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James Joyce in Translation: Colloquialisms, Vulgarisms and Idiomatic and Cultural
Expressions in the Spanish and Galician versions of ‘Ulysses’

Traduciendo a James Joyce: coloquialismos, vulgarismos y expresiones culturales e
idiomáticas en las versiones gallegas y castellanas de ‘Ulysses’

Traducindo a James Joyce: coloquialismos, vulgarismos e expresións culturais e
idiomáticas nas versións galegas e castelás de ‘Ulysses’

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Summary

James Joyce's *Ulysses* narrates the story about a day in the life of the two main characters, Stephen Dedalus and Leopold Bloom. Despite being a complex reading, this novel was translated into a lot of languages. This dissertation will deal about the act of translating, the difficulties that appear during that process and finally there will be a study of the colloquialisms, vulgarisms and idiomatic and cultural expressions in the Spanish and Galician versions of *Ulysses*. I will especially focus on the Galician translation, which is the most recent one. To be more specific this dissertation will focus on episode 18 of *Ulysses*, also known as Penelope.

1. Introduction

James Joyce (1882 – 1941) is considered one of the most innovative novelists of the XX century and his modernist novel *Ulysses* is an enormous achievement. Being this successful, it is obvious that this book was translated into a lot of other languages in order to spread this masterpiece around the world. The author saw his work translated and he showed concern for the quality of his translations. He even told the translators “not to change anything in the novel, not even a word”. But this is something impossible in such a work as is *Ulysses*. What he really wanted was an adequate attention to the characteristics which make it very distinctive from any other novels. In his first translations, the German and French ones, Joyce helped make final decisions in the process of the two versions maintaining correspondence with the translators.

What is fascinating about *Ulysses* is that a lot of people consider it a masterpiece, but a lot of them don't read the novel to the end. It is a demanding experience to read and to understand it. While reading the book you might even ask yourself: “Who does Joyce think he is and what does he think he is writing?” He is a great author, who brought great literature to Ireland, something which beforehand was only considered to be English.

To translate *Ulysses* is a difficult job and puts the skills of any translator to test. The difficulties in translating this novel are the numerous allusions, puns and Irish humor. Even simple sentences present dangers. Many references to cultural events may have no equivalent outside the Irish culture, but the translators do their best. In *Ulysses* there is no innocent language, in fact there are plays on words, poems, literary quotations, even some names and geographic references were nothing is only what it seems.

Joyce is very creative in his writing and uses the language as he wishes. Although the novel is very hard to translate it has been translated into many languages, one of the most recent ones is the Galician version *Ulises*.

For a translator it is important to follow specific characteristics, especially the translators of book such as *Ulysses*. The translator Edith Grossman states in her book *Por Qué La Traducción Importa*:

Como primer paso hacia el cumplimiento de un fin tan ejemplar, los traductores necesitamos desarrollar un agudo sentido del estilo en ambos idiomas, afilando y ampliando nuestra conciencia crítica del impacto emocional de las palabras, el aura social que los rodea, el escenario, y el clima que las informan, la atmósfera que crean. Nos esforzamos por aguzar y complejizar nuestra percepción de las connotaciones y las implicaciones que se esconden tras el sentido denotativo básico, en un proceso que se asemeja a los esfuerzos que los escritores hacen para aumentar su familiaridad con un idioma literario dado y su competencia en él. (18-19)

This dissertation will deal about the act of translating, the difficulties that appear during that process and finally there will be a study of the colloquialisms, vulgarisms and idiomatic and cultural expressions in the Spanish and Galician versions of *Ulysses*. I will especially focus on the Galician version, which is the most recent one. Furthermore, there has always been a special relationship between Galicia and Ireland through literature, history, mythology and science. This dissertation will specifically deal with episode 18 of *Ulysses*, also known as Penelope.

2. Comparative analysis of the English, Spanish and Galician versions of *Ulysses*

2.1. James Joyce's *Ulysses*

James Joyce's *Ulysses* is a modernist novel written in a variety of styles from 1914 to 1921. It transforms the everyday routine to something almost heroic. The novel focuses on June 16, 1904 in the life of Leopold Bloom, an Irish man who lives in Dublin. *Ulysses* is the Latin name for Odysseus, and throughout the novel you can find a lot of parallelisms between James Joyce's book and Homer's poem *Odyssey*. These parallelisms also work as parodies placed in the context of the Ireland of the XXth century.

The clearest parallelism is the heroic journey of Ulysses, which is shown through Leopold's wandering through Dublin during a whole day. Furthermore, James Joyce clarifies these parallelisms through schemas he published after the novel, showing the correspondence of each of the 18 chapters with the specific episodes in the classic.

As mentioned before, the whole novel talks about only day, June 16, 1904, which is nowadays also known as Bloomsday. In fact, this date was important for the author himself because it was the first day he went for a walk with his wife Nora Barnacle.

Ulysses is a dense narrative full of literary, linguistic, religious and geographical allusions which still challenge the reader nowadays. The novel was recognized as a modern masterpiece when it was first published in its entirety. It is divided in 18 very different episodes which makes the book seem a bit chaotic. Every episode corresponds to a theme, a character or a technique used in the *Odyssey*. The chapters didn't have titles at first, but afterwards he gave them their correspondent Homeric titles. In order to understand the novel a bit better, he even created two schemas for two of his friends which clarify the time, the technique, the meanings etc. They are known as the Gilbert schema

and the Linati schema, the names of his friends. The style also varies a lot in the novel. For example, one chapter takes place in a newspaper office and therefore is broken up with newspaper headlines. Another one takes place in a maternity ward and the language he uses changes from an Old English to a more contemporary one. These changes can be found in every chapter of the novel.

This work of the English literature focuses on a single day, but it also focuses on three major characters: Stephen Dedalus, Leopold Bloom and Molly Bloom. Furthermore, the action takes place in a single place, Dublin.

Ulysses begins at 8 a.m. on Thursday, June 16, 1904 in Dublin, when Stephen Dedalus, a young school teacher and aspiring writer, wakes up and interacts with his housemates Buck Mulligan and Haines. The narrative ends, when Stephen refuses to stay at home with the other two main characters, Leopold and Molly Bloom, although he isn't welcome anymore at his previous home. During the 16 hours of the narrative, the characters move through Dublin interacting with a great variety of individuals.

2.1.1. Censure

The novel was censored because parts of it were considered of great obscenity. Some considered that these allegations were wrong because *Ulysses* uses a metaphorical language, so in broad sense, it doesn't appear there in exact words but the reader himself interprets that there are obscenities. The novel was prosecuted in the United States because of passages in the book like the Nausicaa episode with the main character masturbating or Molly Bloom's soliloquy. It was also accused of blasphemy towards the Catholic Church and that it brought to light thoughts and desires that usually were repressed. This 1933 case was called in the United States' Court "United States v. one

book called *Ulysses*”. It was decided that a novel couldn’t be judged by passages but it had to be seen as a whole. It wasn’t until 1934 that the novel was freely available in the United States. The judge didn’t consider the novel pornographic. In fact, he acknowledged Joyce’s great use of the stream of consciousness. He considered that some things could be said otherwise, but that wouldn’t have shown what the characters thought in the same way. It was never censored in Ireland, but neither was it available. It wasn’t legalized in England until 1936.

2.2.Episode 18 “Penelope”

Chapter 18 *Penelope* is a stream of consciousness of Molly Bloom and lacks punctuation. It is a big interior monologue about her sexual meditations of about 10,000 words. But what is stream of consciousness? It is a literary technique which was first used by Virginia Woolf and James Joyce. It shows a flow of thoughts and images, which not always seem to have a coherent structure. The plot may change time, place, etc. Writers often use this technique in order to show the emotional and psychological processes that are taking place in the minds of some characters. By being inside their mind, we discover important features of the characters.

Like the other chapters of Ulysses, chapter 18 can be read like a completely different book and doesn't need the other chapters to be understood. It shows us Molly's wandering thoughts while she lies in bed with Bloom. There are no apostrophes, no punctuation marks and only eight sentences which begin as new paragraphs. The reason why this episode is called *Penelope* is that there is an ironic comparison between Molly Bloom and the Penelope of the *Odyssey*.

Molly's monologue might be considered what every man wishes for: to enter inside the thoughts of a woman. Molly isn't well educated and sometimes she misuses difficult words. When you hear about chapter 18's structure it may seem daunting, but then it only is about Molly revisiting her day and her memories.

She thinks about her past, her meeting with her lover Boylan, her present and her hopes. Although she does the same, she suspects that Leopold Bloom, her husband, has also a secret love affair. Her thoughts also turn to how courting is at that time. She also remembers other lovers she had before and dreams of a better life than the one she has. Her thoughts are sometimes interrupted by the passing of a train, which again shows us that this episode is a complete reflection of her mind. Molly muses about her health, her

past in Gibraltar, and about her daughter. Finally she returns again to the thought of Boylan and Leopold, and although she has a love affair, at the end she makes clear that she is still in love with her husband despite all his mistakes and prefers him to Boylan. She doesn't want to be used by the last, but rather to be loved in a tender way.

Joyce used to say about this chapter:

"Penelope is the clou* of the book. The first sentence contains 2500 words.

There are eight sentences in the episode. It begins and ends with the female word *yes*. It turns like the huge earth ball slowly surely and evenly round and round spinning, its four cardinal points being the female breasts, arse, womb and cunt expressed by the words *because*, *bottom* (in all senses bottom button, bottom of the class, bottom of the sea, bottom of his heart), *woman*, *yes*. Though probably more obscene than any preceding episode it seems to me to be perfectly sane full amoral fertilisable untrustworthy engaging shrewd limited prudent indifferent *Weib*.** *Ich bin der Fleisch der stets bejaht.****"

(Letter from Joyce to Frank Budgen, 16 August 1921,

Letters 1:170, Selected Letters, p. 285)

For Joyce, the yesses in this chapter also represent the positive view of life women have. Molly's ultimate decision in her soliloquy is to serve Bloom breakfast the next day. There is a parallelism with the *Odyssey*. Odysseus reunites with Penelope after he kills several suitors. At first, Penelope doesn't recognize him and doesn't believe him until he describes the construction of their bed, a fact only the two of them know. In *Ulysses*, this scene is the Blooms' bed which has been talked about at several points of the novel.

What created most of the controversy of this chapter is Molly's own sexuality. Molly is religious, insofar as she believes in God but she also believes in the human and its body. She accepts her body as it is, despite it isn't perfect, and lives a variety of sexual experiences, which aren't talked about at that time. In contrast to the male narrators, Leopold Bloom and Stephen Dedalus, Molly is more physical than the intellectual male characters.

2.3. Galician and Spanish translations of *Ulysses*

Ulysses has three different translations into Spanish. The first one appeared in 1945 by José Salas Subirat. The second Spanish version was in 1976 by José María Valverde. The last Spanish *Ulysses* (1999) is by Francisco García Tortosa and María Luisa Venegas Lagüens. None of them is perfect nor will they be the final translations. As the years go by, the world changes and at the same time the translations have to change in order to make sense. This doesn't mean that the new translations denigrate the original, it only means that they adapt to different linguistic areas and to different periods of time. In this paper, I am only taking into account the last two versions. Salas Subirat's version wasn't a bad one, but it has some mistakes and contradictions.

García Tortosa is considered the most important Spanish specialist when we talk about Joyce's compositions. He considers that the novel *Ulysses* is universal, because when we hear of a specific city on a specific day, we really hear about any city in the world. It shows reality as it is. García Tortosa states that every man identifies with Leopold Bloom and even women identify with Molly, although they aren't as promiscuous as Leopold's wife. The most important problem he had to face during the translation of the book was the language, because it has drastic changes from completely solemn to completely colloquial. When it is colloquial it is very local, that is, the translator has to try to transcribe the very local language of the costumers of an Irish Pub and that isn't easy because it has to make sense in the target language. There are also ambiguities in the original novel which have to be understood and somehow shown in the translation. To avoid betraying the original, he considers that the translation shouldn't be explanatory. It should keep the ambiguity of the original, because if the translator tries to explain anything, some of the author's intentions might get twisted. He had the advantage of having a guide in the two other Spanish version. Compared to Subirat and Valverde,

Tortosa and Venegas notice when there are repetitions throughout the book and try keep them. They also dare to translate nicknames, place names and double words. Tortosa and Venegas have both translated the whole book and compared afterwards. It wasn't a 50/50 job which makes their adaptation even richer.

One of the most recent translations is the Galician one. There have been several attempts during the years. The first one was in 1926, although there was a strict censure. Ramón Otero Pedrayo tried to translate parts of it despite it was considered that the original was written by an incomprehensible, pornographic and mad man. These translated passage appeared even earlier than the original version because it wasn't officially published until 1936.

According to Margarita Estévez-Saá, secretary of the Spanish James Joyce Society, the Galician translation means that the Galician language is as rich as the Irish one. It also shows that Galician can be forced to put the things into words what was impossible before.

Nowadays, after 87 years, we have the translation of the whole book. It was a hard work which lasted 10 years and was done by a team of four renowned translators: Xavier Queipo, María Alonso Seisdedos, Eva Almazán and Anton Vialle. This novel is one of the most influential and controversial and the translation wasn't free of problems. They probably could have published the result in 2006, but Joyce's heir forbade new editions. They reckoned that the novel would be at public disposal in 2013, so they took their time to translate it. This was a time-consuming project in which 12 hours a day 7 days a week were spent. Contrary to what you may think, the four translators transcribed the whole book, instead of assigning specific parts to each one.

M. Teresa Caneda Cabrera wrote a very interesting article called *Quen lle ten medo a James Joyce? Reflexións en torno á inminente traducción galega de Ulysses* about this translation. Joyce asserted that his critics would be occupied for centuries and he was right. Since the first translation by Otero Pedrayo, *Ulysses* was considered a reference book for other writers. That is why Teresa Caneda wonders why it wasn't translated before. Otero Pedrayo had been very brave to undergo the project of transcribing part of the novel. So this long space of time without further translations until nowadays shows, according to Teresa Caneda that there are problems in the normalization of the Galician language. The first complete Galician version of *Ulysses* is a turning point in the history of translation in Galicia. She confirms it was a very difficult job to do but at some points she doesn't consider that the result they accomplished with this translation was the expected one. In Joyce's *Ulysses* are a lot of parallelisms with the classical myth and the mythological analogies work as relevant parodies for the Ireland Joyce wants to show us. But despite the parallelism, the novel has very frequent changes of style, discourse and even of language. Furthermore there are references and allusions which exploit the different meanings of the English language. This is difficult to accomplish in a translation. Teresa Caneda mentions that in *Ulysses* the language is just another character of the novel and quotes Fritz Senn who states that the translator of *Ulysses* will face unknown difficulties which make it almost impossible to translate the novel because: "every translation is bound to reduce Joyce's polyphony to a much more straightforward melody with fewer vibrations". But the fact that there are a lot of translations shows that it is possible.

2.4. Translation. Definition an characteristics

What is a translation? According to the *Oxford Companion of the English language*, it is the communication of meaning of a source-language text by means of an equivalent target-language text. It has three main characteristics: it is (1) an act of communication where (2) texts interact through a (3) mental process. In this dissertation, I am going to talk about literary translation in particular. It is described the following way by the A.C. Colegio Nacional de Licenciados en Traducción e Interpretación:

Literary translation consists of the translation of poetry, plays, literary books, literary texts, as well as songs, rhymes, literary articles, fiction novels, novels, short stories, poems, etc.

Style is the essential characteristic of every piece of writing, the outcome of the writer's personality and his emotions at the moment; a single paragraph can't be put together without revealing to some degree the personality of the author. Every writer has a literary style and his style is reflected in his writing. Some authors say that a translation should reflect the style of the original text while others say that a translation should possess the style of the translator.

A good translator should have a thorough knowledge of the source and target languages, be able to identify with the author of the book or poem, understand his culture and country, and employ a good method for translating literary texts.

The literary translator has to take into account the beauty of the text, its style, the lexical, grammatical and phonological features. Some of these may not be the same in the target language. The aim of the translator is that the quality of the translation be the same as the original text without leaving out any of the content.

In general, in literary translation we translate messages, not meanings. The text must be seen as an integral and coherent piece of work.

The translator must find words in his own language that express almost with the same fidelity the meaning of some words of the original language, for example, those related to cultural characteristics, cooking skills or abilities of that particular culture.

Some ideas or characteristics are not even known or practised in the other culture. The practice of literary translation has changed as a matter of globalisation, texts have become more exotic, and these translations should contribute to a better and more correct understanding of the source culture of a country.

In Edith Grossman's book *Por Qué La Traducción Importa*, she tells us what a translation is for her:

La traducción tiene una importante función que cumplir que, según creo, debe ser apreciada y alimentada. La traducción no solo juega su importante papel tradicional como el medio que nos permite acceder a la literatura escrita originalmente en uno de los incontables idioma que no

podemos leer, sino que representa además una presencia literaria concreta con la capacidad crucial de facilitar y hacer más significativa nuestra relación con quienes podemos no haber tenido contacto antes. La traducción siempre nos ayuda a saber, a ver desde un ángulo distinto, a atribuir nuevo valor a lo que una vez puede haber sido desconocido. Como naciones y como individuos, tenemos una necesidad crítica de este tipo de comprensión y penetración. La alternativa es impensable. (10-11)

But there is so much more to say about a translation. In his essay *On linguistic Aspects of Translation* Roman Jakobson considers that there are three types. On the one hand, we have the intralingual translation. It is the translation within the same language which can involve rewording and paraphrasing. There is also the interlingual translation which is the translation from one language to another, where we reinterpret a message in a different linguistic code. And finally, there is the intersemiotic translation. It is the translation from one linguistic system to another which means the transference of meaning from a verbal to a non-verbal system, for example, music or images. Jakobson points out that it is difficult to achieve the complete equivalence in any of these translations, even in the intralingual translation. If we take the interlingual language there are even more problems because, in addition to the difference in between two languages, there are cultural differences which are a barrier for translations. This leads us to the conclusion that there can be no completely exact translations, because there is no absolute correspondence between languages.

In Zaro, J. J., and Michael Truman's *Manual De Traducción: Textos Españoles E Ingleses Traducidos Y Comentados* (1999) we discover that translations imply the use of specific procedures which may be oblique or direct.

Oblique procedures are the following ones:

- Transposition: it is the process where the discourse in the source language is replaced by something different in the target language but has the same semantic meaning.
- Modulation: It consists of using a phrase that is different in the source and in the target language to express the same idea. This way the translator changes the point of view of the message without changing the meaning.
- Equivalence: it is an extreme type of modulation were you have to express something in a complete different way
- Adaptation: it occurs when something specific of one culture is expressed in a totally different way so that it is appropriate and understandable in another language and culture.
- Amplification: in this procedure the target language uses more lexemes and morphemes than the source language to express the same idea.
- Explication: sometimes facts aren't show in the source language because they are implicit. But in the translated text they appear written. This helps to avoid ambiguity, but it can also be a means of manipulation because the translator can write what he wants.
- Omission: contrary to the previous procedure, omission means that passages of the texts aren't necessary to understand it and are therefore omitted.
- Compensation: in this case the translator solves problems of the source text that can't be expressed the same way in the target language. It is done by replacing the problematic passages with other elements or forms in the source text.

But there are also direct procedures that are used in a translation. We have the literal translation, which is basically a word-for-word translation. It is the procedure where one language is translated into another trying to be as faithful to the structure and meaning of every word and sentence. But this can't be used by all languages. One of the problems of this technique are the false friends. The other two techniques are the calque and the borrowing.

The calque is a phrase borrowed from another language and it is translated literally word for word, that is, the form or meaning of the word is imitated but not phonetic structure. The translator has to be very careful with this procedure because if it is an unnatural calque it can cause unwanted humor, which may interpreted as lack of experience and knowledge of the translator.

The last direct technique is the borrowing. It takes the word from the source language and puts it in the translation in the same way without translating it. It imitates the form, meaning and phonetic structure.

Furthermore, there are other basic concepts we have to take into account in any translation. Formal and dynamic equivalence is one of them. There are translations which only imitate the formal and stylistic features of the source language, but there are others. They don't imitate in their translation but create the same effect the source text has in the reader by respecting the characteristic and culture of the target language. Peter Newmark differentiated these in semantic and communicative translations.

In a translation we have to be careful to be adequate or acceptable. A translation is adequate when the translator follows the norms of the source language when he creates the new text. On the other hand, an acceptable translator keeps mainly to the norms of the

target language and not the ones of the source. This is important because according to which type you follow, your purpose changes.

Finally, you have to decide if you make a foreignization or domestication of your translation. These are two terms invented by Lawrence Venuti in 1995. According to him, the domestication happens when a text is translated in a clear and acceptable way in the target language. This way you avoid any difficulty the reader might face while reading the translation. On the other hand, the foreignization implies translating the text, but not in a clear and acceptable way. This entails the use of a style which isn't clear in the target language and makes it difficult to understand.

To translate *Ulysses* is a huge demand on translators. They have to face poetry, language, and references to many cultural events which don't have an equivalent outside the Irish culture. We read translations all the time, but in works like *Ulysses*, the translator sometimes questions himself if the translation is really possible. The fact that there are a lot of translations in a lot languages confirms that it is possible, but it is a very complicated project. When someone translates a work, the text becomes also part of the translator, and this is something difficult to achieve with *Ulysses*.

In *Por Que La Traducción importa*, Edith Grossman shows us everything a translator has to take into account, especially in a novel like *Ulysses*:

Por ejemplo, pensemos en la narrativa. Los diálogos contienen a menudo indicios matizados, pero a veces mayúsculos, de la clase social, el estatus y el nivel de educación de los personajes, por no mencionar su inteligencia y su estado anímico; en la narración y en los pasajes descriptivos de la obra abundan las sonoridades y las intencionalidades

significativas; puede haber elementos de ironía o sátira; el ritmo de la prosa (períodos largos y fluidos o frases breves y concisas) y el tono de la escritura (coloquialismos, dicción elevada, pomposidades, *slang*, elegancia, uso no estándar) son recursos estilísticos fundamentales, y le corresponde al traductor aprehender los modos en los que estos elementos favorecen los propósitos de la obra, la revelación del personaje, el desarrollo de la acción. (20)

(..)¿Cómo, entonces, se diferencia la tarea del traductor de la de cualquier lector cuidadoso, por no mencionar a los estudiantes agobiados o a sus profesores igualmente apremiados? El factor único en la experiencia del traductor es que nosotros no solo somos oyentes del texto, los que escuchamos la voz del autor en el oído de la mente, sino también hablantes de un segundo texto –la obra traducida– que repite lo que hemos oído, aunque en otro idioma, un idioma con su propia tradición literaria, sus propios aditamentos culturales, su propio léxico y sintaxis, su propia experiencia histórica, todo lo cual debe ser tratado con tanto respeto, estima y apreciación como los que nos inspira el idioma del escritor original. Nuestro propósito es recrear hasta donde sea posible, dentro del sistema ajeno del segundo idioma, todas las características, los avatares, las rarezas y las peculiaridades estilísticas de la obra que estamos traduciendo. Y hacemos esto por analogía, es decir, encontrando las características, los avatares, las rarezas y las peculiaridades estilísticas en el segundo idioma, que son comparables a los del primer texto pero nunca idénticos (21).

Taking into account all I have mentioned before, I will make a comparison between the English version of *Ulysses* and the Spanish and Galician versions. The aim is to discover if the translations are successful in reference to colloquialism, vulgarisms and idiomatic expressions.

3. Comparative analysis of the colloquialisms, vulgarisms and idiomatic and cultural expressions in *Ulysses*

“Translation is that which transforms everything so that nothing changes.”

- Günter Grass

Usually translations are made because there are different languages and cultures and the goal is to communicate, and cross the frontier of not being able to communicate. Translations are for those who don't understand a language, and therefore they also understand the culture of the place where the text was created. A translator doesn't translate for himself, but for others who need his help. As follows, such translations are going to be analyzed. In particular, I am going to focus on the translation of colloquialisms, vulgarisms and idiomatic and cultural expressions of the episode 18 in the Spanish and Galician versions of *Ulysses*. You can find a list of all this expressions and idioms in the appendix with their corresponding page numbers in each of the four translations.

To translate *Ulysses* is a difficult job and puts the skills of any translator to test. Even simple sentences like “And going forth, he met Butterly” are difficult. In fact, in the book there is no one called Butterly. It refers to a passage of the Bible “and going forth, he wept bitterly”. In the English version of the book this allusion may be understood, but it can happen that this allusions doesn't work the same in a translation.

First of all I am going to compare the idiomatic expressions found in chapter 18. Mona Baker comments in her book *In other words* (2011) that translators want to transmit

the meaning of a stretch of language. To accomplish this, they have to decode the individual meanings of every word. But this word-for-word translation can't be done translating idiomatic expressions, that is, phrases where the words together don't mean the same as the definition of the individual words. These phrases are hard to understand because they don't use the same words, and the translator has to have a deep knowledge of the language.

Some idioms are misleading because they have literal as well as idiomatic meaning. An idiom may also have a very close translation in the target language which looks similar but has a completely different meaning.

In the English version we find “to make up me” which means to behave in a very friendly way towards someone, or to praise them, in order to get something for yourself, to flirt. In García Tortosa’s version it wasn’t translated. Valverde proposed “hacerme la corte” for this idiom whose style is more or less the same as in English. Finally, we have the Galician translation “facerme as beiras”, which is more colloquial than the English and Spanish options. But their meaning is the same. Following the topic of flirting and love we find “debía de estar que bebía os ventos” for the English “she must have been madly in love”. In Spanish there isn’t an idiom like in Galician, but they express the madly love of the original: “debía estar locamente enamorada del otro” (Valverde) and “locamente enamorada tenía que estar del otro fulano”(Tortosa). In the following example there is no equivalence between the Galician and English version. “estaba el como un fervellasverzas” meaning that he was in love with someone, but in English the fact that he was nervous is added to the phrase “on pine needles about the shop girl”. Both Spanish translations show this nervousness with more general words: “él en ascuas por la dependienta” (Valverde) and “hecho un manojo de nervios por la dependienta” (García Tortosa).

Molly thinks about her love life during this episode, so it is no wonder that there are a lot of idioms related to that: “un que lle queira bailar ó son”, which is almost the same as in English “someone to dance attendance”, or the first Spanish tradition “alguien quien le baile el agua”. It means that someone does everything that somebody asks him/her and treats them in a special way. This differs a little bit from the clear translation of García Tortosa which shows us that she wants “alguien que se desviva por ella”. If she is successful she will have someone after her, or as mentioned in the text “he thought he had a great leg”, which translates to Galician “que a tiña no papo” or the Spanish paraphrasing “él se imaginaba que la tenía en el bote”.

The Galician *Ulysses* proposes “nin que mo bisbase un paxariño” instead of the English “as if something told me”. Both Spanish versions suggest something quite similar: “como si algo me lo hubiera dicho” (Valverde) and como si algo me dijera (García Tortosa). Again, the Galician option is the most colloquial one, but the meaning is the same, that someone we don’t know has told something.

“Not that I care two straws who he does it with” is translated with lesser emphasis in Galician “a min tanto me ten con quen o faga”. Both Spanish versions manifest the original’s emphasis: “no que me importe un rábano con quien lo hace” (García Tortosa) and “no es que me importe un pito con quien lo hace” (Valverde).

Great importance is shown in the Galician “que lle custou ferro e fariña non adormecer”. The meaning is the same in English “he had all he could do to keep himself from falling asleep”. García Tortosa also tried to transmit the great effort it meant to stay awake with “hacía lo posible por no quedarse dormido”, Valverde’s translation is lighter saying “le costaba mucho trabajo”.

The annoyance of the following phrase “he annoyed me so much” can be seen in the Galician translation “púxenme que me levaba o demo”. The Spanish versions transmit that there is indignation but not as much as the Galician and English versions: “me molestó mucho” (Valverde); “el me molestó tanto” (García Tortosa).

In the English original of *Ulysses* we don’t find an idiom “he knows a lot of mixed up things” but we can find one in Galician “él sabe montes e morreas”. Both Spanish versions follow the example of the English proposal and also aren’t idioms: “sabe la mar de cosas mezcladas (Valverde) and “sabe un montón sobre muchas cosas raras”.

The following idiom is translated very differently in the 4 versions. The Galician proposes “ir batendo cos pes no cu” for the English “send them all spinning”. Valverde suggests “les haría andar de coronilla” and Tortosa “les pondría dislocados”. At the end, all versions imply that they act like crazy.

The Galician idiom “oía pór a pan pedir” comes from the English “run him down, which is translated to Spanish as “para ponerle por los suelos” in Valverde and in Tortosa “para despellejarse”. If we have good knowledge of the language we can understand in all four that they are criticizing. Another idiom that shows a critic is “pórños a caer dun burro”, which is expressed in greater detail in English “can be dreadfully aggravating drive you mad and always the worst word”. Instead of insisting on the critic the Spanish versions are more or less the same talking about “la(s) peor(es) palabra(s) del mundo. “Armándonos as do demo” doesn’t really say that there is a “show” but that is how it is translated to Spanish “organizando/dando un espectáculo” from the original “making a holy show. More annoyance is shown in “let them all go and smother themselves”. The action of sending them away far from her sight is shown by “por min que vaian sementar fabas”. The Spanish translation of Valverde suggests “que se vayan todos al cuerno a mí que me importa” and García Tortosa “que se zurzan para lo que a mí me importa”.

In this passage, we can see that Molly is annoyed with a lot of things. That is why we find yet another idiom in the Galician translation “púñame do figado” as translation for “gave me the fidgets” or the Spanish “me ponía enferma”.

After all the criticizing there also is quarreling. That is why we see the passage “they were well beaten all the same”. In Galician we have an idiom for that which wouldn’t exist if we translated word for word “tamén a eles lles quentaron a manta”. Valverde’s option isn’t so aggressive by saying “les vencieron de todos modos”, but García Tortosa still shows the fact that there was quarreling “recibieron una buena zurra de todos modos”.

The following example uses idioms in the 4 translations: “saca de aí que me tiznas díxolle a sartén ó cazo”. In English and in Valverde’s translation we still are in the kitchen: “the pan calling the kettle blackbottom” vs. “le dijo la sartén al cazo”. García Tortosa personalizes his idiom by saying “mira por dónde viene a saltar un cojo”. All these versions work well in their translations although the last one is different. The four options are used to claim that a person is guilty of the very thing of which they accuse another.

Ulysses wants to transmit the craziness of one of his characters, that is why his Galician translators mention “unha fervura ten que lle faltar”. The original is clearer by saying “he’s a bit daft” or the Spanish versions, though they are very colloquial, express that the person is mad: “está un poco chiflado (Valverde)/ está un poco pirado”.

Using expressions related to religion, the Galician translation says “tiña mais razón que un santo”, it tries to show that “he was quite right”, although the Spanish versions only transmit that he “tenía mucha razón”.

We use animalistic images to show that someone is stubborn. Galician *Ulysses* says “é teimoso coma un cabestro cando se lle mete algo na cabeza”. In English we change the animal and say “he’s so pigheaded sometimes when he gets a thing into his head”. But in Spanish the stubbornness isn’t compared to an animal and it works the same: “es tan terco a veces cuando se le mete algo en la cabeza” (Valverde) and “es tan testarudo a veces cuando se le mete algo en la cabeza” (García Tortosa).

To transmit that she wants to have sex, Molly uses the Galician idiom “eu cacheira como unha toura” for the English “I so hot as I never felt”. The Spanish translations imitate English saying “yo más caliente que nunca” (Valverde) and “yo tan caliente como nunca” (García Tortosa).

There is a special kind of idiomatic expression in the text, “touchmenot”. This word doesn’t really exist this way, but with hyphens, touch-me-not, it is a type of plant. In this case, it is used to describe the personality of a person who is arrogant. Valverde and the Galician translation decided to translate this word literally as “mirameynometoques” and “mirameenonmetoques”, while García Tortosa paraphrased it as “una grandísima estrecha de tomo y lomo”.

To express fear James Joyce proposes “he was shaking like a jelly all over”. Valverde and García Tortosa also use desserts to show the shaking; “él temblaba como una jalea por todo el cuerpo” and “él temblaba como un flan de arriba abajo”. Galician prefers a more rural version by using a plant: tremelicaba da cabeza aos pés coma un xunco. In the following idiom, food is used again, but only in the Galician example “por riba de mel filloas”, the English and Spanish versions explain more clearly that everything is OK. “There’s nothing else its all very fine” vs. “está muy bien (todo eso) para ellos. A type of nervousness is to feel surprise, which is expressed in the original by “I near jumped out of my skin”. Galician is more vulgar and mentions that “eu estaba que non

me collía unha palla no cu”. Spanish translations aren’t as vulgar as this last one, they only say that “yo no cabía en el pellejo”/ “Yo casi me caigo de la sorpresa”.

Another example for the use of food or meals in idioms is “Martin Harvey for breakfast dinner and supper”. Both Spanish versions are quite literal in the translation by saying “Martin Harvey a desayunar comer y cenar”, the Galician translation only uses one dish, but it works the same “Martin Harvey ata na sopa”.

In English, Joyce also mentions “a mixture of plum and apple” while in Galicia the idiom doesn’t use food “unha no cravo e outra na ferradura”. Valverde translated it as “mezcla de ciruela y manzana”, while García Tortosa proposes something different “estamos hechas tal batiburrillo”. The only translation that might cause problems here is the one of Valverde, which isn’t as clear as the other ones.

We can find the idiom “entre lusco e fusco” in chapter 18 of the Galician version. It is a form to express that it is “at twilight” or as stated in Spanish “crepúsculo/amanecer”. This works but only if the reader of the Galician version has the knowledge of what that idiom means.

Molly knows a lot of things about the men in her life that is why she mentions “teñolle tomado os vaos” which is more or less the same as “I know every turn in him”. Valverde’s translation is quite literal “le conozco todas las vueltas” or the variation in García Tortosa “me lo conozco muy bien”.

The last idiomatic expression is “I wouldn’t give a snap of my two fingers” and the Spanish “yo no daría un pito” (Valverde) and “yo no daría un duro” (García Tortosa). The Galician version makes use of an animal to create this idiom “non daba eu un rabo de can”.

Talking about idiomatic expressions, they are quite different in the different languages. What is remarkable is that Valverde's options are the ones that are usually translated more literally, and sometimes it might get a bit confusing. There are times where no translation is offered. The options García Tortosa gives aren't translated that literally but they often coincide with other Spanish version he used as a guide. The translation which differs the most is the Galician one. The expressions are quite colloquial, even more than the English examples. Galicia has a lot of rural areas and this is reflected in the Galician translation because it uses typical plants (*xunco*); it is more colloquial than standard Galician, and furthermore we can see the influence of religion in the language. Some of the idioms are created by using references like the devil (*arre demo*). In the idioms of chapter 18, it is more frequent to find equivalences in Galician, than in Spanish which chooses to express the meaning in a different way. The reason why this may be so is, according to Mona Baker, that:

[...], and their frequency of use may be different in the source and in the target languages. English uses idioms in many types of text [...]

[...] Using idioms in English is thus very much a matter of style. (78)

According to this, it isn't surprising that in the Spanish translations the English idioms aren't translated as equivalent idioms. There are some strategies for their translations which can also be found in the book *In other words* (2011):

- Using an idiom of similar meaning. This kind of translation is often difficult to achieve.

- Using an idiom of similar meaning but dissimilar form which can be seen for example in the example of “he was shaking like a jelly all over” versus “temblaba coma un xunco”.
- Borrowing the source language idiom
- Translation by paraphrase. This is the most common way of translating idioms as can be seen in the examples above, where most of the translations are simple paraphrases of the idioms of the English original.

Mona Baker also talks about the non-equivalence at word level in her book *In other words*. She considers that:

Non-equivalence at word level means that the target language has no direct equivalent for a word which occurs in the source text. The type and level of difficulty posed can vary tremendously depending on the nature of non-equivalence. Different kinds of non-equivalence require different strategies, some very straightforward, others more involved and difficult to handle. (18)

When a translator works with a text, collocation is usually flexible, but this doesn't happen with idioms. They are, according to Mona Baker, “frozen patterns of language which allow little or no variation in form and, in the case of idioms, often carry meanings which cannot be deduced from their individual components.” (Page 67). When we use idioms there are 5 prohibitions: the grammatical structure has to remain the same; a word can't be replaced by another one; in idioms you are also not allowed to add words or delete them; and what is most important is that it can't change the order of its words.

When a translator has to make a translation, a person usually doesn't know all the idioms of the target language like the ones of his/ her mother tongue. As seen in the list I mentioned before of the idioms found in *Ulysses* the main issues are to recognize and interpret an idiom correctly. The translator should also take into account the meanings these idioms convey.

The episode 18 is a very colloquial one, that is why we find a lot of colloquial, everyday expressions. Colloquialism is the use of informal words, or phrases. They aren't usually translated literally, instead they are usually paraphrased in order to make sense in the target language. Molly isn't well-educated. This is why we find a great number of colloquialisms.

“I could always get round him” is translated into something quite obvious by Valverde who wrote “siempre haría de el lo que quisiera”. García Tortosa's version and the Galician one use typical expressions which are equivalent used in their languages: “sempré podía facer del un pandeiro” and “siempre le podía buscar las vueltas”.

To tell us that “she had too much old chat” the Galician version says “tiña unha lleria” which is often used pejoratively. I consider that Valverde's translation isn't the accurate one because it says “tenía demasiado que desembuchar sobre”. This translation gives us the impression that there are a lot of secrets to tell. What Joyce really wanted to transmit was that she had a lot to say.

Another colloquialism about the act of speaking is “her gabby talk” which uses an animal ability in Galician “e veña cacarexar”. The Spanish versions only transmit that there is a lot to talk about by saying “toda su cháchara”.

The Galician translator considered that the perfect translation for “then still I like that” would be the colloquialism “aínda me chistaba”. The Spanish translations are literal ones by saying “aún así me gusta eso de él”.

The colloquialisms “fanfurriñeiro” comes from the standard English “he’s not proud”. Spanish translators also used standard language by saying “no es orgulloso”. This also happens with the translation of “weak” which is translated as “mexericas” in Galician and as “débil” in both Spanish translations.

The act of “scribbling” is very sloppy therefore they translate it in a way you feel this sloppy characteristic. In Galician we use “esborranchando” and in Valverde “garrapateando”. Tortosa translated it a little bit more standard as “escribiendo a la prisa y corriendo”.

Molly has several ideas during her stream of consciousness. At one time she mentions that “he thinks she has a softy in him”. The Galician translation is even more colloquial, and we might even say vulgar: “creerá que o ten chocho perdido”. Vulgarity isn’t present in the Spanish translations as seen in Valverde “se imagina que le ha conquistado” and in García Tortosa “piensa que lo tiene embobado”.

Paraphrasing the word “steal”, Joyce says “as to wheedle any money she can out of him”, this translates as follows in Galician: “para chucharle todo o diñeiro”. In Spanish, it sounds quite literal in both translations: “con vistas a sacarle todo el dinero que pueda” (Valverde) and “para sacarle con mimitos todo el dinero que pueda” (García Tortosa).

To present the feeling of disgust Joyce uses the corresponding onomatopoeia pfooh. The other three translations do also use onomatopoeias. For Galician it is “puagh” and for Spanish it is “puah” and “puufff”.

Finally we have vulgarisms. Vulgarism is an expression or usage considered non-standard or characteristic of uneducated speech or writing. In colloquial or lexical English, "vulgarism" or "vulgarity" may be synonymous with profanity or obscenity, but it also encompasses a broader category. As mentioned before Molly isn't well-educated and, furthermore, in this chapter she thinks about her love life and sexual encounters. So, we can find a lot of vulgarisms. The Galician translation can be considered to be even a little bit more vulgar than the English one, because some things that are just colloquial, are translated in a vulgar way in the Galician translation.

Molly says that men “want a woman to get well”, this is quite neutral compared to the Galician “están doentes que precisan unha muller” which has a more sexual meaning. This sexual meaning also can't be seen in the Spanish version “necesitan una mujer para ponerse buenos”. But to tell the truth, the sexual innuendo can be perfectly understood.

“He was gone on me” is translated in Galician as “andaba lévedo por min” and in Spanish “había perdido la cabeza por mi”. These translations show that more or less the translation mean the same, although you can consider that the Galician one shows even more emphasis.

The colloquial “fiddlefaddle her vagina” is translated in the also colloquial Galician “chilindrada na vaxina” and the Spanish “cada tonteria de su vagina” (Valverde) and “cualquier chuminada en su vagina” (García Tortosa).

In the Galician translation we find the interjection “boh” a lot of times. It is frequently used in Galician and therefore it has several meanings: it can mean negation,

indifference, incredulity, disdain and carelessness. This isn't transmitted in the translation where we find "well" or "sure" in the original and "bueno" and "seguro" in Spanish.

The following example is the other way round. The English version is sexual by saying "he came somewhere". Now, the Galician language behaves more neutral with "ten un apaño". Valverde makes a mistake by translating it. He only says "sí él lo ha hecho" but we don't know what he has done specifically. Tortosa's translation is as vulgar as the original: "sí se corrió en algún sitio".

Also referring to sex is the expression "drawing out the thing by the hour" which sounds almost neutral in English. The other translations show the sexual meaning a lot more. In Galician we read "sempr a turrar horas e horas", whereas in Spanish Valverde says "siempre enredándose y tirándose de la cosa". The most sexual translation is García Tortosa's "meneándosela".

"Little bitch" is translated as "putilla" in both Spanish versions and only changes in Galician by mentioning the very colloquial "pendanga". There are more synonyms of "bitch". For example, the word "slut". In this case in Galician it is translated as "lorcha". Furthermore, "putilla" isn't used in the Spanish translations. Now there are their synonyms "sinvergüenza" and guarra. Another synonym for this word is "whore", which is translated as "candonga" (Galician) and "puta" in Spanish. Although mentioning always the same, synonyms aren't usually used. Only the Spanish transcriptions remain the most constant.

To name the male reproductive organ, Joyce nicknames it "his micky". Valverde translates it as a diminutive nickname "su cosita". On the other hand, the Galician version "a minga" and Tortosa's "la churra" are more vulgar, as is supposed when talking about these topics.

Valverde is very neutral by saying “comiéndome con los ojos” for “glamming me over”. The Galician translation and the one of Garcia Tortosa are much more vulgar and show us “me apachocabo” and “manoseándome”.

We can also find insults in this episode. A very creative one is “a dirty barefaced liar and sloven”. The Spanish translations aren’t less insulting: “una asquerosa embustera descarada una sucia” (Valverde) and “una sucia mentirosa caradura y vaga (Tortosa).

There are a lot more of all these idioms and colloquial and vulgar expressions. As they are of a quite similar type you can find a list of them, with their translations in the appendix.

4. Conclusion

“Writers make national literature, while translators make universal literature.”

- José Saramago

Translation has a lot of different tasks such as constructing combinations of new words but, most crucially, it is a way to know about foreign countries and cultures which are lesser known. Thus, translation is not only a linguistic process, but it can also have political and social impact. We have to be very careful with what we do, or otherwise we will get lost in translation. We can't deny that at the end, the translation we read isn't the writing of the author. In fact, from then on, it is the writing of the translator, although the readers of the translations don't pay attention to them. But they have a very important work, that is, to translate a text and that it makes the same sense in the target language as in the source language. A literary translator has to have yet another characteristic: he or she has to have an important aesthetic and artistic taste and have an outstanding ability to create from a source. First, the translator has to solve the linguistic and extralinguistic problems and afterwards he has to discover the purpose of the translation. Afterwards the creating process begins. To translate is much more than to know words in different languages.

Taking into account the Galician translation, Teresa Caneda considers that:

Por supuesto, non todo son tropezos nin moito menos no borrador do primeiro episodio de *Ulysses*; como anticipaba, as propostas de tradución dalgunhas das rimas e cantares, así como as de certas expresións

idiomáticas amosan unha enxeñosa sensibilidade e celebran con éxito a proximidade entre a retranca galega e o humor irlandés. É polo tanto unha magoa comprobar que neste primeiro capítulo o innegable coñecemento da lingua de chegada e a evidente sensibilidade literaria ao servizo desta emblemática tradución de *Ulysses* non dean como resultado xeral unha maior calidade. (91)

She doesn't consider that the Galician translation is a good one, but I have to say the opposite. It was a very difficult project to translate this novel and I think that the Galician translators have been quite successful. It is a very colloquial episode which is clearly shown in the Galician version which is even more colloquial than the original. Standard Galician isn't used, instead it is very colloquial and one may even say that it is quite typical of the rural area. It is the most equivalent thing when translating the Irish spoken in a pub, which is an area where people usually are very colloquial. I consider that García Tortosa has also done a great job with his translation, but we have to consider that he had the help or example of two previous Spanish translations, the one of Salas Subirat and the one of Valverde. This way he could avoid mistakes made by them and also use them as a guide. The translation I like less is the one of Valverde which sometimes is chaotic and you can find some mistakes.

We have to consider a very important thing when reading and comparing translations. Edith Grossman cites Walter Benjamin in *Por qué la traducción importa*:

Ninguna traducción sería posible si su aspiración suprema fuera la semejanza con el original. [...] pues así cómo el tono y la significación de

las grandes obras literarias se modifican por completo con el paso de los siglos, también evoluciona la lengua materna del traductor. Es más: mientras la palabra del escritor sobrevive en el idioma de éste, la mejor traducción está destinada a diluirse una y otra vez en el desarrollo de su propia lengua y a perecer como consecuencia de esta evolución. La traducción está tan lejos de ser la ecuación inflexible de dos idiomas muertos que, cualquiera que sea la forma adoptada, ha de experimentar de manera especial la maduración de la palabra extranjera, siguiendo los dolores del alumbramiento en la propia lengua. (22)

What matters in a translation is that it gives us the possibility to explore through literature, the ideas and feelings of people of other cultures, places, or eras. This way something foreign for us, becomes something familiar in a short period of time.

I would like to end this dissertation by citing a piece of Joseph Collins' *James Joyce's Amazing Chronicle*. It shows us that James Joyce didn't want to transmit only a message, he did a lot more.

Que tiene un mensaje que transmitir es algo de lo que no puede cabrer duda. El señor Joyce intenta hablar al mundo sobre la gente con la que se ha cruzado en cuarenta años de existencia consciente; intenta describir su conducta y su forma de hablar, analizar sus motivos y referir el efecto que el "mundo", sórdido, turbulento, caótico, con una atmósfera mefítica engendrada por el alcohol dominante en su país, tuvo sobre él, un celta emotivo, un genio egocéntrico cuya principal diversión, su más profundo

placer, deriva del autoanálisis, y cuya ocupación más importante a lo largo de la vida ha consistido en llevar un cuaderno en el que ha estado registrando las incidencias vividas y las palabras oídas, con precisión fotográfica y boswelliana fidelidad. Lo que es más, el señor Joyce está resuelto a referir todo esto de una manera nueva. No de una forma directa, narrativa, con cierta linealidad de ideas, hechos e incidencias y en frases, expresiones, párrafos comprensible para una persona de educación y cultura, sino en parodias de la prosa clásica y el argot del momento, en perversiones de la literatura sacra, en una prosa cuidadosamente calibrada, con estudiada coherencia, en símbolos tan ocultos y místicos que sólo los iniciados y profundamente doctos son capaces de entender; en suma, mediante todos los ardides y espejismos a que un artífice magistral, o incluso un mago puede someter a la lengua inglesa.

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