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The Catalan Translations of *Ulysses*: a  
Comparative Analysis

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## **Abstract**

My research is a case study that deals with a comparative lexical analysis of the Catalan translations of *Ulysses* (Joyce, 1922). The translations were written by the following authors: Joan Francesc Vidal i Jové (1966); Joaquim Mallafrè i Gavaldà (1981) and Carles Llorach-Freixes (2018). If you are interested in translation or literature, you might be interested in reading my thesis. My analysis is based on the first chapter of the novel. Specifically, the primary focus of my analysis lies on compound nouns, proper nouns, blasphemies and swear words. Moreover, my project is concerned with testing the controversial Retranslation Hypothesis (RH) formulated by the French scholars Antoine Berman and Paul Bensimon in 1990. The RH states that first translations will be closer to the target language and culture, whereas retranslations will be closer to the source text. Furthermore, it states that retranslations are necessary because first translations deteriorate over time and because there will never be a perfect translation. The methodology that I follow in order to carry out my research involves: selecting terms and expressions that show interesting differences; drawing patterns within the data that I have collected, and classifying the data into tables. Relating the results, they are presented both quantitatively and qualitatively. Finally, I conclude that the RH does hold in my analysis. Nevertheless, the main reason why retranslations exist does not account for the ageing of earlier translations.

**Keywords:** case study; lexical analysis; Retranslation Hypothesis; translation; retranslation

La meva recerca és un estudi de cas on faig una anàlisi lèxica comparativa de les tres traduccions catalanes de l'*Ulisses* de Joyce, que són dels traductors següents: Joan Francesc Vidal i Jové (1966); Joaquim Mallafré i Gavaldà (1981) i Carles Llorach-Freixes (2018). Si us crida el món de la traducció o de la literatura, la meva tesi us pot ser d'interès. La meva anàlisi comparativa se centra en el primer capítol de la novel·la on analitzo noms compostos, noms propis, blasfèmies i paraulotes. A més a més, l'objectiu del meu estudi és veure si la polèmica hipòtesi de retraducció que va ser postulada pels estudiosos francesos Antoine Berman i Paul Bensimon el 1990 es compleix en el primer capítol o no. La hipòtesi ens diu que les primeres traduccions d'un text sempre seran més properes a la llengua i la cultura del text meta, mentre que les retraduccions seran més properes al text original. A més d'això, la hipòtesi diu que les retraduccions són necessàries perquè les primeres traduccions envelleixen amb el pas del temps i perquè mai existirà la traducció perfecta. La metodologia que segueixo per dur a terme el meu treball és recollir i seleccionar els termes i expressions que mostren diferències interessants; establir patrons entre les dades i classificar-les en taules. Pel que fa als resultats, aquests han estat presentats quantitativament i qualitativament. Finalment, concloc que la RH es comprova en l'anàlisi que he fet. No obstant això, la raó principal per la qual les retraduccions existeixen no ha de tenir necessàriament res a veure amb una qüestió d'envelliment de les traduccions primeres.

***Paraules clau:*** estudi de cas, anàlisi lèxic, hipòtesi de retraducció, traducció, retraducció

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# 1 Introduction

I have chosen this topic because I am passionate about translation, as well as about English and Catalan. Since I am interested in becoming a translator, I thought that doing a translation research project would be an excellent way to get into the world of translation and experience first-hand the difficulties involved in this discipline. Furthermore, I thought that doing a project that involved the Catalan language was also a great opportunity for several reasons: to promote the language and its literature, and to support its use at all levels and fields.

My research is a case study that deals with a comparative lexical analysis of the Catalan translations of *Ulysses* (Joyce, 1922): Joan Francesc Vidal i Jové's *Ulisses* (1966); Joaquim Mallafré's *Ulisses* (1981) and Carles Llorach's *Ulisses* (2018). My project aims to answer the following questions: *Which translation is closer to the ST?* and *Are retranslations necessary?* Moreover, my project is concerned with testing the retranslation hypothesis (RH) stated by Antoine Berman and Paul Bensimon in 1990. The hypothesis will be further developed in subsequent chapters, especially in the literature review and the methodology. Essentially, it states that first translations will be closer to the target language and culture, whereas retranslations will be closer to the source text. Furthermore, the French scholars argue that retranslations are necessary because translations deteriorate over time and because there will never be a perfect translation.

## 1.1 *Ulysses* by James Joyce

The novel *Ulysses* was written by the Irishman James Joyce (Dublin, 1882 - Zurich, 1941). It was first published in Paris in 1922 by the bookshop Shakespeare & Co. The novel is considered to be a masterpiece; it has been regarded as the most influential, well-known and acclaimed works of the twentieth century. However, the novel was “banned

as obscene before it was first published as a complete novel, regarded as a work of perversion” (Potter, 2022). It was censored in many countries: in Nazi Germany, in Communist Russia, and in the U.S. (Mallafre, 2008, p.74). Because of its length and its extreme stylistic and thematic complexity, the reading of *Ulysses* becomes a difficult task, even for the native speakers of the language. In 1932, Stuart Gilbert published the first edition of the novel, which can be considered the definitive edition. Yet, in 1984, Hans Gabler published a new critical and synoptic edition of the novel based on the manuscripts and not the first edition, as Gilbert did. Both editions are considered valid; Mallafre follows Gabler’s 1984 edition, while Llorach follows Gilbert’s 1932 edition.

### **1.1.1 The reception of James Joyce in Catalonia**

Considering the reception of James Joyce in Catalonia, “the first notice about the author in Catalonia (as well as Spain) dates from 1921” (Iribarren, 2004, p.446). Iribarren (2012) argues that “James Joyce remained a figure of reference for the Catalan public, in high culture and popular culture alike, in the last decade of the 20th century” (Iribarren, 2012, p. 35). The arrival of Joyce in Catalonia was “special in many ways: no other English-language author had created so many expectations, yet at the same time so little was known about him” (Iribarren, 2004, p.446). However, the Spanish Civil War (1936-1939) ended one of the greatest periods of the Catalan culture along with the Joycean tradition in Catalonia and Spain (Iribarren, 2004, p. 452). Due to Franco’s censorship (1939-1975), writing in Catalan was banned, and the cultural life was severely restricted: “Catalan was no longer a language of culture. It was deprived of any official status, banned from many places, cinema, books, shows, and public events, and, of course, from school” (Mallafre, 2008, p.72). Vidal i Jove’s translation was nevertheless done in this period.

## ***1.2 The translation by Joan Francesc Vidal i Jové***

The first translation of *Ulysses* in Spain was authored by Joan Francesc Vidal i Jové (Manresa, 1899 - Newcastle, 1978) and not by José Maria Valverde (who translated into Spanish), as was generally assumed. Vidal i Jové's *Ulisses* (1966) was not discovered until April 2006, when Alberto Lázaro told us about it.

When Vidal i Jové was in the middle of the translation process, Franco's censorship passed a new law, the so-called *Llei Fraga* (1966): "Writers were not allowed to express any criticism against Francoism, its ideology, its ideologues, its accepted historiography, or its laws. Criticism of Catholicism was not permitted. References to abortion, divorce, adultery and homosexuality were forbidden, and published work could not contain taboo language or a register that could be considered obscene or indecent" (Sanz, 2015, p.1). From that moment, every single work had to be examined by the Archivo General de la Administración. Nevertheless, according to Iribarren (2012), Vidal i Jové ignored the censorship restrictions when he translated the novel: "no va atenuar en cap moment el caràcter obscè, escatològic, anticlerical i d'alt voltatge sexual tant dels passatges descriptius com dels diàlegs dels personatges" (Iribarren, 2012, p.359). To our surprise, the translation avoided censorship, but it was never published.

## ***1.3 The translation by Joaquim Mallafrè i Gavalrà***

Joaquim Mallafrè i Gavalrà (Reus, 1941) translated *Ulisses* in 1981 and published a revised version in 1990. The translation was thought to be the first Catalan translation since Vidal i Jové's translation was still unknown, even to Mallafrè. Hence, his translation cannot technically be considered a retranslation. In addition, the translation was "widely celebrated and rewarded" (Iribarren, 2004, p.453) and it "symbolized a considerable accomplishment for a language, a literature and a culture that had suffered from a ban on

translations” (Iribarren, 2004, p.453). Mallafrè is considered a “Joycean authority in Catalonia” (Iribarren, 2004, p.454) and his work paved the way for the subsequent Catalan Joycean tradition. According to Sellent (1998), Mallafrè’s translation of *Ulysses* is excellent for many reasons: “és el resultat d’un treball minuciós de documentació i d’anàlisi textual, d’una reflexió profunda sobre el procés de traducció i d’un esforç per traslladar la immensa varietat de registres, de matisos lingüístics i de referències culturals del text de Joyce a uns codis realistes i pròxims al lector català contemporani” (Sellent, 1998, p.30). In his doctoral thesis *Llengua de tribu i llengua de polis* (1991), Mallafrè stated the basis of a literary translation from the experience of translating *Ulysses*. Again, it was a very celebrated work and it was considered “l’obra fundacional dels estudis traductològics catalans” (Iribarren, 2021, p.76).

#### ***1.4 The translation by Carles Llorach-Freixes***

Carles Llorach-Freixes (Solsona, 1957) made a retranslation of *Ulysses* in 2018. It is the most recent translation of the novel in Catalan, as well as technically the only retranslation that exists in this language. Unlike Mallafrè’s translation, which aims to maintain fidelity to Joyce’s literary style and register, Llorach’s retranslation seeks to make the reading of *Ulysses* more accessible to readers by adding footnotes and including an introductory explanation at the beginning of each chapter. In the prologue to his book, Llorach says: “la nostra intenció en la present edició és aquesta: donar l’oportunitat, amb les notes a peu de pàgina i els comentaris, d’aconseguir una bona comprensió del text amb la qual després puguem reprendre una segona i tercera lectura per al gaudi, en aquesta mateixa edició, o en el text net de la traducció insuperable de Joaquim Mallafrè” (Llorach, 2018, p.14). Notice that he acknowledges the use of Mallafrè’s translation as his intermediate translation, which is honest and ethical – not every “retranslator” does that.

## ***1.5 The concepts of translation and retranslation***

The concept of “translation” has been defined in multiple ways throughout history, for it has been regarded as a “uniquely complicated phenomenon” (Dollerup, 2005, p.75). This variation can sometimes be a problem, especially when we want to give a clear and concise explanation of the term: “different scholars use different terms for what seems to be more or less the same thing”, and that can turn out to be “an obstacle in the path towards true professionalization” (Chesterman, 2005, p.17). Some scholars refer to “translation” as “the process of, or the product resulting from, transferring or mediating written text[s] of different lengths [ranging from words and sentences to entire books] from one human language to another” (Colina, 2015, p.2); others define it as “a process aimed at facilitating communication between speakers of different languages” which “implies understanding the source text and this requires knowledge of specific terms of the source and target languages” (Zauberga, 2005, p.108); others simply as “an act of communication” (Dollerup, 2005, p.75). In translation, “the core elements that most scholars and practitioners will agree are present in the concept of translation: [i] written texts; [ii] transfer or mediation; [iii] from one natural language to another” (Colina, 2015, p.3). Moreover, in translation, there is some basic terminology that we need to consider, which will be used later on in this paper: the source language (SL), the target language (TL), the source text (ST) and the target text (TT). According to Colina (2015), “the language from which a text is translated is known as the source language [SL] and the language of the translated product is the target language [TL]. What is also referred to as the original text is generally known as the source text [ST] and the translated text is the target text [TT]” (Colina, 2015, p.4).

“Retranslation” can be simply defined as “the act of translating a work that has previously been translated into the same language, or the result of such an act, i.e. the

translated text itself” (Tahir, 2009, p.233). In other words, retranslation accounts for “the procedure whereby a text is not translated directly from an original ST, but via an intermediate translation in another language” (Shuttleworth, 2014, p.76). There is a wide range of reasons that can motivate literary retranslation. According to Al-Shaye (2018), many scholars highlight different factors that contribute to the retranslation activity: time and genre; socio-cultural factors; prestige and money (Al-Shaye, 2018, pp.45-46). Furthermore, Pym (1998) distinguishes between two types of retranslation: “passive retranslations” and “active retranslations”. Passive retranslations “apply to retranslations separated by synchronic boundaries (geopolitical or dialectological), where there is likely to be little active rivalry between different versions and knowledge of one version does not conflict with knowledge of another” (Pym, 1998, p.82). In other words, they concern “the situation when the translators may not be aware of the presence of an earlier translation” (Al-Saye, 2018, p.46). This would be the case of Mallafrè’s translation, since he did not know about Vidal i Jové’s translation. On the other hand, “active retranslations” share “the same cultural locations or generation” which can lead to an “active rivalry” (Pym, 1998, p.82) between them. This would be the case of Llorach’s translation, although he makes it clear in his prologue that his translation does not aim to confront Mallafrè’s translation, but just to assist everyday readers to understand *Ulysses*.

In the following sections, you will find the literature review which summarizes previous research on the Retranslation Hypothesis and other related terms; other projects that have taken similar approaches to the translations that I am examining, and different strategies for solving translation problems. Next, you will find the methodology, in which I state what I did in my research; I present the research questions of my project, and I provide an explanation on the Retranslation Hypothesis. In addition, I state the activities that I carried out; the tools that I used, and the criteria that I followed to measure the

results. The results section presents the analysis of the terms that I selected from each translation. The discussion then focuses on whether the Retranslation Hypothesis holds or not in my project, and it includes everything I learned from my interview with Dr Joaquim Mallafrè. Finally, I provide the overall conclusions on the project.

## **2 Literature Review**

The Retranslation Hypothesis has been well addressed in many studies over time. An early contribution was made by Goethe in his *West-Östlicher Divan* (1819). According to Goethe (1819), we can distinguish between three kinds of translation: the first “acquaints us, in our own mode of understanding, with a foreign country”; the second involves “trying to place yourself in the context of the foreign country but are able to assimilate unfamiliar material only by representing it in your own way”; the third aims to be “identical to the original” (Goethe, 1819, p.279). Goethe’s classification paved the way for subsequent studies, which we will now discuss.

In a study focused on the Retranslation Hypothesis, three professors from Indian universities examined Goethe’s classification: “the first kind of translation understands the ST from the standpoint of the target culture while the second does the same thing from that of the source culture” (Sankar et al., 2016, p.20). This implies that first translations will contain more errors than second translations and consequently, it justifies the existence of retranslations (Sankar et al., 2016, p.20).

The French scholars Antoine Berman and Paul Bensimon also reviewed Goethe’s classification in the French journal *Palimpsestes* (1990): “Le premier mode, ou la première époque, est la traduction intra ou juxtalinéaire (mot à mot) visant tout au plus à donner une idée grossière (Goethe *dixit*) de l'original. Le second mode est la traduction libre, qui adapte l'original à la langue, à la littérature, à la culture du traducteur. Le

troisième mode est la traduction littérale, au sens de Goethe, c'est-à-dire celle qui reproduit les « particularités » culturelles, textuelles, etc. de l'original” (Berman, 1990). Berman’s interpretation of Goethe’s classification is that the first translation is a “word-for-word” translation, which gives a vague idea of the ST; the second translation is a “free” translation, in which the translator adapts the ST to the language and culture of the TL, and the third and last is the “literal” translation, which the translation reproduces all the textual and cultural details of the ST.

Antoine Berman and Paul Bensimon also relied on Goethe when they developed the issue of “retranslation” and they stated the so-called “Retranslation Hypothesis” in the fourth volume of the French journal *Palimpsestes* (1990). According to Van Poucke & Sanz (2019), the analysis that Berman and Bensimon offered has been a primary source of inspiration for many translators and theorists over the years. The most important concepts that these two French translators developed are the “Retranslation Hypothesis”, the concept of “Great Translation”, and the “ageing of translations” (Van Poucke & Sanz, 2019, p.11).

Regarding the Retranslation Hypothesis (RH), Paul Bensimon (1990), like Goethe (1819), distinguishes between first and second translations that took place in different points in time. Regarding the first translations, Bensimon states: “La première traduction vise généralement à acclimater l'œuvre étrangère en la soumettant à des impératifs socio-culturels qui privilégient le destinataire de l'œuvre traduite” (Bensimon, 1990). It is clear that Goethe and Bensimon both share the same hypothesis regarding the first translations. For second translations or “retranslations”, Bensimon states that “La première traduction ayant *déjà* introduit l'œuvre étrangère, le retraducteur ne cherche plus à atténuer la distance entre les deux cultures; il ne refuse pas le dépaysement culturel : mieux, il s'efforce de le créer.” (Bensimon, 1990). Bensimon follows: “La retraduction est

généralement plus attentive que la traduction-introduction, que la traduction-acclimation, à la lettre du texte source, à son relief linguistique et stylistique, à sa singularité” (Bensimon, 1990). That is to say, “retranslations tend to be more source culture oriented than first translations. First translations, the hypothesis runs, deviate from the original to a higher degree than subsequent, more recent translations, because first translations determine whether or not a text (and its author) is (are) going to be accepted in the target culture” (Desmidt, 2009, p.669). The concepts of “Retranslation” and the “Retranslation Hypothesis” are also discussed by Şehnaz Tahir Gürçag˘lar in the *Rouledge Encyclopedia of Translation Studies* (2009, p.233)

Later on, Lawrence Venuti introduced the terms “Foreignization” and “Domestication” in *The Translator’s Invisibility* (1995). Essentially, these concepts describe the translation processes that Bensimon and Berman postulated in their Retranslation Hypothesis. Lawrence Venuti’s concepts were defined by Mark Shuttleworth & Moira Cowie in the *Dictionary of Translation Studies* (2014) as follows: “Domesticating Translation (or Domestication) is a term used by Venuti (1995) to describe the translation strategy in which a transparent, fluent style is adopted in order to minimize the strangeness of the foreign text for TL readers” (Shuttleworth & Cowie, 2014, p.43). Following Bensimon and Berman’s RH, this would essentially be the technique used in first translations. The term “Foreignization” was defined as follows: “Foreignizing Translation (or Minoritizing Translation) is a term used by Venuti (1995) to designate the type of translation in which a TT is produced which deliberately breaks target conventions by retaining something of the foreignness of the original” (Shuttleworth & Cowie, 2014, p.59). Following the RH, this would essentially be the technique used in second translations or retranslations.

In relation to the concepts of “the great translation” and the “ageing of translations” that were outlined in “La retraduction comme espace de la traduction”, Antoine Berman postulated that: “Il faut retraduire parce que les traductions vieillissent, et parce qu'aucune n'est *la* traduction : par où l'on voit que traduire est une activité soumise au temps, et une activité qui possède une temporalité propre : celle de la caducité et de l'inachèvement” (Berman, 1990). In other words, translations deteriorate over time, and no translation is perfect. Therefore, retranslations are necessary. Berman’s issue of ageing was also discussed in the “*Routledge Encyclopedia of Translation Studies*” (2009): “Berman suggests that while originals remain forever “young”, translations will age with the passage of time, thus giving rise to a need for new translations” (Tahir, 2009, p.234). However, not everybody agrees with this assumption: “no straightforward link can be assumed to exist between the passage of time and the need for retranslation since there are many cases of retranslations of the same source texts undertaken within a short span of time [Susam-Sarajeva 2003; Pym 1998, 2005b; Hanna 2006; Jenn 2006]” (Tahir, 2009, p.234).

Translators and students from all over the world have tested the Retranslation Hypothesis in many papers. Here are some examples: “The Russian Retranslation of Gabriel García Márquez’s *One Hundred Years of Solitude*” by Sergio Bolaños-Cuéllar; “Retranslating Virginia Woolf’s *To the Lighthouse* in Modernist and Postmodernist Italy: A corpus-based Study” (2019) by Anna Maria Cipriani; “Examining the Re-Translation Hypothesis: The Case of Three Short Stories in the Saudi Literary System” by Fawziah Ali Alshehri (2020), and “Revisiting Retranslation Hypothesis: A Comparative Analysis of Stylistic Features in the Persian Retranslations of *Pride and Prejudice*” (2013) by Hossein Vahid Dastjerdi and Amene Mohammadi. The hypothesis holds in some studies,

but many scholars have argued that it cannot be understood in general terms, and they have criticized it.

Some projects have previously analyzed the translations of *Ulysses* (1922) that will later be examined in this paper. Teresa Iribarren i Donadeu is a professor who has written numerous articles concerning James Joyce's novels and the Catalan translations. In her article "Ulisses de Joyce en català: les traduccions de Joan Francesc Vidal i Jové, Joaquim Mallafrè i Carles Llorach-Freixes" (2021), she summarizes the main features of each Catalan translation of James Joyce's *Ulysses* (1922) and provides a comparative analysis of a passage from the novel. She has also published "The Reception of James Joyce in Catalonia" (2004) and "James Joyce in Catalonia at the End of the 20th Century: High Culture and Popular Culture" (2012), as well as texts on the unpublished translation of *Ulysses* by Vidal i Jové (1966): "La Primera Traducció de l'Ulisses a Espanya" (2012) and "La primera traducció catalana de l'Ulisses (1966) de James Joyce, de Joan Francesc Vidal i Jové" (2011).

On Joaquim Mallafrè's translation of *Ulysses*, there are two studies by Dídac Pujol from the Universitat Pompeu Fabra analyzing morphological aspects: "La creativitat lèxica en la traducció catalana de Joyce: els processos de composició" (2012) and "La creativitat lèxica en la traducció catalana de l'Ulisses de Joyce: els processos de derivació" (2013). Finally, Joaquim Mallafrè i Gavaldà book *Llengua de tribu i llengua de polis: Bases d'una traducció literària* (1991) discusses his method of translating *Ulysses*, among many other things.

In this paper, we will use a list of potential strategies for solving translation problems when analysing translator solutions. These strategies are named "solution types" and there are many typologies formulated by different linguists. The reason why

there are so many different typologies is discussed by Pym in his article “A typology of translation solutions” (2018). He states that “the plurality is partly due to different cultural conceptions of what translation is and what relations between languages should be” (Pym, 2018, p.42). In the same article, Pym mentions some of these linguists: Bally (1905), Vázquez-Ayora (1977), Fedorov (1927), Loh (1958), Levý (2011[1963]), Popovič (1968, 1975), Kade (1968). However, “the most influential categorisation undoubtedly remains Vinay and Darbelnet” (Pym, 2018 p.41). Consequently, many translators have developed their own “translation solutions” based on Vinay and Darbelnet’s classification, including more or fewer modifications. For instance, Pym develops “A typology of translation solutions for Catalan-English” (2019), which is an article that includes six main solution types with examples for translations between Catalan and English: “*Copying Words*”, “*Copying Structure*”, “*Perspective Change*”, “*Density Change*”, “*Cultural Correspondence*”, and “*Text Tailoring*” (Pym, 2019 p.2 ). Similarly, Ainaud et al. (2003) provide a list of nine solution types based on Vinay and Dalbernet (1977): “*Manlleu*”, “*Calc*”, “*Traducció paraula per paraula*”, “*Transposició*”, “*Modulació*”, “*Equivalència*”, “*Adaptació*”, “*Amplificació*”, “*Compensació*” (Ainaud et al., 2003, p.17). Considering that we are focusing on Catalan translation of English texts, the typologies from Pym (2019) and Ainaud et al. (2003) are the ones we will be using in our analysis.

### **3 Methodology**

In this section, I describe the methodology that I follow in order to carry out my research. My analysis is a case study that deals with a comparative lexical analysis of Vidal i Jové, Mallafrè and Llorach’s translations. More specifically, the focus of my analysis is on compound nouns, proper names, blasphemies, and swear words. My research aims to

answer the following questions: *Which translation is closer to the ST?* and *Are retranslations necessary?*

My study is concerned with testing the Retranslation Hypothesis stated by Antoine Berman and Paul Bensimon, published in 1990 in the French journal *Palimpsestes*. According to the first part of their hypothesis and in response to my first question, earlier translations presumably tend to domesticate the original, that is, they tend to be closer to the TT. On the other hand, retranslations presumably tend to foreignize the original, that is, they tend to be closer to the ST. As for the second part of their hypothesis and in response to my second question, retranslations are necessary because they deteriorate over time and because there will never be a perfect translation.

Throughout the process of conducting my analysis, I followed specific steps. Firstly, I selected a chapter of the original work, *Ulysses* (Joyce, 1922), to be my focus of study. I decided on the first chapter: “Telemachus” (Joyce, 1922, pp.4-15). Secondly, I selected some terms and expressions that showed interesting differences. Thirdly, I looked for patterns among them, that is to say, I investigated which features were being repeated within the data that I collected. For instance, the lexical creativity in Mallafrè’s translation or lack of religion in Llorach’s translations of blasphemies and swearwords. Next, I selected again the terms and expressions that met the needs of my research and I classified the data into tables based on their topic, as a small corpus. Afterwards, I analysed the methods that my translators followed in their corresponding translations and I looked for the corresponding solution types in Vinay and Dalbènet (1995) and Pym (2019).

I used different tools to understand the terms and concepts that appear in the original text. One of the most helpful was the *Ulysses Annotated* (Gifford, 1988), which

is a specialized encyclopedia that provides extensive annotations on the original novel and assists everyday readers in understanding the book. In addition, *The New Bloomsday Book* (Blamires, 1966) is a tool that I have used to help me to understand the plot of the first chapter. Next, I interviewed Joaquim Mallafrè i Gavaldà, one of the translators of *Ulysses* (see Appendix). The purpose of my interview was to find out why he translated some terms the way he did, as well as to get a deeper understanding of the novel.

Relating to the results, they will be presented both quantitatively and qualitatively. They will be quantitative in the tables, because we are interested in the number of examples for each pattern, but they will be qualitative when discussing the reasons for the retranslations and the translators' decisions.

## 4 Results

### 4.1 Analysis

#### 4.1.1 Compound Nouns

Table 1: Compound Nouns

<i>Joyce (1922)</i>	<i>Vidal i Jové (1966)</i>	<i>Mallafrè (1981)</i>	<i>Llorach (2018)</i>
"gunrest" p.4	"plataforma de tir"	"plataforma circular de tir" p.7	"pedris circular" p.26
"Dottyville" p.5	"Sant Boi"	"Vilaguillada" p.10	"Dottyville" p.30
"snotrag" p.11	"tira-sucs"	"eixugamocs" p.20	"parrac dels mocs" p.45
"noserag" p.5	"tira-sucs"	"escuranassos" p.8	"parrac dels mocs" p.28
"The scrotumtightening sea" p.5	"La mar que fa encongir l'escrot"	"El mar arronsatesticles" p.9	"El mar arronsascrots" p.28

The "**gunrest**" (p.4) is a raised circular platform in the centre of the tower's flat roof, once used as a swivel-gun mount" (Gifford, 1974, p.13). Vidal i Jové and Mallafrè introduce the word "tir", which allows the Catalan reader to understand the use of the

platform since it can be used for shooting. In addition, Mallafrè talks about the shape of the platform, so the reader can get a better idea about what it actually looks like. For this reason, we can say that Mallafrè's translation is an example of *Explicitation* (Pym, 2019), since he brings out the mention "circular". However, in Llorach's translation we can talk about both *Explicitation* (Pym, 2019) and *Implicitation* (Pym, 2019), since he keeps "circular" and omits "gun": he hides the concept of shooting. The reason for that might be that the platform was no longer used for shooting and thus it is not necessary to include that detail in his TT in order for his readers to understand the situation and the place that Buck Mulligan and Stephen Dedalus are actually in.

"**Dottyville**" (p.5) is "a mocking name for the Richmond Lunatic Asylum [...] it is now known as the Grangegorman Mental Hospital" (Gifford, 1974, p.16). Considering *Dottyville*'s word-formation process, we can state that it is a *neologism*: a compound noun formed on the pattern adjective ("dotty") + suffix ("ville"). The adjective "dotty" means "slightly strange or mentally ill" (Cambridge Dictionary). The suffix "ville" is "used to create a humorous place name for a situation or place that has a particular quality" (Cambridge Dictionary). Vidal i Jové translates "Dottyville" as "Sant Boi", which is the name of a city in Catalonia. The city of Sant Boi was a pioneer in the field of mental health; there are numerous psychiatric and mental health care units there. For that reason, the city has been forever stereotyped and mocked, and it has been traditionally known by the Catalans as "la ciutat dels bojos" (the town of the crazy). The Catalan reader will thus perfectly understand the reference to "Sant Boi" in the reading. Vidal i Jové's solution is an instance of "topònim metonimitzat": "els noms de lloc que es fan servir no pas per designar el lloc en si, sinó les persones o institucions que l'ocupen o l'activitat que s'hi desenvolupa" (Ainaud et al., 2003, p.231). Mallafrè translates "Dottyville" as "Vilaguillada" (Mallafrè, 1981, p.10): "topònim que suggereix «manicomi»" (Pujol,

2012, p.345). One of the most striking phenomena in Mallfrè's translation is the high degree of lexical creativity (Pujol, 2012, p.335), and "Vilaguillada" is an example of this. Instead of looking for a correspondence for "Dottyville" as Vidal i Jové did, he copies the original structure (Pym, 2019). He invents a new compound word that follows a very similar word-formation process as the original one: *Vila* (noun) + *Guillada* (adjective) / *Dotty* (adjective) + *Ville* (suffix). The noun "vila" means "ville" or "city" and the adjective "guillada" means "crazy" or "dotty". If we look the word up in the dictionary, "guillar" means "perdre l'enteniment" (DIEC2), So "Vilaguillada" is a mocking name to designate a mental hospital. Finally, Llorach leaves the same word "Dottyville" in his translation and includes a footnote in which he explains the reference. The explanation is an instance of "Density Change", since "he is spreading the information over more text and thus increase density" (Pym, 2019). In conclusion, Vidal i Jové's solution is useful since the Catalan readers will perfectly understand the reference to *Sant Boi*, but it perpetuates the stereotype and the prejudice against the city. The fact that Mallfrè is inventing a new word like the original is brilliant because he avoids stigmatizing a whole city and the reader will still perfectly understand what *Vilaguillada* refers to. And Llorach's solution of leaving the original word and adding a footnote is useful but loses the humor

A "noserag" (p.5) is slang for "a handkerchief" (Collins Dictionary) in British English. The noun "rag" means "a torn piece of old cloth" (Cambridge Dictionary). The word-formation process is a compound noun formed on the pattern noun ("nose") + noun ("rag"). The word is hyphenated in the dictionary but Joyce makes one compound word instead. Joyce usually avoids hyphenation: whenever words need to combine, he creates a compound noun (JoyceProject). Vidal i Jové translates "noserag" as "tira-sucs" (Vidal i Jové, 1966), which is an invented word; a compound noun formed on the pattern: verb

(“tira”) + plural noun (“sucs”). “Tira-sucs” is an example of metonymy because the word is essentially describing the qualities or features of a handkerchief. Similar to the original word, “tira-sucs” also belongs to the informal style. Note that Vidal i Jové is not keeping the original compound structure but is using a hyphen to join both words. The rules of hyphenation have changed over time. According to the *CCMA* (“Corporació Catalana de Mitjans Audiovisuals”) style book, the “*És a dir*”, when the first element of a compound noun ends in a vowel sound and the second begins in -r, -s or -x, the name should be hyphenated. Although these are relatively new rules and Vidal i Jové’s translation dates back to 1966, his solution happens to concord with them. Mallafrè translates “noserag” as “escuranassos” (Mallafrè, 1981, p.8), which is an example of lexical creativity that entails a compositional approach: verb (“escura”) + plural noun (“nassos”). Similar to “tira-sucs” (Vidal i Jové, 1966), “escuranassos” is a metonym, and for the same reasons. Both solutions are also instances of *copying structure* because they keep the compound structure. Mallafrè, like Joyce, avoids hyphenating the compound. In terms of semantics, Mallafrè’s solution is more accurate than Vidal i Jové’s: Mallafrè keeps “nassos” (“nose”) in the translation and Vidal i Jové does not. The term “escuranassos” does not exist in the dictionary, but no context is needed to understand that it is a synonym for “handkerchief”. We have many compound nouns in Catalan that begin with the verb “escura”: “escuradents”, “escuraorelles”, etc. Hence, although “escuranassos” is an invented word, the structure is familiar and therefore easy to understand. Llorach translates “noserag” as “parrac dels mocs” (Llorach, 2018, p.45). Instead of keeping the compound noun structure (noun + noun), he changes the structure to a noun (“parrac”) + complement (“dels mocs”). If we check the word “parrac” in the dictionary, it means “tros de roba mig separat per un estrip de la resta d’una peça de vestir” (Enciclopèdia), which means exactly the same thing as “rag”. In addition, Llorach changes “nose” for “snot” (“dels mocs”).

A “**snotrag**” (p.11) is “a pocket handkerchief” (Dent, 1995, p.32). “Noserag” appears as “snotrag” later on in the novel. They are synonyms. It is a compound noun formed on the pattern noun (“snot”) + noun (“rag”). The noun “snot” is informal and it makes reference to the “mucus produced in the nose” (Cambridge Dictionary). The compound noun belongs to the Irish informal style. Since “noserag” and “snotrag” are synonyms, Vidal i Jové and Llorach do not change their translations. However, Mallafrè does change his translation. He translates “snotrag” as “eixugamocs” (Mallafrè, 1981, p.20), which is also a new compound noun formed on the pattern: verb (“eixuga”) + plural noun (“mocs”). Similarly to “escuranassos” (Mallafrè, 1981, p.8), “eixugamocs” is also an example of metonymy. Both solutions are examples of *copying structures* because they both keep the same compound structure as the original term. Unlike Vidal i Jové, Mallafrè keeps the idea of “snot” in his translation (“mocs”), although he translates it as “sucs” (“juices”), which does not mean exactly the same thing. Nowadays, although nobody says “eixugamocs”, the term would be understood by the Catalan reader, but probably not “tira-sucs” because “sucs” (juices) can mean anything. Since no one would say “eixugamocs” nor “tira-sucs”, both words give a sense of a dated language somehow. Llorach’s translation of “snotrag” as “parrac dels mocs” (Llorach, 2018, p.45) is very accurate this time. As we have previously commented, instead of keeping the compound noun structure (noun + noun), he changes the structure to a noun (“parrac”) + complement (“dels mocs”). In addition, Llorach also keeps the word “snot” in his translation (“dels mocs”). Although he violates the original structure in some way, Llorach’s translation is the closest to the ST.

“**The scrotumtightening sea**” (p.5) is how Buck Mulligan describes Dublin Bay seen from the parapets of Martello tower in Sandycove. The reason why Joyce makes this hyperbole or exaggeration might be to illustrate how extremely cold the water is in

Ireland. In terms of syntactic analysis, “the scrotumtightening sea” is a noun phrase formed by the adjective phrase “scrotumtightening” that modifies the noun “sea”. In terms of morphology, this is another example of Joyce’s lexical creativity. The word “scrotumtightening” is a compound noun formed on the pattern: noun (“scrotum”) + noun (“tightening”). Needless to say, this is probably the most direct example of colloquial language and vulgarity in *Ulysses*. Vidal i Jové translates this as “la mar que fa encongir l’escrot” (Vidal i Jové, 1966), which keeps the same units of meaning as the original but has a different syntactic structure. Instead of keeping the compound noun, he creates a new phrase that follows the structure of noun (“la mar”) + relative subordinate clause (“que fa encongir l’escrot”). Therefore, that would be a case of *Density Change* (Pym, 2019). Mallafrè, following the original translation and structure, again invents a new compound word: “el mar arronsatesticles” (Mallafrè, 1981, p.9). This is an example of *Copying Structure* (Pym, 2019) or *Calque* (Vinay and Dalbènet, 1995). The compound noun is formed on the pattern: verb (“arronsa”) + plural noun (“testicles”). Llorach also keeps the original compound structure with the slight difference that he changes “testicles” for “escrots”, which is the same word that Joyce uses in the novel: “el mar arronsascrots” (Llorach, 2018, p.28). Although both solutions are synonyms and the reader can get the same idea with both translations, Llorach’s solution is closer to the ST.

#### 4.1.2 Blasphemies and Swearwords

Table 2: Blasphemies and Swearwords

<i>Joyce (1922)</i>	<i>Vidal i Jové (1966)</i>	<i>Mallafrè (1981)</i>	<i>Llorach (2018)</i>
“God” p.4	“Bon Déu”	“Redéu” p.8	“Ospa” p.27
“God” p.6	“Déu meu”	“Redéu” p.11	“Ospa” p.31
“What sort of a kip is this?” p.9	“És una barjaula”	“Quina casa de putes” p.16	“Això és una casa de barrets!” p.38
“Janey Mack” p.8	“Diantre”	“com hi ha Déu” p.15	“Ospadrera” p.38
“O, jay” p.8	“Ah, puta!”	“Ai, carall” p.16	“Ah, merda” p.38

“**God**” (pp.4, 6) is used for “expressing strong feelings such as anger, surprise or worry” (Macmillan Dictionary). In this case, Vidal i Jové and Mallafrè decide to maintain the original religious blasphemy in their translations. However, “Redéu” (Mallafrè, 1981, p.11) is considered a swear word that expresses anger (Fàbrega, 2009). On the other hand, “Bon Déu” (Vidal i Jové, 1966) and “Déu meu” (Vidal i Jové, 1966) are not swearwords and they express surprise. Llorach decides to change “Redéu” (Mallafrè, 1981, p.8-11) to “Ospa” (Llorach, 2018, pp.27, 31), which is a non-religious euphemism that expresses surprise. Colloquially, we would say “hòstia” instead of “ospa”. But again, “hòstia” would point to the religious field which Llorach seems to be avoiding: he decides to get rid of the original religious sense of the interjection “God” twice.

“**What sort of a kip is this?**” (p.9): Firstly, in order to understand the expression, we need to put it in context. Buck, Haines and Stephen are having breakfast in the tower and they are waiting for a woman, a dairymaid, to bring the milk. She is supposed to arrive after eight o’clock in the morning, but she is late, so this is the reason why Buck says: “What sort of a kip is this?” (Joyce, 1922, p.9). The word “kip” is an Irish slang term that was first recorded in the middle of the eighteenth century as meaning “brothel” (World Wide Words). Thus, we understand that this is a fixed expression that is generally said when one wants to complain about somebody’s lack of formality and responsibility. Vidal i Jové translates the expression as “És una barjaula” (“She is a prostitute”), so he is directly insulting the woman for not arriving on time. This translation deviates from the original in terms of semantics and stylistics. It is an example of *Modulation* (Vinay and Darbelnet, 1995) or *Perspective Change* (Pym, 2019), since he is changing the semantic focus, shifting from “what sort of a kip is this” to “she is a prostitute”. On the other hand, Mallafrè and Llorach’s translations are examples of *Calque* (Vinay and Darbelnet, 1995) or *Copying* (Pym, 2019), since they are copying the fixed phrase while still maintaining

the idiomaticity in the TL. Both “casa de putes” or “casa de barrets” share the same meaning in Catalan: they can be used in the same context without any important changes in semantics: “Lloc on regna un gran desordre, on tothom fa el que li sembla” (Espinal, 2004). However, it is worth noting that Llorach is clearly avoiding the swear word “putes” and finding an *equivalence* (Vinay and Darbelnet, 1995) to Mallafrè’s translation that means basically the same thing.

“**Janey Mack**” (p.8) is an Irish euphemism form of *Jesus Jack*; it is a common imprecation in Ireland (Gifford, 1974, p.20). Vidal i Jové translates this as “Diantre” (Vidal i Jové, 1966), which is a Catalan euphemism for “devil”. “Diantre” is used in exclamations, interrogatives and interjections (Enciclopèdia). Vidal i Jové’s solution is an example of *Cultural Correspondence* (Pym, 2019) since he is finding a Catalan idiom similar to the Irish one. However, Mallafrè keeps the religious reference but he does not use an euphemism form like Joyce or Vidal i Jové did. He translates “Janey Mack” as “com hi ha Déu” (Mallafrè, 1981, p.15), which is an exclamation that denotes surprise (Espinal, 2004). This is another example of *Correspondence/Equivalence* (Vinay and Darbelnet, 1995) or *Cultural Correspondence* (Pym, 2019) because he has to find a corresponding idiom that is suitable for the TL. Llorach does something different. He changes “com hi ha Déu” to “Ospadrera” (Llorach, 2018, p.38), which is another interjection to show surprise. Note that he is again avoiding the use of blasphemies like “hòstia”, which is what a Catalan speaker would have normally said. Hence, “Ospadrera” is another example of *Correspondence/Equivalence* (Vinay and Darbelnet, 1995) or *Cultural Correspondence* (Pym, 2019).

“**Oh Jay**” (p.8) stands for “Oh Jesus” (Gifford, 1974, p.20) and is used to show surprise or anger. It is uttered by Buck Mulligan at the moment he realizes there is no milk left for breakfast. Vidal i Jové translates the interjection as “Ah, puta” (Vidal i Jové,

1966), which means “ah bitch” in Catalan. Therefore, he decides not to translate the religious sense, but instead decides to use a sexist swear word that would convey the same degree of surprise. Mallafrè translates the interjection as “Ai carall” (Mallafrè, 1981, p.16), which denotes surprise, admiration and anger (Enciclopèdia). Originally, “carall” meant “penis”, but the meaning has been almost completely lost (DIEC2). Again, Mallafrè does not include the original religious sense in his translation. On the other hand, Llorach changes Mallafrè’s translation “Ai carall” (Mallafrè, 1981, p.16) to “Ah, merda!” (Llorach, 2018, p.38), which pretty much represents the kind of swear word and language that Catalan people use today – very scatological. All three translators decide to omit the original religious sense in their respective translations and look for a solution that best represents what a Catalan speaker would have said in the same context as Buck Mulligan. All three translations are examples of *Correspondence/Equivalence* (Vinay and Darbelnet, 1995) or *Cultural Correspondence* (Pym, 2019) because the translators, in this example, prioritize idiomaticity over faithfulness.

### 4.1.3 Proper Nouns

Table 3: Proper Nouns

<i>Joyce (1922)</i>	<i>Vidal i Jové (1966)</i>	<i>Mallafrè (1981)</i>	<i>Llorach (2018)</i>
“Kinch, the knife-blade” p.4	“Kinch, fulla de ganivet”	“Kinx el trempaplomes” p.8	“Clintx, el navalla” p.27
“Buck Mulligan” p.5	“Buck Mulligan”	“Boc Mulligan” p.9	“Buck Mulligan” p.29

“**Kinch, the knife-blade**” (p.4): Here we have two things to comment on. Firstly, “Kinch” is the nickname that Buck Mulligan gives to Stephen Dedalus. According to Ellmann, the name Kinch “imitated the cutting sound of a knife” (The Joyce Project). Vidal i Jové keeps the original name; Joaquim Mallafré decides to adapt the name to the Catalan spelling while maintaining the original musicality of the English word. However, Llorach readapts the word again. He changes “k” to “c” and “x” to “tx”. We may wonder

why he introduces the letter “l” instead of just changing the letter “k” to the letter “c”. The reason is that “Cintx” would be pronounced as /sintʃ/ because the letter “c” needs a consonant sound or a vowel (“a”, “o”, “u”) in order to sound as /k/. I think he probably thought the best way to adapt the name to Catalan orthography while still maintaining the original musicality of the words was to introduce a consonant.

Let us now focus on the second part of the nickname, “the knife-blade”, which is a compound noun. In this case, Vidal i Jové has the most literal translation, since he also translates it as two words. Mallafrè translates it as “tremaplomes”, which is a tool that Dedalus uses for his job as a craftsman. A “tremaplomes” is a “Coltellet, petit ganivet de butxaca, com el que hom emprava per a tallar les plomes d’escriure d’origen animal” (Enciclopèdia). Mallafrè probably uses this word so that the reader understands what Dedalus is doing and also to keep Joyce’s symbolism and wit. Llorach decides to change “tremaplomes” to “navalla”. The change is probably because “tremaplomes” is a very literary word, which is rarely used in the Catalan colloquial register. Nowadays, it would not be commonly understood, so he uses “navalla”, which is a word understood by everybody and easy to find in a present-day conversation.

“**Buck Mulligan**” (p.5) is a medical student in Dublin who lives with Stephen Dedalus in Martello’s tower in Sandycove, Dublin. Considering the meaning of his name, “en Mulligan es diu Malachi de nom de pila i Buck de renom. *Buck* en anglès vol dir mascle de l’isard, del cèrvol o de la llebre” (Llorach, 2018, p.27). Neither Vidal i Jové nor Llorach change the anthroponym in their translations, but Mallafrè changes “Buck” (Joyce, 1922, p.5) to “Boc” (Mallafrè, 1981, p.9). According to Ainaud et al. (2003, p.231), “Pel que fa als noms propis de persona (antropònims), la norma general és que no es tradueixen”. However, the rule does not apply to proper nouns that have a particular meaning in literary texts, such as “Buck”.

## 5 Discussion

We developed the following research questions for our project: *Which translation is closer to the ST?* and *Are retranslations necessary?* The hypothesis that I used to answer the questions was the Retranslation Hypothesis stated by Antoine Berman and Paul Bensimon in 1990. In view of my results, I can state that, in general, the hypothesis does hold in my case study. However, considering the complexity of the issue and the many factors at play, the answer is neither simple nor straightforward. Here I will develop and justify my position in more detail.

As I have explained, the first part of the hypothesis states that earlier translations tend to domesticate the original, that is, they tend to be closer to the target language and culture by “minimizing the strangeness of the foreign text for the TL readers” (Shuttleworth & Cowie, 2014, p.43). This applies to Vidal i Jové and Mallafrè because they wrote the earliest translations of *Ulysses* in Catalan. However, we should examine what is meant by the concept of “closeness”. We are going to approach it as a synonym of “faithfulness”. The concept of “faithfulness” is a matter of much debate and is “probably the most common criterion when evaluating a translation” (Kukkola, 2008, pp.32-41). For some people, being faithful means “transmitting the message of the original text” (Kukkola, 2008, pp.32-41), but for others it means “evoking the same feelings and provoking the same effects on the readers of the translation as on the receivers of the original text” (Kukkola, 2008, pp.32-41).

The hypothesis holds in my analysis of the translations by Joan Francesc Vidal i Jové and Joaquim Mallafrè, but it applies differently to each translation. Let us discuss this in more detail. Joaquim Mallafrè says: “procuro ser fidel al sentit de l’anglès, de tal manera que el lector català tingui la sensació de llegir l’obra de James Joyce, naturalment amb els recursos de la llengua d’arribada” (Mallafrè, 2022, 6:20). This seems to be an

example of “domestication”. Mallafrè adapts the original text to the norms and conventions of the Catalan language and culture, but at the same time he is faithful to the original meaning and the style of Joyce. Therefore, the hypothesis holds. Let us examine it in more detail.

Going back to the analysis of compound nouns, we see that Mallafrè translates “Dottyville” (Joyce, 1922, p.5) as “Vilaguillada” (Mallafrè, 1981, p.10), which are both examples of lexical creativity. As he mentioned in the interview, he decided to translate the term instead of leaving it in English because the Catalan reader would not understand the reference to “Dottyville”. He says, “Vilaguillada, si ho deixo en anglès, no s’entèn que és una casa de bojos. En canvi, en aquest sentit, penso que el lector català té l’efecte equivalent al lector anglès. En aquest sentit, la meva paraula és més fidel al contingut perquè si no perd significat a la traducció” (Mallafrè, 2022, 3:50).

Unlike Vidal i Jové or Llorach, Mallafrè translates the nicknames because they actually say something about that person: “Els noms els deixo igual però els renoms els tradueixo perquè un renom indica una característica de la persona i aleshores si que ho tradueixo i procurant que tingui un timbre anglès” (Mallafrè, 2022, 3:00). This is why he translates “Buck Mulligan” (Joyce, 1922, p.5) as “Boc Mulligan” (Mallafrè, 1981, p.9), because a “boc” is a goat in Catalan. However, he does not translate proper nouns although he adapts them to the Catalan spelling: “Kinch” (Joyce, 1922, p.4) to “Kinx” (Mallafrè, 1981, p.8).

Since Joyce uses very scatological vocabulary, Mallafrè also likes to keep the scatology in his translation: “un mocador no és un escuranassos. L’escuranassos és la versió canalla del mocador. No és el mateix. Amb Joyce s’ha de tenir en compte el nivell escatològic” (Mallafrè, 2022, 7:38). That applies to the register. If we pay attention to the

words “noserag” (Joyce, 1922, p.5) and “snotrag” (Joyce, 1922, p.11), he translates them as “escuranassos” (Mallfrè, 1981, p.8) and “eixugamocs” (Mallfrè, 1981, p.20). Mallfrè again invents two other words following the patterns of the original novel: “la meva intenció traductora és la de reflectir el nivell del llenguatge de l’original” (Mallfrè, 2022, 8:33).

Mallfrè also pays close attention to the rhythm and the musicality of Joyce. He translates “the scrotumtightening sea” (Joyce, 1922, p.5) as “el mar arronsatesticles” (Mallfrè, 1981, p.9) which deviates a little from the original since he changes “scrotum” for “testicles”. He gives two reasons for this deviation. On the one hand, “scrotum” is an everyday word in English, but it is formal in Catalan. Therefore, he used “testicle” which is more colloquial and common in everyday conversation. On the other hand, “el mar arronsatesticles” (Mallfrè, 1981, p.9) has more musicality than “el mar arronsascrots”.

Moreover, Mallfrè likes to bring the political connotations that appear in the original novel into a Catalan context. For instance, in chapter two, he changes “castle” for “ciudadella” because he wants his readers to understand that the word “castle” makes reference to a place of power and domination, like “ciudadella” since Felipe V. The Irish reader knows that working in a castle actually means working under the orders of the English: “per un irlandès treballar al castell no és treballar al castell d’escornalbou, no és treballar a un castell qualsevol. És treballar a la seu del domini dels dominadors, dels anglesos” (Mallfrè, 2022, 0:57). Catalan readers get more or less the same idea when they read “ciudadella” because they automatically think about the “Ciudadella” of Felipe V: “la ciudadella és la ciudadella de Felip V i per tant un lloc de domini. Per tant, el que té de paral·lisme és que quan un català sent “ciudadella” sap que la ciudadella és un símbol de dominació i això fa entendre més l’original” (Mallfrè, 2022, 1:36). Once again,

Mallafre refuses a literal translation and he prefers to look for an equivalent word or expression in the target language that conveys the same message as the original.

Finally, Mallafre is also faithful to Joyce in terms of the register. They both write in a standard register and they both include words from their own idiolects - Irish and Catalan: “Jo utilitzo un català estàndard encara que el meu estàndard està molt basat en la parla d’aquí (Reus). Igual que Joyce ho escriu amb el seu idiolecte irlandès” (Mallafre, 2022, 11:29).

I will now discuss Vidal i Jové’s translation and how the retranslation hypothesis applies to it. Although we do not have much information about the translation, we can state from our analysis that the retranslation hypothesis also holds in his translation. He uses the same translation technique as Mallafre – domestication – but sometimes he is not consistent. For example, instead of looking for a compound noun as he does on many other occasions, he translates “Kinch, the knife-blade” (Joyce, 1922, p.4) as “Kinch, fulla de ganivet” (Vidal i Jové, 1966). However, the analysis of compound nouns shows that Vidal i Jové tries to copy the style of Joyce. We can see this in the translation of the word “Dottyville” (Joyce, 1922, p.5). He also looks for a correspondence in Catalan, “Sant Boi” (Vidal i Jové, 1966), although he does not create a new word like Mallafre did. However, the Catalan readers will mostly understand the reference to “Sant Boi” since the city is famous for having numerous psychiatric hospitals. He also translates the terms “snotrag” (Joyce, 1922, p.11) and “nosrag” (Joyce, 1922, p.5) as compound nouns: “tira-sucs” (Vidal i Jové, 1966). In my opinion, this translation is not as straightforward as “eixugamocs”(Mallafre, 1981, p.20) or “escuranassos” (Mallafre, 1981, p.8) because “sucs” (“juices”) can mean anything. Therefore, the reader may have to make an effort to understand that “sucs” are in fact “mocs”. However, it seems that Vidal i Jové was also trying to preserve the scatological and humorous connotations of the original word.

With respect to Llorach's retranslation, the hypothesis states that later translations or retranslations tend to foreignize the original, that is, they tend to be closer to the source text. Foreignization involves "breaking target conventions by retaining something of the foreignness of the original" (Shuttleworth & Cowie, 2014, p.59). Llorach states the aim of his translation early in his prologue: to make the reading of *Ulysses* more accessible to everyday readers. He avoids the lexical creativity of Mallafrè by changing the compound nouns for noun + complement structure. Although these changes are actually meant to simplify the content, I do not think that using "parrac dels mocs" (Llorach, 2018, p.45) instead of "eixugamocs" (Mallafrè, 1981, p.20) is making the reading easier, but is just making the translation more literal and therefore losing the humour: "una traducció literal amaga tot un significat emotiu" (Mallafrè, 2022, 1:25). In addition, I have found that sometimes he is not consistent with his translation technique. There are some cases in which he keeps the original compound word, as in the translation of "the scrotumtightening sea" (Joyce, 1922, p.5): "el mar arronsascrots" (Llorach, 2018, p.28). On many occasions, he leaves the original word in English and adds an explanatory note, like in "Dottyville" (Llorach, 2018, p.30). Notes are useful because they allow the reader to understand the original reference but they again lose the original wit, which is important in Joyce. Mallafrè did not want to add any footnotes in his translation because he wanted his readers to figure out the references by themselves, just as Joyce did. It is clear that Mallafrè's translation and Llorach's retranslation have completely different purposes.

In addition, we can conclude that the hypothesis holds in the retranslation as well. Nevertheless, his retranslation is closer to the ST in terms of literalness, but not in terms of style or register. Despite this, his translation does not show foreignization by any means. He includes idiomatic expressions in his translation and he does not break target conventions in any circumstance. In this sense, the hypothesis would be refuted.

Going back to our hypotheses, the second states that retranslations are necessary because they deteriorate over time and because there will never be a perfect translation. As I explained in the introduction, there are many reasons for retranslating: time and genre; socio-cultural factors; prestige and money (Al-Shaye, 2018, pp.45-46). For me, the ageing of translations does not seem to be a major factor for retranslating in the books that I have analysed. Llorach retranslates Mallafrè's work not because the language has become obsolete, but because he wants his retranslation to serve as a tool for reading Mallafrè. However, we should consider that Mallafrè translated *Ulysses* in 1981, while Llorach translated it in 2018. Given that language is constantly evolving, we can observe some changes in the translation that could pretty much justify the need for a retranslation. They are minor aspects, but I believe they are interesting to comment on. For instance, analysing the blasphemies and swearwords I have found that Vidal i Jové and Mallafrè preserve the original religious sense in their translations, but Llorach often avoids it. For example, while Mallafrè translates "Janey Mack" (Joyce, 1922, p.8) as "com hi ha Déu!" (Mallafrè, 1981, p.15), Llorach translates it as "Ospadrera" (Llorach, 2018, p.38); or the blasphemy "God" (Joyce, 1922, p.4) is translated by Mallafrè as "Redéu" (Mallafrè, 1981, p.8) while Llorach translates it as "Ospa" (Llorach, 2018, p.27) (see Table 2). This phenomenon may be due to different facts: Llorach may be deliberately avoiding the religious field for personal reasons; yet he may be avoiding it so as to represent the current breakdown of religion that is increasingly evident both in our society and in our choices of words. However, this is only speculation; we don't know anything for sure. What we know for sure is that language is constantly in progress.

Professor Mallafrè told me in the interview (see Appendix) that if he had to retranslate the first chapter, he would also make some changes in the lexis. For instance, instead of "cardar", today he would say "follar". The reason is because now "follar" is a

much more general term, and “cardar” is more genuine but its use is reduced to certain parts of the country. Further, he says he would make more changes in order to achieve a more accurate translation, but not because his translation is outdated: “Potser faria canvis però no per evolució si no perquè de vegades hi ha expressions més exactes i que reflecteixen millor l’anglès de Joyce” (Mallfrè, 2022, 14:02). The more information we obtain about the novel, the more accurate the translations can be. In this respect, I agree that “there will never be a perfect translation”, but not so much on the part that says that retranslations are necessary because translations age, although there may be cases of retranslations in which this is confirmed.

My study shows that the retranslation hypothesis holds in my research, but there are some aspects where it becomes blurry. If I had to rewrite the hypothesis, I would leave it the way it is. I would however change the part that states that translations deteriorate over time to simply state that there are many reasons that prompt retranslations and that each retranslator has their own set of reasons.

Let me briefly compare my results with two articles that I cited in my literature review, which also test the validity of the retranslation hypothesis. For instance, Dastjerdi and Mohammadi claim in their article “Revisiting Retranslation Hypothesis: A Comparative Analysis of Stylistic Features in the Persian Retranslations of *Pride and Prejudice*” (2013) that the hypothesis is only valid to some extent in their study. Bolaños-Cuéllar concludes in his article “The Russian Retranslation of Gabriel García Márquez’s *One Hundred Years of Solitude*” (2018) that the hypothesis applies to his study only partially. Similar to my case, the retranslation that he examines is not foreignizing in every sense, but it also shares some characteristics of domestication as well. Therefore, we can conclude that the retranslation hypothesis cannot be understood in general terms

because as we stated above, there are numerous factors involved in the translation of a book that cannot be simplified and need to be considered.

## 6 Conclusions

In view of the results, my study has found that the controversial Retranslation Hypothesis formulated by the French scholars Antoine Berman and Paul Bensimon holds in the first chapter of the translations that I have analysed. This indicates that the original objective of this project has been fulfilled and that I am now able to answer my initial research questions.

Regarding my first research question (*Which translation is closer to the ST?*), the earlier translations of *Ulysses* by Joan Francesc Vidal i Jové and Joaquim Mallafrè are closer to the TT than the retranslation by Carles Llorach-Freixes, which is closer to the ST.

Regarding my second research question (*Are retranlations necessary?*), the answer is that retranlations are actually necessary. However, people often retranslate for many reasons which do not necessarily have to do with the ageing of the earlier translations. As we have seen, Llorach–Freixes retranslated *Ulysses* for a purely didactic reason: he wanted to assist everyday readers to understand *Ulysses* by simplifying the language and adding footnotes and introductory explanations at the beginning of each chapter. This inevitably leads to a loss of the humour and wit that characterize the original novel.

My study has some limitations that should be considered when interpreting my findings. First, I think it would have been great to interview the author of the retranslation, Carles Llorach Freixes. The interviews are useful for many reasons; not just to get a closer insight into the contents of the novel, but also because spending time with the author is

fantastic. Next, due to time constraints, the focus of my analysis has only been on the lexis in the first chapter, so we cannot state categorically that the RH holds in all the chapters. In fact, in order to state whether the RH is actually reliable or not, we should analyse other retranslations. Therefore, my advice for future researchers here would be to make a corpus-based analysis of all chapters, focusing on both lexis and syntax.

I would like to finish my project with this quote from James Joyce:

“I’ve put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant, and that’s the only way of insuring one’s immortality” (Ellmann, 1982, p.521).

A century after the publication of *Ulysses*, I can tell that Joyce has achieved his life goal.

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## **Appendix. Interview with Dr Joaquim Mallafrè**

Date: 10th of May, 2022

Place: Centre de Lectura, Reus.

- 1. Vostè tradueix la paraula “Dottyville” com “Vilaguillada”. Per què decideix crear una nova paraula per composició i no simplement buscar la correspondència com va fer Vidal i Jové amb “Sant Boi”?**

“Això és com amb els noms. Els noms els deixo igual, però els renoms els tradueixo perquè un renom indica una característica de la persona i aleshores sí que ho tradueixo i procurant que tingui un timbre anglès. Per exemple, “Buck Mulligan” ho tradueixo com “Boc Mulligan”, que és “cabra” en català. Boc i Buck s’assemblen molt. Per tant, busco que tinguin un so, un to anglès, però al mateix temps conservant el que té de denotatiu aquesta paraula perquè un renom parla d’una característica. Per tant, “Vilaguillada”, si ho deixo en anglès, no s’entén que és una casa de bojós. En canvi, en aquest sentit, penso que el lector català té l’efecte equivalent al lector anglès. En aquest sentit, és més fidel al contingut perquè si no perd significat a la traducció”.

- 2. Tradueix “noserag” i “snotrag” com “escuranassos” i “eixugamocs” respectivament. Les dues traduccions tornen a ser exemples de creativitat lèxica. Per què decideix crear noves paraules en comptes de buscar un equivalent d’ús corrent en català com per exemple la paraula “mocador”?**

“Faig creativitat lèxica però sempre basant-me en el significat de l’original. Jo no m’invento res, simplement procuro ser fidel al sentit de l’anglès, de tal manera que el lector català a la màxima manera tingui la sensació de llegir l’obra de James Joyce, naturalment amb els recursos de la llengua d’arribada. No faig ni expansions ni resums. Com que ell no volia notes i volia mantenir ocupats els seus crítics durant 100 anys, jo

tampoc poso notes. No vaig decidir traduir-ho com “mocador” perquè un mocador no és un “escuranassos”. “Escuranassos” és la versió canalla del mocador. No és el mateix. Amb Joyce s’ha de tenir en compte en nivell escatològic. Escurar-se el nas és molt més vulgar que mocar-se. “Noserag” és el drapot del nas. Per tant, la meua traducció, espero, correspon al nivell del registre original. Això és el que sempre he procurat. La intenció traductora és la de reflectir el nivell de llenguatge de l’original”.

**3. La següent expressió és “The scrotumtightening sea”, la qual tradueix com “el mar arronsatesticles”. Per què “arronsatesticles” i no “arronsaescrots”?**

“Bé, el que passa amb la paraula “escrot” és que en anglès és molt més familiar i l’escrot català és molt més culte. Nosaltres no parlem de l’escrot, però si dels testicles, és molt més comprensible. Aquí sí que es pot considerar que existeix un cert desplaçament però que és molt més eufònic. El Joyce és extraordinàriament auditiu. Per tant, tinc molt en compte el ritme i la musicalitat de Joyce. Per exemple, “un cop de puny ben fort al pit” és el mateix com a significat que “un puñetazo muy fuerte en el pecho” però no tenen res a veure perquè un “puñetazo muy fuerte en el pecho” no té en absolut el cop d’un fort en el pit. Tradueix el significat, però no el ritme i això és important. Per tant, encara que sigui en prosa, he tingut especial cura en repetir els períodes rítmics de l’original. És interessant tenir en compte el ritme de la prosa en Joyce. Totes les llengües tenen el seu ritme. De fet, penso que traduir un vers de l’anglès en català amb el mateix ritme i les mateixes metres és més fàcil que en castellà que necessita més expansió. Tot té un simbolisme. El llibre comença amb l’inici de la missa llatina i acaba l’obra amb un “amen”. L’obra esta plantejada com una immensa missa major que tindria les seves parts. Cada cosa té un símbol, un paral·lelisme, una odissea. Has de tenir en compte també de que quan parla de colors, això també té un simbolisme. Quan parla del vermell és l’imperi britànic, quan parla del color blau és la mare de déu i la bandera de Grècia, quan parla del

verd és símbol d'Irlanda. El color verd és molt important en el primer capítol perquè el verd mar es converteix en el verd del vòmit de la mare quan es mori. És a dir l'evolució del verd mar, símbol d'Irlanda, fins al vòmit agonitzant de la mare, la llefiscosa bilis verda. Quan parla del groc és símbol del Vaticà. És a dir que és una obra que té múltiples lectures i visions. La lletera irlandesa, la vaca és el símbol d'Irlanda, tothom la muny. A Irlanda la muny l'imperi Britànic. Hi ha tota una sèrie de connotacions que són importants a tenir-les en compte.”

- 4. Després, en el segon capítol, vostè en el seu assaig *Llengua de Tribu i llengua de Polis* explica que decideix canviar “castle” per “ciudadella” per les connotacions de domini que la paraula comporta. La meua pregunta és: creu que es necessari al fer una traducció utilitzar un llenguatge connotatiu per fer reivindicacions de tipus polític?**

“Bé, la reivindicació política és la original, no la faig jo. És a dir, per un irlandès treballar al castell no és treballar al castell d'Escornalbou, no és treballar a un castell. És treballar a la seu del domini dels dominadors, dels anglesos. Com ja hem comentat, una traducció literal amaga tot un significat emotiu. Aleshores, en català, la ciudadella és la ciudadella de Felip V i per tant un lloc de domini. Per tant, el que té de paral·lelisme és que quan un català sent “ciudadella”, sap que la ciudadella és un símbol de dominació i això fa entendre més l'original. Utilitzo “ciudadella” pel sentit que té de domini. Prefereixo haver-ho traduït així que no pas haver dir “treballa al castell” i haver posat una nota explicatòria, ja que el Joyce el que vol és que la gent reflexioni i pensi, i jo faig el mateix.”

- 5. Fent l'anàlisi de les blasfèmies i de les paraulotes me'n adono que Llorach, que és el que fa la retraducció, en comptes de mantenir l'esperit religiós, en moltes ocasions l'evita. Per exemple, la blasfèmia “god”, Llorach la tradueix com “Ospa” o l'expressió “Janey Mack” la tradueix com “Ospadrera”.**

**Vostè, en canvi, quan es troba la blasfèmia “god”, o l’expressió “Janey Mack”, decideix mantenir la blasfèmia original i ho tradueix com “Redéu” i “com hi ha Déu”. La meva pregunta és: si ara mateix hagués de tornar a traduir aquestes expressions mantindria també l’esperit religiós en les traduccions o l’evitaria?**

“Jo soc fidel a l’autor. Jo ni faig censura, ni faig apologia ni ho reforço. Procuo reflectir el nivell de llenguatge de l’original amb les diferències culturals que calgui perquè de vegades les traduccions literals sonarien molt artificioses en català. És a dir, que soni català però que no es confongui amb una obra catalana. Parlem de l’acció que passa a Dublín i que és perfectament factible. Que sigui el que Joyce hauria escrit si ho hagués escrit en català, en la mesura que això és possible. Jo utilitzo un català estàndard encara que el meu estàndard està molt basat en la parla d’aquí (Reus). Igual que Joyce ho escriu amb el seu idiolecte irlandès. De totes maneres, no poso gaires coses que siguin estrictament de reus, però dins d’un cert estàndard, el meu estàndard es basa en la parla d’aquí.”

**6. Si tornés a traduir aquest primer capítol ara mateix, faria canvis amb el lèxic, atès que la llengua ha anat evolucionant?**

“No en faria gaires. Potser si que alguna cosa canviaria. De fet, amb la primera versió de la segona que vaig revisar, segons una nova edició de Gabler, potser hi va haver alguna certa cosa. Per exemple: en la primera edició diu “les rosses panolles carden com les cabres”. En el primer cas utilitzava “carden” i en el segon vaig posar “follen” perquè avui el “follar” és molt més general alhora de parlar d’argot, es diu més. Cardar és més genuí en català però avui no és tan general. Potser hi ha mes coses d’aquestes. Potser faria canvis però no per evolució si no perquè de vegades hi ha expressions més exactes i que reflecteixen millor l’anglès de Joyce. No pel fet que la llengua hagi evolucionat si no pel

fet que hi ha coses que em semblen més precises i normalment és que d'acord amb l'edició nova hi ha una sèrie de canvis de puntuació per exemple, o alguna paraula que surt a la primera i no surt a la segona (la paraula amor), o alguns versos que a la primera edició sortien en prosa i a la segona en vers i ho vaig decidir canviar”.

### **7. A quin públic va adreçada la seva traducció?**

“Al públic equivalent, al tipus públic que llegeix l'*Ulisses* en anglès. No necessàriament la gent del ram, la gent de lletres, si no també per gent entusiasta. Hi ha una sèrie d'elements en la novel·la que poden atreure per moltes coses. L'argument n'és un; els paral·lelismes, els simbolismes, el llenguatge popular, els moments còmics que apareixen, etc. L'*Ulisses* té un llenguatge més abundós que tot Shakespeare. Per tant, pot atreure per moltes coses.”