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The Translation of Linguistic Variation:
The Translation of Accents in *Call It Sleep*

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Abstract

This thesis will study how different linguistic variations are translated using as an example Miguel Sáenz's translation into Spanish of the novel by Henry Roth *Call it sleep*. Linguistic variations are used in literature to reinforce a character's personality and there is no clear rule stating how to translate this narrative device; although some authors explain their points of view and their solutions there are few practical guidelines.

To analyze the translation of linguistic variations, it will first be necessary to explain the different perspectives on the classification of linguistic variations. Then, different solutions will be explained for the translation of different types of linguistic variations. Subsequently, *Call it sleep* will provide an example to analyze how translator Miguel Sáenz dealt with said problems. Finally, there will be a conclusion identifying best way of handling these linguistic variations.

Resumen del TFG

Esta tesis estudiará cómo se traducen las distintas variedades lingüísticas usando como ejemplo la traducción de Miguel Sáenz de la novela escrita por Henry Roth *Llámalo sueño*. Las variedades lingüísticas se usan en la literatura para reforzar la personalidad de un personaje y no hay ninguna norma que estipule cómo traducir este recurso literario. Y aunque algunos autores han presentado sus perspectivas y sus soluciones, hay muy pocas directrices.

Para analizar la traducción de las variedades lingüísticas, primero será necesario explicar las distintas opciones para clasificarlas. A continuación se explicarán varias soluciones para la traducción de éstas. Después, la

traducción de *Llámalo sueño* servirá de ejemplo para analizar cómo Miguel Sáenz resolvió este problema y, finalmente, se realizará una conclusión para identificar el mejor modo de traducir las variedades lingüísticas.

Aviso legal

Dades del TFG

Títol : La traducció de la variació lingüística. La traducció dels acents en *Llámalo sueño*

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Traducció, dialectes, varietats lingüístiques, problemes de traducció, accents, perspectives traductològiques

Resum del TFG

Aquesta tesi estudiarà com es tradueixen les diverses varietats lingüístiques fent servir com a exemple la traducció de Miquel Sáenz de la novel·la escrita per Henry Roth *Llámalo sueño*. Les varietats lingüístiques s'utilitzen en la literatura per reforçar la personalitat d'un personatge i no hi ha cap norma que determini com traduir aquest recurs literari. Encara que alguns autors han presentat les seves perspectives i solucions, hi ha molt poques directrius.

Per analitzar la traducció de les varietats lingüístiques és necessari explicar primer les diferents opcions per tal de classificar-les. Seguidament s'explicaran diverses solucions per a la traducció de les mateixes i es farà servir la traducció de *Llámalo sueño* com a exemple per analitzar com Miguel Sáenz va resoldre els problemes de traducció i, finalment s'elaborarà una conclusió per identificar el mètode més adient per traduir les varietats lingüístiques.

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1. Introduction

It is not unusual to find different linguistic variations in a novel, since each person has a unique way of expressing themselves. In fact they are a common device for writers to use in their novels but they are also very difficult to deal with in a translation because of the cultural traits that a specific linguistic variation brings in its wake in the source-language. In fact, there is no final agreement in the translation community that specifies a possible solution for this translation difficulty and little has been written about it: what has been written rarely establishes explicit solutions on how to translate linguistic variations.

It is accepted that linguistic variations in literature are a difficulty for the readers, for the translator and for the writer himself. They are a difficulty for the readers because, depending on the type of linguistic variation they have to be in contact with the culture it belongs to so he or she can understand it. They are also a difficulty for the translator because he or she has to choose whether to represent them in the translation or not, and if they choose the first option they have to do it in way that can be understandable for the readers and adapted for the targeted culture. And finally they are a difficulty for the writer because he or she has to write how spoken language sounds and make that understandable and recognizable for his or her readers.

This thesis will study how the different linguistic variations are translated using as an example Miguel Sáenz's translation into Spanish of the novel by Henry Roth *Call it Sleep*, famous for the reproduction of different accents as well as many representations of Yiddish vocabulary and culture. This novel is especially difficult to translate into Spanish because those linguistic varieties are not easily recognized by Spanish readers, so it will be interesting to analyse which techniques Sáenz used to translate the novel.

But before studying the translation of said novel, it will be necessary to explain what linguistic variations are and how they can be classified according to various experts on the field, as there is not an established classification for them. As it can be noticed, even when determining the fundamental approaches to the translation of linguistic varieties there is no agreement between academics.

After having established a classification for the linguistic variations first, possible solutions for the translation of these difficulties according to experts in the field will be explained and

analysed to describe the different points of view in the translation community on how to deal with this problem when translating. Afterwards, an analysis of what Sáenz did in the translation of the novel *Call it Sleep* will be performed. This analysis will provide another point of view, but also a specific case on which we can observe the solution put into practice and its results. Having explained some of the translation community proposals as well as Sáenz's solution, they will be compared- did Sáenz put some of the proposals into practice? Is there a significant difference between what the community says and what Sáenz did? Is Sáenz's solution suitable for that specific case? Finally, there will be a conclusion on which could be the best method to manage this translation problem taking into account all of the points of view previously explained.

2. Linguistic variations

Language variety is a very important part of sociolinguistics. Language variety refers to functional varieties of a language that have to do with the person that uses them, as well as with the particular context they are used in (Hurtado, 2011:544).

The first linguistic variation is the dialectal variation, and as the aim of this study are dialects and its translation, in the following classifications the role of dialects will be highlighted. One of the definitions of dialect is by García Mouton (1994:9), who thinks that dialect "is the derivation of a language or a language variety previous to it, which does not reach an educated dissemination, but it is limited to a specific area that does not usually overflow and it is not very differentiated from other varieties from the same language. Linguistic balance in dialectal areas is achieved because dialects coexist with another system that has reached educated dissemination and it is on this last that complex communication falls"[1]. García also says that although dialectal variation is usually used to talk about geographic variations, diastratic variations, which distinguish different social levels, are also part of dialects.

But, although this thesis will be focused on the dialectal variation, language variation does not end with dialects (Akmajian, 2010:275). As it is explained in Akmajian's book *Linguistics: An Introduction to Language and Communication*, "no two speakers of a language, even if they are speakers of the same dialect, produce and use their language in exactly the same way. We are able to recognize different individuals by their distinct speech and language patterns; indeed, a person's language spoken by a single individual is referred to as an *idiolect*, and every speaker of a language has a distinct idiolect".

2.1 Catford's perpective

According to the Scottish linguistic, John Catford, when classifying linguistic variations we take three constants into consideration - the *performer* (speaker or writer), the *addressee* (hearer

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[1] Translated from the original: "es la derivación a partir de una lengua o de una variedad de lengua anterior a él que no alcanza una difusión culta, se limita a una zona concreta que no suele rebasar y no se diferencia demasiado de las otras variedades que proceden de la misma lengua. El equilibrio lingüístico en las zonas dialectales se consigue porque los dialectos conviven habitualmente con otro sistema que sí ha alcanzado el nivel de lengua y sobre el que recae la comunicación más compleja", García Mouton (1994:9).

or reader) and the *medium* (phonology or graphology) in which the text is presented (Catford, 1965-84). These three elements are constant in all language situations.

In his work *A Linguistic Theory of Translation* it is explained that there are two major types of variations: those which are in some way *permanent* to a performer and those which are *transient* and change with the changes.

On one hand, within the permanent varieties there can be found two main categories: idiolect and dialect. Moreover, inside the dialectal category there are, firstly, the dialect or geographical dialect that is related with the geographical origin of the performer (i.e. Scottish English); secondly, the *état de langue* or temporal dialect that is associated with the time in which the text was created (i.e. Middle English); and thirdly, social dialect that is related to the social class of the performer (i.e. Upper Class).

On the other hand, within the transient varieties there can be found the register, the style and the mode. The register is associated with the social role that the performer plays at the speech moment (i.e. scientific). The style is related with the number of addressees and the performer's relation with them (i.e. colloquial). And lastly, the mode is associated with the medium in which the performer is operating (i.e. written).

When relating linguistic varieties with translation, Catford highlights that each language has a different number of varieties, and this should be taken into account by the translator.

2.2 Baker's perspective

In 1990 Mona Baker wrote *In Other Words: A Coursebook on Translation* in which the first chapter talks about word equivalence and affirms that evoked meaning comes from linguistic variation and from the different registers. According to author, a dialect is a language variety that has been accepted in a community or in a group of individuals. Dialects can be considered from different points of view:

1. geographical: Scottish dialect;
2. temporal: words or structures used within members from different ages in the same community during a specific period (*verily, really*);

3. social: words and structures used by members of different social classes (*napkin/serviette*).

Register is the language variety that one individual considers appropriate for a specific communicative situation. There are different types of registers:

1. field of discourse, used to describe what is happening that causes the speaker to choose those words. Speakers make their choices depending on the communicative situations;

2. tenor of discourse, used for the language that the speaker chose depending on his relation with the people taking part in the discourse. I.e. a patient is unlikely to swear when talking to a doctor;

3. mode of discourse used to describe the role held by language (speech, essay) and its medium of transmission (oral, written)

Different groups within the same culture have different expectations on what kind of language is appropriate to which situation. It can be noticed that Baker does not include idiolect in her classification and how she focuses on translation problems, instead of on sociolinguistics.

2.3 Hatim and Mason's perspective

Together Basil Hatim and Ian Mason have published two very important works in sociolinguistics: *Discourse and the Translator* (1990) and *The Translator as Communicator* (1997). In these works, especially in the first one, they explained their classification for linguistic varieties.

Hatim and Mason classify dialects within the communicative dimension; one of the three dimensions that are used for the analysis and description of context. Inside the communicative dimension are enclosed the dimension of the user and dimension of use. The first one includes (1990:56-64):

1. Geographic dialects: according to the authors there are two misconceptions about these types of dialects. The first one is that the limits between regional varieties only correspond to linguistic reasons when they can also correspond to political or cultural reasons. The second one is the belief that a certain geographical variety keeps its identity in the area in which it is used;

2. Temporary dialects. Whether the dialect is contemporary or archaic, it can be a difficulty for the translator since he or she may not be able to find the updated words in the dictionary;

3. Social dialects. These type of dialects corresponds to ideologies associated to different social strata which imply ideological, political and social implications;

4. Standard dialect. These dialects are the ones promoted in education or in the media and they do not have any geographical, social or temporary traits;

5. Idiolect. This is the personal dialect of a user- his or her way of pronouncing or the choice of words. They differentiate idiolect and style, since the last one is a conscious choice to produce certain effect.

2.4 Mayoral's perspective

Roberto Mayoral explained his classification of linguistic varieties in *Comentario a la traducción de algunas variedades de la lengua* (1990), starting from Catford's proposal in 1969:

1. varieties according to the medium (*mode* in Catford's): oral and written language;
2. varieties according to attitude (*style* in Cartford's): formal, neutral, informal, intimate;
3. varieties according to geographic or ethnic origin (*geographical dialect* in Catford's): dialects;
4. varieties according to the individual: idiolects;
5. varieties according to gender: men and women;
6. varieties according to age: children, teenagers, adults;
7. varieties according to time (*état de langue, temporal dialect* in Catford's): current language, language from the past and, less frequent, invented language from the future;
8. varieties according to socioeconomic or cultural position (*social dialect* in Catford's): upper class, standard, substandard, argot;
9. professional varieties;
10. varieties according to subject: register;
11. varieties according to text type or genre.

2.5 Muñoz's perspective

In Ricardo Muñoz's work *Lingüística para traducir* (1995) a different classification for linguistic variations can be found. According to the author, dialect is "all systematic variations from a specific language that is spoken in a particular area"[2] (1995:4). If this definition is taken into account, he would only understand dialects as the geographical variation; however the author's classification consists of:

1. Standard language (and non-standard – defined as those varieties that have a negative reaction in addressees and lead them to think that the speaker is socially inferior) and the official language, that is the variety chosen for administrative purposes;
2. Geographic dialects. The author talks about delimiting these type of dialects because of, i.e. the influence of the media;
3. Temporal dialects;
4. Social dialects or sociolects. The author explains how the different ways of speaking can be faded because the limits between social classes are not clearly defined and speakers can go from one class to the other.
5. Idiolect. This is the particular and unrepeatable use of language from each individual. He explains that it is not clear how idiolect is distinguished from style.

2.6 Conclusion

The above mentioned perspectives about the classification of linguistic variations are just a small part of everything that has been written about this subject. All of them are explained in minute detail in their respective books, but in my opinion, not all of them are equally accurate.

For instance, to my mind, Mayoral's classification is not as clear as the other perspectives simply because he does not make a difference between register and dialect. Register and dialect should not be in the same category since register is a variety of the language that depends on the choice of words and medium in which the discourse is being held; the speaker is the one who decides the register for each communicative situation. In some cases the speaker has to think thoroughly about what he is going to say (i.e. the register will vary depending on who he

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[2] Translated from the original: "toda variedad sistémica de una lengua específica que se habla en una zona concreta" (1995: 4).

is talking to), because some communicative situations require a higher register. Dialect does not depend on the speaker's choice of words, is something almost impossible to control on a daily basis; dialect depends on the speaker's surroundings- time, place. The speaker will be able to control the vocabulary and grammar from his dialect, but it is harder for him to control the intonation, also known as accent.

Most of the mentioned classifications include this separation between dialects and registers, except for Mayoral's. He proposes too many specifications on his classification and he does not separate dialect from register. Muñoz also does not seem to include register in his classification, but what he does specify is that social dialects are not as differentiated nowadays as they were before, because people go from one social class to the other, it is not as fixed as it used to be.

Although Catford's and Hatim and Mason's classifications are quite accurate, for the purposes of this essay Baker's perspective will be used as reference. Because of its simplicity and accuracy it is the most appropriate for the different linguistic situations that take place in the novel *Call It Sleep* by Henry Roth.

3. Possible Solutions

There is not an agreement among the translation community about how to solve the translation of dialects and probably each of the proposed solutions will be equally debatable, criticized and accepted. Many authors like Hatim and Mason (1990) have expressed the difficulty of this problem — if the source text is translated into standard language, then it will lose meaning, but if the translator tries to find an equivalent solution, it may cause undesirable effects. Some authors are totally against the idea of translating the dialect into another dialect, others are totally against the idea of translating the dialect into standard language. All of them defend their opinion with solid arguments that others try to refute.

3.1 Standardization of the dialect

Some authors think that the best solution for the translation of the dialect is to write the translation in standard language. Such is the case of Roberto Mayoral, who explains this in his article *Comentario a la traducción de algunas variedades de la lengua* (1990). He gives some solutions for the translation of both geographic and temporal dialects. For the last one, he maintains that translation goes through trends- sometimes sixteenth-century English is translated into sixteenth-century Spanish and sometimes sixteenth-century English is translated into current Spanish. But he claims that since language quickly becomes obsolete, it is better to translate temporal dialects into neutral language and it is advisable to update the translation, otherwise it could lose both sense and quality. However, when a character in a book speaks with archaic vocabulary, this should be maintained in the translation, since it is an idiolect and not a temporal dialect.

In his article Mayoral also proposes solutions for the translation of the geographic dialect:

1. Translate the dialect into standard, unmarked language. This will cause loss of sense but it will not cause undesirable effects that can be noticed by the reader.
2. Translate the dialect into another an equivalent language or dialect. Although this will maintain the tone, it is incompatible with the cultural marked information in the original

text (cultural or geographical references) and it can cause "comical effects or scepticism in the reader. No-one under normal conditions will follow it. (1990: 41)[3]"

3. Translate the dialect into substandard varieties in the target language. The tone is maintained and it is more acceptable than the previous one. He does not recommend this solution because not only it may cause content loss, but also it may be shocking if educated characters use a substandard language.

4. Translate the dialect into idiomatic varieties. This is the least harmless method for cultural coherence, it maintains the tone but it may also cause loss of information and characterization.

5. Using phonetic elements that the reader of the target language may identify with the original sense in the source language. These phonetic elements may already be in the original text. To be able to succeed with this solution, the translator needs to have a good ear and also he also needs to use clichés, but this may only "work with readers with little discriminative capacity and it is quite likely to cause derogatory images associated with the speakers of these dialects or it may also create effects that were not included in the original text. (1990:41)[4]" There is not any problem in translating Black English into Spanish from Cuba or Guinea, but it may produce comical situations.

6. Using lexical elements that the target-language reader may identify with the origin that marks the source language. This can have the same effects as the previous one.

It can be noticed how Mayoral does not defend the translation of a dialect into another dialect because of how it will affect the reader's perception of the book.

Following Mayoral's perspective, Rabadán published in 1991 *Equivalencia y traducción. Problemática de la traducción translémica inglés-español*. Rabadán claims that every translation should be written in standard language, barely giving away its geographic, social or temporal origin. This language variety is the best one because every reader can understand it, and she finds unacceptable how literary texts often show dialects.

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[3] Traslated from the original: "efectos cómicos y de incredulidad en el lector. Nadie lo seguiría en condiciones normales".

[4] Translated from the original: "funcionar solo con lectores de poca capacidad de discriminación y, muy probable, provoca imágenes derogatorias asociadas con los hablantes de estos dialectos o produce efectos no incluidos en el texto original".

Regarding the temporal dialect, she thinks like Mayoral – archaic language should not be maintained since the text is already marked with references that show the period of time in which the story takes place.

Relating to the geographic dialect, she thinks that the translator will have serious problems when translating a text that is totally or partially written in a dialect. This is because the relationship between the dialect and the standard is always different in the source language and in the target language and the reader will not easily accept if, for instance, Yorkshire dialect is represented as Asturian language. She proposes both translating the text into standard language and adding tags such as "said in Yorkshire dialect". The last one tends to be more accepted between the target-language readers (1991: 97).

3.2 Finding dialect equivalence

Another perspective on the translation of linguistic variations is to translate the dialect that appears in the source text into another dialect. There are a lot of authors who propose solutions for the translation of language variety and still maintain at least part of the original sense. For instance, Josep Julià Ballbè participated in the II Congrés Internacional sobre Traducció with his discourse on *Dialectes i traducció: reticències i aberracions* (1994). Ballbè claims that the arguments against the translation of dialects are not quite solid and, although they are socially and geographically coherent, they are not linguistically coherent. According to him, succeeding in the translation of dialects will depend on some considerations. Firstly, each case is different – the translation will depend on the text type and on the textual use. Secondly, the role of the dialect has to be taken into account since the author could be using it for very different reasons, such as social and geographical characterization. Thirdly, languages have different dialectal specificities, this is, they do not have the same quantity of dialects and these dialects do not have the same sociological connotations. Fourthly, the dialect should be combined with the plausibility of the translation without creating incredulity. And lastly, there is not only one correct option, there are several options that should be carefully considered.

Josep Marco wrote *El fil d'Ariadna: anàlisi estilística i traducció literaria* (2002), where he proposed possible solutions for the translation of dialects. According to him, the translator will have to decide whether he wants to write a marked translation – trying to reproduce the dialectal features – or an unmarked translation- standardizing the translation. If he chooses the first

option; he will have to determine whether or not to translate the text with transgression (i.e. vowel elision, wrong structure) or without transgression (colloquial language, but linguistically correct). The last option does not apply to the temporal dialect and it is quite risky because the translator has to do research on the social structure of both linguistic communities and chose the features that best represent the original effect. The option with transgression is executed either by choosing an existing dialect – in which case the translator should be careful with its ideological implications – or by creating one that does not look like some dialectal prototype in the target culture.

After having established some solutions, Josep Marco then explains that all of the options have both advantages and disadvantages. For example, on the one hand, if the translation is unmarked and does not show any dialectal feature, the meaning of the source text will be simplified. Also, the dialectal choice has to be related with the meaning that said dialect gives to the text, as sometimes linguistic varieties are associated with important themes of the book and if the translation is unmarked this meaning can be lost. On the other hand, if the translation is marked it is riskier because it is not always possible to replace dialectal marks in the source text with just colloquial or vernacular language. He adds that creating a new dialect may create artificial language and scepticism, but using the existing prototypes from a linguistic community may offend the members of said community. In conclusion, he believes that translating dialects is extremely difficult but not impossible and a partial loss will always be better to a total loss.

Another author who is in favour of reflecting the dialect in the target language is John Catford. In his book *A Linguistic Theory of Translation* (1965) he claims that it is preferable to translate the geographical dialect into an equivalent unmarked variety that has the same connotations in both cultures, so the translator needs to have a deep knowledge of both communities. When talking about temporal dialects, he admits that total equivalence is impossible, but the best solution is to leave some archaic vocabulary in the target text to give the impression of archaic location.

David Paradela wrote a series of articles for *El Trujamán*, an online translation magazine, titled *Traducir dialectos* (2014). In those he affirms that dialect translation into Spanish is not impossible since this type of translation has been successful when it was done into French and Catalan. He then quotes Marco's proposals (2002) and suggests two solutions: creating artificial dialects from the features that appear in the source language, like Juan Gabriel López

Guix did in his translation into Spanish of *A Man in Full* (1999), or creating artificial dialects from features that the target language may have.

Miguel Sáenz, member of the Royal Spanish Academy, also wrote an article for *El Trujamán* called *Dialectos dilectos* (2000) in which he proposes a solution from his experience in the translation into Spanish of *Call It Sleep*. He explains three possible scenarios in which dialects may appear in a novel. The easiest case is if the whole source text is written in dialect because the text would be translated into only one target language or dialect. The second possible case is if in the source text there are only some sentences in a dialect. If this happens, it will not be necessary to make up a whole new dialect with its phonology, morphology, syntax and lexicography, it will be enough to make some changes, especially some orthographic changes so the reader can realise that those sentences are not standardized. The last possible scenario that Sáenz proposes is when chapters or big amounts of text are written in dialect. Then the translator should use informal and vernacular language. In conclusion, for him the translation of linguistic varieties is not a problem that cannot be solved, but a problem with many different solutions, which, in his opinion, it is worst because all of them are unsatisfactory.

Belén Hernández wrote in 2004 the article *La traducción de dialectalismos en los textos literarios* (2004), in which she explains how some authors believe that drastically changing the dialect should not be a solution because it can cause the reader to believe that the character does not know how to speak the language. This translation problem is especially challenging because the translator has to find the adequate substandard features so these are not mistaken by characteristics from already existing dialects, otherwise not only will the reader find it hard to believe if a North American character speaks in dialect from the Canary Islands, but also people from that region may feel offended. Hurtado (2001) agrees with her and claims that the translator should try to find different solutions other than stereotypes and clichés although it is extremely difficult.

3.3 Conclusion

To sum up, there are many different methods to translate linguistic varieties. Each translator is free to choose whichever method he prefers since, in my opinion, his translation will be criticized anyway. There is not one solution that can please everyone and I think that if the

translator is going to be criticized, he might as well try to maintain as much of the original sense as possible.

There are two types of dialects that, as it could be appreciated, cause disagreement between translators. According to some, temporal dialect should not be translated into an equivalent temporal variety. I would say that if you take away the linguistic temporal references from a novel, the reader would be lost because he would not expect that a character from the seventeenth century speaks as he would do it in the twenty-first century. One of the best things about reading a historical novel is the archaic language in which characters speak. Translators should try to express what it is being said in the target language with very few changes and, especially, without changing what the author wanted to say. So if the author wanted to make an effort and reflect archaic language in his work, the translator should do it as well, or at least he should try to do it.

The geographical dialect is the one that divides the authors the most because it describes both the place in which the action takes place and the culture to which the characters belong. It is more difficult to find an equivalent translation for this dialect because of the connotations that carries with it. Before trying to make up a new dialect for the target text, the translator should try to find a dialectal variety in the target language that is as similar as possible to the original one and then make sure that it is effective even with all of the cultural references that the source text probably has. If it does not work, then I think that the translator should decide to make up a whole new dialect or just make some grammatical or spelling mistakes to mark the Non-Standard language in the translation of the dialect, so the reader is able to understand that that character does not speak standard language. The translator should keep in mind that he has to be careful with the mistakes he purposely makes and with how he is going to create the new dialect, since too many mistakes can cause lack of understanding in the readers, who may have to make a big effort to understand what the character is saying.

In conclusion, although each language is different, the translator should try to find the most accurate equivalence for the translation so nothing gets lost in the process and the text can maintain its characteristic features, and the last thing he should consider is to standardize the translation because then he would be writing a completely different text, he would become a writer and not a translator.

4. The Translation of *Call It Sleep*

4.1 Synopsis

Call It Sleep is a novel written by Henry Roth, an American novelist born in Galicia, Austro-Hungary (now part of Ukraine). The novel was published in 1934, but due to the economic crisis it was not a huge success and it was published again in 1964 becoming a masterpiece in Jewish American literature.

The book begins with the Schearls, a Jewish Austrian family, reunited in New York. Albert, the father, has been in New York for a few years and when he has finally saved enough money to pay for the passage for his wife and son, they come to New York. From the very beginning it is clear how the family works: the father is not fond of his own son because he looks foreign and the mother has a very submissive personality.

The novel is then divided into 4 books. The first one, the Cellar, shows from the first page the type of relationship that David, the son, and Genya, the mother, have: he adores his mother and has a strong connection with her. In the meantime, his relationship with his father is based on fear and aggression and this is proved to David when his father takes him to collect his last pay check after losing his job and his employer confirms Albert's violent behaviour. The Schearls live a very isolated life until Luter, also from Austria, appears. He tries to seduce Genya and when David realizes what he is trying to do, he immediately hates him. Up to this point it is shown that David presents a clear case of Oedipus complex and Luter becomes his "enemy". In order to avoid Luter's advances, Genya takes David to the Minks, the neighbours. After playing with Yussie, the youngest son, he is left alone with Annie, Yussie's oldest sister. She forces him to play a sexual game inside the closet. This is a traumatic experience for David and he becomes afraid of darkness, cellars and rats because he associates them with Annie. David's fear for his father violent personality is confirmed when his father beats him for getting into a fight with Yussie. Yussie tells the boys in the street, with whom David does not play a lot because he prefers staying home with his mother, and they tease him and start a fight. David runs away for fear of the police and gets lost, but then his mother finds him. After this, David struggles when socializing with other children, and things at home become tense when Albert loses his job and his friendship with Luter.

The second book, the Picture, the family moves from Brownsville to the East Side and Albert starts working as a milkman. Genya's younger sister, Bertha, comes from Austria to live with them, even though Albert dislikes her. She is described as unattractive and unfeminine, and she always speaks her mind, which causes Albert to hate her even more. Bertha is very excited to start a new life in the U.S., to achieve the American Dream. Meanwhile, Genya misses Austria and wants to go back home. Bertha gets a job and, when going to the dentist, she meets Nathan, a widower with two daughters. Genya marries Nathan and they open a candy shop together. One day, Bertha and Genya start talking about the past, and they talk about a lover Genya had before meeting Albert. David overhears the conversation and learns of her mother's affair. Genya's parents discovered that she was seeing a Gentile man who they considered a dishonour for the family so later on she married Albert and her parents decided that they should move to America.

In the third book, the Coal, David starts studying in a cheder, a religious school for Jewish children where they learn Hebrew. He socializes with the other children and demonstrates great abilities to learn the Hebrew language. The rabbi teaches them how to read Hebrew but not how to translate it. David hears the rabbi translate a passage from the Book of Isaiah, where an angel touches Isaiah's lips with coal to purify him and David becomes obsessed with the "angel-coal", and thinks that it will be able to purify him. Passover comes (a Jewish festivity which commemorates the liberation of the Israelites from Egyptian slavery) and, according to traditions, David has to burn the family's chametz. He goes to the river where he falls asleep and has a mystical dream. Then, he runs into three boys and he denies being Jewish to avoid problems, but they convince him to throw a piece of zinc on some car tracks to see an electrical arc. David thinks he saw the angel-coal and goes to the cheder to tell the rabbi and he laughs at him. He is very happy about this experience and he seems to have overcome his fears.

In the fourth book, the Rail, David goes back to a stressful state after having an incident in his father's milk wagon: his father leaves him inside for a moment guarding the wagon but two thieves take some bottles. Albert hurts both the thieves and David while he was angry. David grew apart from his friends from school after discovering that they saw his mother taking a bath. He seeks refuge on the roof of the building where he meets Leo, a young Polish boy without parental supervision. He envies Leo's independence and freedom and wants to be his friend. David discovers through Leo some Christian symbols and becomes interested in his religion because he thinks that it will protect him and give him confidence. Leo promises to

give him a rosary if he takes him to Esther and Polly, Nathan's daughters. Leo takes advantage of one of the girls, and David, in shock, runs to the cheder. David tells the rabbi that his mother is dead and Genya is her aunt and that his real father is a Gentile organist. The rabbi tells his parents and Albert gets angry expressing his doubts regarding David's paternity. Nathan visits the Schearls to complain about David's behaviour while Bertha tries to calm him down in order to avoid that Albert hurt David. David explains part of what has happened but then the rosary falls from his pockets and he has to run away from the flat. David heads to the car tracks and tries to recreate the electrical arc, but he accidentally electrocutes himself and passes out. David has a hallucination on different religious symbols. He then wakes up and is taken home where his father finally acknowledges him. He is put into bed and reflects on his experience, and he decides that "he might as well call it sleep". (2005:441)

4.2 Translation Problems

This book is the perfect example of two cultures coexisting side by side and what are the consequences of this cohabitation. But to analyse the book, we have to keep in mind the context in which the action takes place: a Jewish family arrives in New York in the 1900s looking for a better life, looking for the American Dream and running away from the growing anti-semitism in Europe. This family limits itself to a Jewish community and a clear example of this is the mother, whose knowledge of English is almost non-existent.

The book is full of Jewish cultural references, but this should not be a major problem for the American population (in 2014 almost 6 million Jews were living in the United States)[5]. However when, people who are not actively in touch to the Jewish culture and traditions read *Call It Sleep*, they realize that there are quite a lot of things that are not explained in the book and that they should look them up because they do not understand them. For instance, Jewish people use *Goy* or *Gentile* when talking about someone who is not Jewish and this is used in the book without explaining what it is: "Even if he was educated and even if he was an organist he was a goy! And right then and there you should have sent him looking for his teeth!" (2004:196). This extract is the first time that this word appears in the novel and from then on the author uses either *goy*, *gentile* or *goyish* when referring to someone or something that is not

Jewish. Another example of this is the word *cheder*: "And when you go to cheder you'll know more about these things than I do" (2004:120). A *cheder* is a school for Jewish children where Hebrew language and religion are taught. The reader might know what this is when reading further into the novel, but not from the first time that the word appears.

Not only do cultural references appear in the book, but also religious ones: "His mother was pouring the last of the Passover's lustrous red wine from the wicker-covered bottle into the flat flagon" (2004:29). Passover is a Jewish festivity that commemorates Jewish liberation by God from Egyptian slavery and their freedom as a nation guided by Moses. During this period they have traditions and the author mentions one of them but does not explain it: "[…] his father had swept up the last crumbs of leavened bread, swept them up with a feather and bound them with a rag – chumitz – leavened bread to the burned into the fire" (2004:242). Chumitz is a Jewish word that refers to all of the aliments made with flour of five types of grains: wheat, barley, rye, oats, spelt and yeast. Jewish tradition says that all of the aliments of the house that contain any of these grains must be burnt the morning before Passover begins because they are forbidden during said festivity; instead they may eat flatbread or matzah. In the book there is a reference to this last one: "Then his eyes lighted on the spoon and the feathers in David's hand. 'Matziss, huh?'" (2004:242). Here the Hungarian janitor is speaking, his English is not good, so when he speaks his accent is represented in the text and here he was trying to say matzah, but he is not Jewish so he does not know exactly how the word is. In this fragment the reader is supposed to know what matzah is and recognize it when the janitor mispronounces it as "matziss", although from the context it is easy to recognise it if the reader knows about Jewish religious traditions.

The cultural references are a very important part of the book. However what must be highlighted about this particular novel is the language, or rather the languages. The book is written in Standard English but that is not the language in which the characters speak. In the prologue the reader learns that Standard English is Yiddish (2004:11) and it is in this moment when one wonders if Yiddish is going to be represented as Standard English throughout the novel. But then, just a few pages and after a dialogue in Standard English (Yiddish), the characters speak in Yiddish: "Gehen vir voinen du? In Nev York?" (2004:16). This causes confusion: was not Standard English supposed to be Yiddish? Why is Yiddish now represented as Yiddish?

As one keeps reading, one realizes that, indeed, Standard English is Yiddish because that is what they speak at home. But then, the first time that David goes to play with the other children of the building, the reader finds this: "'It still c'n go […]. So wot makes id?' he asked. In the streets David spoke English" (2004:20,21). This is the first time that it is explained to the reader how the languages in the novel will work: Standard English will be Yiddish and Non-Standard English will be English. The reader will have to make an effort to comprehend the Non-Standard English, although most of the time it will be easily understandable.

Henry Roth made a huge effort when trying to represent in the novel all of the geographical variations that appear in the novel. All of the *and*s turn into *an*, *you* is always represented as *yuh*, *come on* becomes *c'mon*, a lot of *t*s become *d*s or disappear (*bedder*-better, *fodder*-father). Below there can be found examples of this language:

"'Wad 'e hitcha fuh?' They circled around him.
'He hid 'im becuz he kicked me righd inna nose,' crowed Yussie. 'Right over hea, an' made blood'.
'Yuh led 'im gid away wid it?'
'I ain' gonna'" (2004:90)

"'He didn' hol' id. Sommbody else holded it'
Yuh see w'ea de Chinee nots is? In dot box? Yee! yum! yum! Dey break foist easy. Den dere's inside soft an' good. Yum! Den dere's inside black wood. So id's hod an' sippery. So yuh hol' id in yuh mout', so it gives wawdeh.'" (2004:175)

There are parts in which the dialogue is fully in Non-Standard English, but as the plot goes forward and David spends more time in an American environment, he mixes both languages, which leads to misunderstandings in the conversations that are in Standard English (Yiddish), such as the one that follows:

"'Come here mama, I'll show you a trick'
'Oh, then he is here.' Aunt Bertha came in also. 'He's been something too quiet even for him.'
'He's going to show me a 'drick'', his mother laughed. She understood 'drick' to mean kick, which in Yiddish had the same sound.
'A 'drick', where? In the pants?' Aunt Bertha asked grinning.
'You see downstairs? That boy? He has a green stocking-hat. He burned a doll and he made 'mejick'. And now he's got a piece of iron. You see it? In his hands? Look!'" (2004:206)

Furthermore, there are another type of misunderstandings: when, for instance, David is talking in English and people do not understand what he is saying:

"'Id ain'd!' he moaned.
'What isn't?' The eyes behind the lenses contracted authoritatively.
'Id ain'd Boddeh Stritt!' He wept doggedly.

'[…] Do you mean this isn't Potter Street?'
'Id ain'd Boddeh Sttrit!'
'Bodder! Bodder! Are you sure?'
'Yeah!'
'Bodder, Bother, Botter, try and think!'
'It's Boddeh Sttrit'' (2004:99,100)

This type of language is very hard to translate, especially when it is originally written in a language like English that it is not pronounced in the same way as it is written and it needs to be translated into a language like Spanish that is written the same way it is pronounced. It is harder for the translator to play with phonetics like it is done in the original, so he or she has to think about another strategy.

The translator does not only confront this problem, but throughout the novel more languages appear. Firstly, when David's aunt arrives in New York, she and her mother talk in Polish and David does not understand it, but he does understand some words that are similar to Yiddish. He is frustrated because they speak in a language that he cannot understand. If David cannot understand Polish, the reader cannot either because he reads the story through David's point of view and that is why the reader does not understand Polish, because neither does David. Secondly, when David starts going to the cheder, Hebrew is introduced to the reader, but as, again, David does not understand the language but know how to read it, it is not explained what it is said but it is written in Latin alphabet.

In conclusion, when translating this book the translator, not only will have to make the cultural references comprehensible, but also, and more importantly, adapt the linguistic variations that appear throughout the novel into a language in which it is harder to represent this type of variations because of the close relation between spelling and pronunciation.

4.3 Analysis of the translation

Miguel Sáenz was in charge of the translation of *Call It Sleep*, published in Spain in 1990. Sáenz decided not to leave out the linguistic variations that appear in the novel so he had to come up with a system to translate those variations. Also, he had to decide what to do with the cultural references that appear in the novel: should he leave them like in the source text, with no explanation, or explain them for a community who is not so in contact with Judaism?

First of all, an analysis of how Miguel Sáenz solved the problem of the cultural references will be performed. In the prologue of the book, just when Genya and David arrive in New York, she mentions the Golden Land (2004:11). This may not seem important, but it is a literal translation from the expression in Yiddish *di goldene medine*. It is something that a reader

without knowledge of Yiddish would not know, and in the novel there are references to golden and bronze in relation with America. In the Spanish translation this expression is left like in the original, without any further explanation of what this means (1993:14).

Also, it was previously introduced how in the book is mentioned Passover (2004:29) but not explained. However in the translation it is explained with a translator's footnote –very common throughout the translation- but Sáenz did not translate Passover as it would be in Spanish (*Pésaj*), instead he wrote *Pesah* (1993:37). Saénz uses this method for the majority of the cultural references that might appear in the source text, however with the word "goy" and its derivatives he leaves the word in italics without explaining the meaning to the readers (1993:144). Why not choose the Standard Spanish word when in the source text it is written in Standard English?

Another different case is the word "cheder" that was previously explained. According to the Oxford Dictionary[6], cheder can also be written as heder, but in the source text the author used the first one. In the translation, Sáenz decided to use heder in italics (1993:145) and explain it in a footnote. In Spanish there is no translation for this word, so Sáenz had to find a solution himself, and it is interesting how he chose to change the spelling of the word.

Regarding the linguistic variations, there are two types of situations: the linguistic variations that appear in the novel and sentences or words written in either Yiddish or Hebrew. The last situation is treated differently from the source text to the translation. In the source text those parts are just left in either Yiddish: "Gehen vir voinen du? In Nev York?" (2004:16) or in Hebrew: "Beshnos mos hamelech Uziyahu vaereh es adonoi" (2004:225). However in the translation, both sentences are translated into Spanish in a footnote, and what it is more interesting is that the Hebrew is written in a different way in the Spanish version: "Bishnáth moth ammeleh Uziyanu vaeré eth Adonai" (1993:276). Every time that a Yiddish word appears in the novel for the first time (with the exception of "goy") it is translated into Spanish in a footnote and kept in italics throughout the book.

The other type is the written representations of geographical variations. When this type of language appears in the source text it is noticed by the reader that those people do not know

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[6] Cheder- definition of cheder in English from the Oxford Dictionary, retrieved 13th May 2016: http://www.oxforddictionaries.com/definition/english/cheder?q=heder

how to speak English correctly, as they make grammar mistakes and, if they were writing in English, they would also make spelling mistakes.

"'Kentcha see? Id's coz id's a machine.
'Oh!'
'It wakes op mine fodder in the mawning'
'It wakes op mine fodder too'
'It tells yuh w'en yuh sh'd eat an' w'en yuhhave tuh go tuh sleep. It shows yuh w'en, but tooked it off'" (2004:21)

"« ¿No lo veh? Eh bork'es una mákina. »
« ¡Ah! »
«Dehbiert'a mi badre bor la manyana. »
«También desbiert'a mi madre. »
«Te dize kuándo tieneh ke komér y kuándo tieneh ke dormir. T'ensenya dónde, bor eso l'e kitao. »" (1993:27)

These are extracts from the first time that English is represented in the novel. The English version is written as oral English would look like if it was written as it is pronounced as can be seen from the examples. The Spanish version, however, must have been hard to create. As mentioned, Spanish is a language that is read as it is spelled. What it can be observed is that most of the –s at the end of words are changed *into –h*. This characteristic makes the characters look as if they were from the South of Spain or even from some South American country. Also, the suffix *–ado* is represented as *–ao*. This is characteristic from oral Spanish and it can look like the person is uncultured if it is seen written like this. Another thing that can be noticed is how when a word ends with a vowel and the next words begins with the same vowel, those vowels fuse together (*te enseña → t'ensenya*). This is also another characteristic of oral Spanish: we tend to fuse vowels as explained above, especially with the preposition *a* (*despierta a → dehbiert'a*), but also whenever a words ends with a vowel and the following one begins with a vowel as well. In addition, all of the *qu-* or *c-* pronounced as voiceless velar stop, are written with *k*, this gives the impression that the person who is speaking does not really know the language because he does not know the spelling rules and he is, probably, from the lower class.

Another translation problem that can be found are the misunderstanding between two characters caused by the appearance of English words in a conversation in Yiddish or by the mispronunciation of English causing native speakers not to understand David. In relation with the first type of misunderstandings, there is a moment in which David is speaking with his mother and he says a word in English that his mother does not understand:

"'Do they eat porridge?' He said the last word in English.
'What's porridge?'
'My teacher said it was oatmeal and farina, you give it to me in the morning.'" (2004:39)

It would be logical that in the translation this situation was represented in Non-Standard Spanish, like it happens when David speaks English. However, what Sáenz did was:

"« ¿Comen *porridge* los osos?» La última palabra la dijo en inglés.
« ¿Qué es *porridge*? »
«La maestra dijo que eran copos y harina de avena, lo que tú me das por las mañanas. »" (1993:50)

Why did he decide to leave "porridge" in English instead of writing something like "*gachah*"? And what is more important, he did not realize that "porridge" is not the last word in the sentence in Spanish, so when he clarifies that the last word was said in English he is referring to *osos*. He should have changed the order of the words or change the explanation.

Another problematic situation takes place when David starts going to the cheder and learns Hebrew. There is a moment in which one of the children is reading but he is making mistakes, so the rabbi tells him off:

"'You plaster dunce!' he roared, 'when will you learn a byse is a byse and not a vyse. Head of filth, where are your eyes?'" (2004:215)

This makes sense in English since *b* and *v* are pronounced differently, however in the Spanish this phonetical mistake is harder to represent:

"« ¡Zopenco de escayola!», rugió, « ¿cuándo aprenderás que una *beth* es una *beth* y no una *veth*? Cabeza de porquería, ¿dónde tienes los ojos? »" (1993:264)

The Spanish reader can understand what is happening in that moment since both words are written in a different way, but it makes less sense than in the English version.

In conclusion, the book is a challenge for the translator because it has many translation problems that could even make it impossible to translate – or so some might have thought. It is important to highlight that the huge variety of difficulties, both linguistic and cultural, might have made this book entirely incomprehensible for a Spanish reader but that the translator overcame with great success.

4.4 Comparison with other translation perspectives

The different perspectives in the translation community towards linguistic variations were previously explained. There are two main views on this subject: total removal of any linguistic variation in the translation or any kind of representation of the linguistic variation in the translation. The translator should always try to lose as little intention as possible, especially in this book, in which linguistic variations are basically its essence.

First of all, if the book's linguistic varieties were framed in Mona Baker's classification of linguistic varieties (1990), the geographical dialect would be Yiddish, the temporal dialect would be 1900s English and the social dialect would be lower class.

If *Call It Sleep* had been translated according to Mayoral or Rabadán perspectives on the translation of linguistic variations, the whole book would have been written in Standard Spanish, taking away the linguistic richness. In *Call It Sleep* linguistic variations are a literary device to help the reader to get into the plot, as he would have difficulties to understand the characters and to feel the powerlessness that they feel when they try to speak a language that they do not completely know. Moreover, a translation should always be loyal to the communicative intention of the writer, and if Henry Roth wanted to express himself like that the translator has to do his best when trying to translate it. As Josep Julià Balbè (1994) said, one has to wonder why the author decided to use that kind of language instead of Standard English, because he probably had his reasons and a translator should try to represent that in the target text. Another solution proposed by Rabadán was writing an unmarked translation but clarifying that the characters were speaking with an accent (i.e. "said with Yiddish accent). *Call It Sleep* is already full of this kind of explanations and adding more in the translation would only end up being repetitive.

Sáenz decided to solve the translation problem with dialect equivalence. This is the other possible solution proposed by the translation community. To be able to achieve this equivalence, Sáenz created a new variety of Spanish mixing some written representations of some geographical variations in Spanish (i.e. –s → –h as if the person was from the South of Spain or from South America) with spelling mistakes (i.e. qu- → k-). When applying this technique the reader gets the impression that the characters do not know the language but also, if only those non-standardized fragments were taken into account, the reader would not know where the characters are from. The same happens in the source text: without the context of the story, the reader would not know the origins of the characters.

When reading the translation, one gets the feeling that the person does not know the language very well or is a person who had very little formal education and therefore does not know how to speak the language correctly. It is very interesting how Sáenz decided to use *–ny-* instead of a *–ñ-*, because that is characteristic from Catalan language (in which the letter *ñ* does not exist)

and it is a specific regional trait, which contradicts what some translators say about not showing any specific regional traits that may be recognized by the reader and that may bring out the wrong connotations.

Nowadays, the American community is more in contact with Jews because they are an active part of their modern history and culture. However, Spain has not had a close relationship with Judaism in its modern history, although both cultures were strongly connected up until 1492 when they were expelled from the country. Due to the history between these two peoples, Judeo-Spanish language was created, which was spoken by Sephardi Jews and it is nowadays barely used. This language, which is related to Spanish and to Hebrew, could have been used by Sáenz to make his job easier. In this context, the use the Judeo-Spanish itself instead of non-standard Spanish would not have been correct because the period of time does not fit to the book. However, it could have been a good base to work on the translation.

4.5 Conclusion

Call It Sleep is a very difficult book to understand: one has to pay attention to the issues inside of the family and the issues that the family had with a foreign community. It is a book that fits perfectly the American society, a society that is based on immigration. This book shows with great detail the difficulties faced by a family who arrives in New York without knowing the language very well and without taking a step towards integration.

The translation of *Call It Sleep* is the perfect example to demonstrate that the translation of linguistic variations can be successful and the target text can be as good as the original, if not better. The translation clarifies a lot of cultural references, words in Yiddish or fragments in Hebrew translating them into Spanish or explaining them briefly in a footnote. However, the source text does not explain anything of this so the reader may be lost when reading some parts. I do understand why Henry Roth decided not to clarify anything, because in that way the reader is as lost as David in the story and his difficulties may seem more real, but there are some parts that just lose meaning for a reader without the necessary Jewish knowledge because of the lack of clarification.

Saénz decided to create a new dialect instead of trying to represent one that already existed. This was a good decision and he succeeded at it. The main characteristic of the English version is that it represents how words are pronounced, as if the characters would write a word in the same way as they pronounce it. This is very difficult to translate into Spanish because, as I said, Spanish, unlike English, is written as it is pronounced, so what he did was using spelling mistakes, as well as some informal oral traits of Spanish, so the reader gets the impression that the characters do not know the language. Thanks to the manner in which it is written in English,

sometimes the readers find it hard to understand what the characters are trying to say and they have to read it out loud to understand it. Sáenz was able to do this in the Spanish version as well, which is very hard to achieve.

In conclusion, Sáenz did a remarkable job translating this book and he was able to prove the sceptics that translating linguistic variations is possible and successful. *Call It Sleep* is just one of the many books with linguistic varieties that was successfully translated into other languages.

5. Conclusion

Throughout this thesis the different perspectives of the translation community on the translation of linguistic variations were explained: should these variations be marked in the translation or not? There are translators who are sceptical towards the translation of linguist variations and they think that every text should be written in the Standard version of a language, without any geographical or temporal trait. However, I think that these traits work as a linguistic device and have the same function as a metaphor: enriching the language and giving the characters real traits with which the readers can relate to. So, just as humour is translated and metaphors are translated, linguistic variations should also be translated.

I can understand the scepticism towards the translation of geographical dialects, because it is very difficult to translate them in a way that has the same connotations to the source readers and to the target readers. But, I do not see any problems with the translation of the temporal variations because they help the context of the story and they help the story to be set in a temporal moment. It is hard to believe that a story is set in the 18th century if the characters speak 21st century English, and no one would expect Romeo and Juliet to speak like young people speak nowadays.

Sáenz's job with the translation shows that linguistic variations can be successfully translated. He was able to transfer the same feeling of uncertainty when the characters speak because the reader finds their linguistic variation hard to understand. He was also able to transfer the feeling that the characters were foreigners and they did not know the language. It must have been really hard to create a linguistic variety from scratch and being loyal to it throughout the novel. He could have chosen an already existing variety or even Judeo-Spanish, but he was able to decide that the last option was not correct mainly because Judeo-Spanish looks like archaic Spanish and the novel takes place in the 1900s. Regarding choosing an already existing accent, I do not entirely agree with this. If a story takes place in Manchester or Liverpool, and there is a character who is talking with that accent, some may think that northern English accent may match northern Spanish accent as, for instance, the Basque Country is also a very industrialized area. However, would it be plausible that a Manchester man talks like a Basque man? No. This would only confuse the reader.

To solve the problem of the cultural references Sáenz used footnotes. Some may think that he overused them because it is not common to find a lot of footnotes in a literary book, but I think that it was the right decision. This is a book with a high quantity of cultural references and it also has a lot of words in other languages that are not easily understood by the reader. All of this can make the reader work harder to understand the language and the reading would not be as fluid as it should be, so Sáenz decided to explain all the cultural references and words, making the reading a lot easier.

In conclusion, translating and maintaining the original sense is very hard, and the translator has to be very careful with the way he translates the linguistic variations because of the possible unwanted connotations in the target culture. Translators should always be loyal to the source text and should respect the writer's choice of language. Translating any type of dialect into Standard language would mean rewriting the book, not translating it.

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