño porque tenía el pecho y los hombros desnudos. Me preguntó si estaba cansado y si quería parar allí la noche. Dijo que estaba ella sola en la casa y que su marido se había ido por la mañana a Queenstown con la hermana de él para decirle adiós. Y demientra me hablaba, Stevie, me miraba fijo a la cara y estaba tan junto que la oía de respirar. Y cuando por fin le devuelvo el tazón, ella va y me coge de la mano y tira de mí para que cruce el lumbral y me dice: *Entra y pasa aquí la noche. Y no tengas desajilo. Que aquí no habemos más que nosotros. . . .* No entré, Stevie. Con la misma le di las gracias y seguí camino adelante, todo afiebrado. En la primera revuelta de la carretera miré para atrás y allí estaba ella depié en la puerta.

My translation includes several morphosyntactic features characteristic of the Andalusian dialect (some of which are frequent in rural areas), although, like Joyce, I do not graphically represent Andalusian pronunciation. Some instances with respect to the morphology of the verb are the formation of the pluperfect subjunctive with the auxiliary “ser,” exemplified by “me fuera echado” (‘I would have lied down’), and the archaic use of personal forms of “haber,” as in “no habemos más que nosotros” (‘there’s nobody here but us’). The preposition “de” typically precedes the infinitive of many verbal periphrasis, for instance in “comienzo de andar” (‘I start to walk’), and the infinitive functioning as the object of verbs of perception and volition, as in “la oía de respirar” (‘I heard her breathing’). This use was frequent in fifteenth-century Spanish. Other dialectal features include the temporal conjunction “demientra” (‘while’), which is obsolete in standard Spanish, though still used in Andalusia, as well as the adverbial phrase “con la misma,” meaning ‘immediately’. The negative sense of the modal adverb “enteramente” in “Enteramente puedo olvidarme” (‘I cannot forget’), and the word order in “más nunca” (‘never again’) further contribute to the dialectal texture of the target text. Some Andalusian lexicon is also evident in my translation of the passage above: “rencillar” (‘quarrel’), “encuerar” (‘undress’), “cascamazo” (‘a blow on somebody’s head’), “mijilla” (‘little bit,’ syncope of “migajilla”), “alumbra” (‘light’), “chozajo” (‘small rural thatched house’), “lumbral” (‘threshold’), “desajilo” (‘unease, discomfort’), and “afiebrarse” (‘be feverish’).

Although several linguistic features included in my version are frequent in other geographical varieties or in colloquial registers, they are nevertheless representative of the speech of Andalusians and commonly feature in Andalusian literary works. Some of these traits are the substitution of the personal pronoun “yo” (‘I’) or “nosotros, nosotras” (‘we’) for the adverb “acá” (‘here’), the preference for the relative “el que” rather than “quien” (‘who’), and the employment of diminutives, such as “chiquitillo” (‘very little’), “vasito” (‘glass’) and “ojitos” (‘eyes’). The adverb “allá” is preferred to “allí” even when the verb is static, as in “estuve allá” (‘I was there’), “todos los coches estaban allá” (‘all the cars were there’). Other expressions usually heard in the south of Spain are “a la vera de” (‘next to’), “la mar de” (‘plenty of’), “frente” (‘opposite me’), and “junto” (‘close to me’).

In addition, my translation stresses the oral nature of Davin’s narration in different ways. Narration in the past is interspersed with forms in the present tense (“da,” “dan,” “cuenta,” “comienzo,” “llego,” “me acerco,” “llamo,” “devuelvo,” “va,” “coge,” “tira,” “cruce” and “dice”). I have also incorporated emphatic devices, such as the anteposition of “coger y” and “ir y” in “cogió y le endiñó un cascamazo” (‘he suddenly gave him a blow’) and “va y me coge de la mano” (‘she goes and takes my

hand'). My translation is further characterized by polysyndeton, the repeated use of expressive "que" in its various functions, and discursive fillers "total" ('so anyway'), "pues nada" ('well, anyway'), and "vamos" ('that is'). Other colloquialisms are "endiño" ('gave,' a Gipsy term), "cacharro" ('old thing'), "a patita" ('on foot'), "de cristianos" ('inhabited'), and "ni pío" ('not a sound').

The use of dialect is central to my translation of *A Portrait*. I have been particularly careful in the making of coherent and well-defined idiolects characterized by Andalusian features at the morphosyntactic and lexical levels. In this way I try to keep close to both the source-text meaning and to the stylistic effects achieved by Joyce through usage of regional speech. Dialogues need to be based on the real language spoken in specific places in order to be credible and to have a natural conversational quality. For this reason, my *Retrato* represents the spoken voice in a vivid and realist manner. Moreover, *A Portrait* exposes, to use Venuti's words, "the contradictory conditions of the standard dialect, the literary canon, the dominant culture" by "submitting the major language to constant variation, forcing it to become minor, delegitimizing, deterritorializing, alienating it" (VENUTI, 1998, p. 10). The original dialogical tension between the prestigious standard language and the stigmatized dialect is transposed in my translation through use of Andalusian, a regional variety that is subordinated to the standard variety of Spanish. Dialectal usage is only one of various dislocating features that illustrate the sort of defamiliarization typical of an "open" translation. Although I agree with Levine that the target text is generally "more forced, more artificial, more literary" (LEVINE, 1991, p. 26) and despite the fact that employment of non-standard speech in canonical texts is most frequently censored by both publishers and readers, I make a strong case for the recreation of Joyce's voices in translation, thus continuing the creative process of composition of the source text into the target text.

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