A Study of the Translation into Spanish of Dialects and Accents in Brendan Kennelly's *The Florentines* and *The Crooked Cross*
August 2017

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Abstract

A Study of the Translation into Spanish of Dialects and Accents in Brendan Kennelly's *The Florentines* and *The Crooked Cross*.

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This dissertation aims to create one accent and one dialect in Spanish by translating the dialects and accents found in Brendan Kennelly’s novels *The Crooked Cross* and *The Florentines*. I will look at various scholars and discuss their views on dialects and accents in the fields of sociolinguistics and literary criticism. As well, the challenges of translating non-standard variants of language will be analysed. I will create a Spanish accent based on the Yorkshire accent in *The Florentines*, and will create a Spanish dialect based on the Irish dialect in *The Crooked Cross*. The translation will be done by using different techniques and strategies such as phonetic transposition, the combination of words and the omission of letters, and compensation. By doing so, the loss incurred when normalising dialects is hopefully compensated for. While at the same time, the meaning of the text is still intelligible to a Spanish reader thanks, partly, to the suspension of disbelief. These translations advocates for creative solutions when it comes to translating non-standard variants of language. It might be safer not to try, and more straightforward if these variants are normalised, but by trying, the integrity of the source text is preserved.
I would like to thank my supervisor Ciara O’Hagan for her help. Without which, this work would not be as well developed and considered as it stands today. I would also like to thank my family and friends, who have supported me unconditionally during this time.
Table of Contents

Abstract ............................................................................................................................... i

Chapter 1: Introduction and Methodology ........................................................................ 1
  1.1 Introduction .............................................................................................................. 1
  1.2 Methodology .......................................................................................................... 2

Chapter 2: On Translating Dialects; Dialects, Accents, Registers and Other Related Issues ........................................................................................................... 3
  2.1 Dialects, Accents and Registers ............................................................................. 3
  2.2 Universal Trend in the Translation of Dialects ......................................................... 9
  2.3 The Spanish and Catalan Case when Translating Dialects .................................... 10

Chapter 3: English Accent-Acento de Yorkshire .................................................................. 12
  3.1 Introduction and the so Called “Eye-Dialect” ......................................................... 12
  3.2 Acento de Yorkshire .............................................................................................. 15
  3.3 Final Remarks ........................................................................................................ 29

Chapter 4: Irish Dialect-Dialecto Irlandés .......................................................................... 30
  4.1 Introduction .............................................................................................................. 30
  4.2 Dialecto Irlandés ..................................................................................................... 32
  4.3 Final Remarks ........................................................................................................ 39

Chapter 5: Comparison Between Acento de Yorkshire and Dialecto Irlandés .................. 41

Chapter 6: Conclusion ...................................................................................................... 42

Bibliography ..................................................................................................................... 44
Chapter 1: Introduction and Methodology

1.1 Introduction

By looking at various definitions of dialects, idiolects, and registers, and by applying different techniques and procedures, one dialect and one accent in Spanish\(^1\) will be created based on two novels by Irish writer Brendan Kennelly. The Yorkshire accent in *The Florentines* will be used to create a Spanish accent, and the Irish dialect in *The Crooked Cross* will be used to create a Spanish dialect. These two novels have one similar feature: they both include eyedialect, which is the representation of the spoken language in written form. For instance, the way the Yorkshire accent is pronounced is conveyed by its visible representation on the page. The use of eyedialect will be explained in more depth in Chapter 3. Examples will also be given of both the Yorkshire accent and the Irish dialect, as well as the corresponding accent and dialect created in Spanish.

In *The Florentines*, there are different dialects and accents such as Scottish, Irish, and Yorkshire. Since the Yorkshire accent is the most prevalent, it will be the one used for the creation of the Spanish accent. The Spanish accent created from the Yorkshire accent is called “Acento de Yorkshire” for the purposes of this dissertation. In *The Crooked Cross* the Irish dialect is noticeable, and it is represented through different varieties from the South and West of Ireland. The superregional Irish dialect as a unit was chosen for the creation of a Spanish dialect to enhance the workability of the translation and make it efficient. Throughout this dissertation this dialect has been termed “Dialecto Irlandés”.

Different pieces of dialogues from both novels have been selected for the creation of the accent and the dialect, which will be analysed separately. To translate dialects and accents, this dissertation will examine the possibility of going beyond the grammaticality of a language, and the challenges that doing so poses. This possibility is achievable due to the suspension of disbelief, which according to the Oxford online dictionary is to ‘temporarily allow oneself to believe something that is not true, especially in order to enjoy a work of fiction’ (Oxford Online Dictionary, 2017).

\(^1\) This Spanish refers to the one used in Spain.
1.2 Methodology

For the creation of a new accent and dialect in Spanish five methods have been used. These will be introduced and explained, in detail, in Chapter 3. These methods include the phonetic transposition, the combination of words, the elision of letters, compensation, and the use of colloquial words or phrases. In addition, the features intrinsic to the dialect or accent to be translated are taken into account and transposed in the translation. This methodology has been consistent throughout, for both the creation of the accent and dialect in Spanish. The understanding of the Kennelly’s dialogues in Spanish has been the main priority. For this reason, on those occasions where the meaning was compromised, another approach from the five mentioned above was taken.
Chapter 2: On Translating Dialects; Dialects, Accents, Registers and Other Related Issues

2.1 Dialects, Accents and Registers

The definition of dialect has raised many questions and has been the subject of much research in recent years, yet it is the subject of much critical debate. The aim of this section is to give an overview of the different definitions of dialects and how these have been regarded among linguistic and literary critics. I will also distinguish between dialect and idiolect as well as between register and dialect. Since translation is linked to language, the following definitions draw upon the field of linguistics, and more specifically sociolinguistics, as well as literary criticism. Dialects are intrinsic to language and to the culture that they exist within, and are bound up with meaning and effect when they are present in literature. In contrast to dialects, register is seemingly more easily translated since the transposition from language to language does not affect the reception of the source text.

A dialect is not a pure matter of language register. When characters in a novel use dialects or accents, they are using their everyday language, it is their identity and their mother tongue, it is the way they identify within a particular society. Non-standard varieties in literature, such as dialects or accents, can serve as a marked discourse or as a text-constructive. This means that these non-standard varieties are as important as the main plot, or the characters themselves, since they are part of the creation of the meaning and impact of a text (Ghassempur 2001: 52). This suggests a ‘hierarchical order’ in relation to the ‘standard language’ and the dialects (Federici 2001: 6). ‘Standard language’, or as Bourdieu pointed out ‘legitimate language’, refers to the use of a language which is grammatical, and that what is being said is done in a ‘proper’ way (Federici 2001: 6). In contrast, language varieties are classified as marginal voices within a political context and are regarded in general as ‘nodes of pain’ (Deleuze and Guattari 1986:23).

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2 ‘Nodes of pain’ here refers to the instances in which there is ‘an incorrect use of prepositions’, ‘abuse of the pronominal’, or ‘a distribution of consonants and vowels as part of an internal discordance’ (Deleuze and Guattari 1986:23). In these cases, it is said that these language varieties are ‘nodes of pain’ or ‘tensors’ (Deleuze and Guattari 1986:23).
But how do register and dialect differ? As Michael Halliday comments: ‘we can translate different registers into a foreign language. We cannot translate different dialects: we can only mimic dialect variation’ (1990: 169). Halliday also highlighted the differences between dialects and registers defining register as ‘ways of saying different things’ (1990: 169), and he defines dialect as ‘different ways of saying the same thing’ (1990: 168).

A term closely associated to dialect is idiolect. In Katie Wales’ definition of idiolect from *A Dictionary of Stylistics*, idiolect is described as something different from register. In Hallidayan linguistics, register is sub-classified into field, mode and manner of discourse, and it is regarded as ‘specifically opposed to varieties of language defined according to the characteristics of the users’ (Crystal 2008: 409). Crystal also highlighted register within the fields of stylistics and sociolinguistics as ‘a variety of language defined according to its use in social situations, e.g. a register of scientific, religious, formal English’ (Crystal 2008: 409). In other words, whereas idiolect is constrained to each individual, register is within social situations.

The issue with defining dialect comes when thinking that there needs to be a ‘standard language’ in order for dialects, or minority languages, to exist. This comes with a power struggle and a hierarchy which eventually turns into a political fight and its definition is not only a linguistic activity but also a political and sociological matter (Federici 2001: 9). Venuti defines minority at the same time that he defines dialect:

> I understand “minority” to mean a cultural or political position that is subordinate, whether the social context that so defines it is local, national or global. This position is occupied by languages and literatures that lack prestige or authority, the non-standard and the non-canonical, what is not spoken or read much by a hegemonic culture. Yet minorities also include the nations and social groups that are affiliated with these languages and literatures, the politically weak or underrepresented, the colonized and the disenfranchised, the exploited and the stigmatized. (Venuti 1998: 135)

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3 Even though Halliday dismissed the word ‘translation’, I can argue that mimicking is transpose, translate or render. For this reason, I will use the word ‘translating’ for the rest of the paper.

4 For idiolect there are two main definitions. David Crystal has described it as ‘the speech habits of a person as displayed in a particular variety at a given time’ (Crystal 2008: 235). Years later Wales defined idiolect as ‘the usage of an individual’ and ‘those features which vary from register to register, medium to medium, in daily language use: as well as the more permanent features that arise from personal idiosyncrasies, such as lisping, monotone delivery, favourite exclamations, etc. Idiolect thus becomes the equivalent of a finger-print’ (Wales 2001: 197).
Therefore, the difference between language and dialect is not linguistic or structural, but rather social and functional (Federici 2001:34). The French linguist Claude Hagège highlighted that a language is initially only one dialect among all the others (Hagège 2002: 135). Because of different circumstances, however, such as the imposition of that language, or the pressure of political authorities, it becomes the ‘proper’ language (Hagège 2002: 135). These circumstances leave dialects and other language minorities being regarded as the ‘defeated’ ones (Hagège 2002: 135).

Another issue that arises when trying to define dialect in the literary field is that the language that is used to write is considered synonymous of the ‘standard’ language (Federici 2001: 29). This aspect makes the issue of literature written in dialects or accents more difficult to address. A further challenge when defining dialect is that the definition changes in terms of continental European languages or in term of world languages (Federici 2001: 3). However, since the focus of this dissertation is on translation of accent and dialect from English into Spanish, my definition of dialect will be narrowed down to these languages and cultures. I will use David Crystal’s following definition of dialect as the basis for the creation of accent and dialect in Spanish, since it is set specifically within Spanish and English cultures. Dialect as defined by Crystal is:

A regionally or socially distinctive variety of language, identified by a particular set of words and grammatical structures. Spoken dialects are usually also associated with a distinctive pronunciation, or accent. Any language with a reasonably large number of speakers will develop dialects, especially if there are divisions of social class. One dialect may predominate as the official or standard form of the language, and this is the variety which may come to be written down. (Crystal 2008: 142)

For a better understanding of language variations, there also needs to be a definition of accent. According to Crystal, it is ‘the cumulative auditory effect’ of the features a person’s pronunciation which can identify the origin, regionally or socially, of that individual (Crystal 2008: 3). This term only refers to pronunciation and terminology, ‘and is thus distinct from dialect, which refers to grammar and vocabulary as well’ (Crystal 2008: 3). Crystal also points out the existence of regional accents and social accents (Crystal 2008: 3). The regional accents are linked to a region within a country, whereas the social accent refers to the background, both cultural and educational, of the speaker (Crystal 2008: 3).
The distinction between dialects and accents can sometimes be challenging, since there is not a clear line to separate when a dialect is not any longer an accent, or when an accent is not different enough to be a dialect on its own. Dialects then, within English and Spanish languages, are a variety of the ‘standard language’ that differ from it because it possesses different words, pronunciation, and grammatical structures. The difference with an accent, is that these only differ from the ‘standard language’ at a pronunciation and terminology level. Translating dialects and accents implies losing intrinsic features of the language of the source text. However, it also implies gaining control of the target text and an opportunity for the translator to be creative. But what are exactly the difficulties or challenges involved when translating dialects and accents?

Translating dialects or non-standard language is a challenge since it ‘also involves culture’ (Lung 2000: 267). Dialects are used to ‘convey extra-linguistic information in the original’ (Lung 2000: 267). As a result, translators should be aware of the extra-linguistic meaning behind a writer’s decision to include dialect, as well as the linguistic resources at their disposal to achieve an ‘equivalent effect in their translations’ (Lung 2000: 267). Even when languages are very different from each other, such as English or Chinese, the language allows for ‘ungrammaticality’. In other words, languages allow for creativity of expression. Translators should consider the social relevance that is behind the usage of dialects or non-standard language, in order to ‘achieve semantic and stylistic adequacy’ (Lung 2000: 267).

But translating non-standard variants of language such as dialects and accents is easier said than done. As Bordieu has highlighted, ‘standard language’ is imposed upon translators of the same language in such a way that ‘all linguistic practices are measured against the legitimate practices’ (Bordieu 1991: 53). In other words, whichever approach is taken by the translator, it is going to be measured according to standard practices, and so translators are faced with the dilemma of following the current practices or taking up new ones. Translators have to work within the constraints of whatever norms and conventions apply to a particular period. However, the decision is only the translator’s to make. This is so because although translation theory is usually normative, trying to instruct translators on the most favourable solution, the actual translation is pragmatic (Bassnett 1998: 37). This is also linked to the idea that translators are not neutral: they do not mediate in a neutral way between source
culture/text and target culture/text (Erkazanci- Durmuş 2001:24). In other words, their upbringing, culture and own experiences influenced in their translations.

Another challenge that translators face is that the translation of non-standard language is not widely analysed or theorised (Susanne 2001: 57). All previous research in the field of translating dialects or non-standard language variants has focused on language specific case studies, with normalization put forward as the main approach (Susanne 2001: 57). As well, solutions will vary from language to language and from case to case, so it is difficult for translators to have a solid point of reference.

As Douglas Robinson comments in his work *Becoming a Translator*, it is important for translators to get to know what languages are capable and incapable of expressing by analysing the pragmatic, syntactic and semantic relationship between source and target languages (1997: 246). By doing so, translators become aware of the different possibilities, but also the impossibilities, that make it difficult to even recreate the same effect of the source text. In such cases, compensation is the most recurring tool.

As Susanne Ghassempur points out, translators can choose from multiple options when translating texts written in dialects or other language variations (Ghassempur 2011: 54). The first one is to normalise or neutralize the text and to convert it into a universal standard language (Ghassempur 2011: 54). Sometimes the use of more colloquial phrases and words is applied, but all the dialectal features are erased (Ghassempur 2011: 54). As will be demonstrated in Section 2.2, this is the approach most widely used by translators. Within this method, the option of compensation is widely used (Linder 2000: 285). It usually implies the insertion of colloquial features, or the use of other similar strategies, wherever possible in the target text, in order to replicates the effect created by the use of dialect in the source text. The second approach is to transfer the original dialect into a dialect that exists in the target language (Ghassempur 2011: 54). An example would be changing an Irish dialect into an Argentinian dialect. This approach carries various problems, one of them being the fact that by making this change, the target text acquires connotations that are non-existent in the source text. In the example just given, Argentinian carries connotations in Spanish culture that do not match the ones that the Irish dialect has within Ireland or other countries. This process of transferring dialects can be regarded as a domestication of the source text, since this type of transposition usually comes with the change of locations as we will see in Sections
2.2 and 2.3. Dialects carry cultural significance and embedded intention. The replacement of a dialect in another language would more than likely imply a meaning different from that conveyed in the source texts. The third approach is to come up with a creative solution, although this depends on the text to be translated and the target language. Although all the experiments or approaches put forward for translating dialects present the risk of failing, Federici advocates that “the creative path needs to be taken” (2011: 11).

Being creative when translating dialects can imply the utilization of the linguistic resources implicit in each language or using the ungrammaticality available in the target language. If we understand translation as the rewriting of an original text, and the rewriting as manipulation (Bassnett and Lefevere 1990: viii), then the creative approach needs not to be considered as detached from the source text. And in the case of Spanish, there is no reason not to be creative. The language acts as the ‘standard language’ or a major culture, and it does not have to protect itself (Caterina 2001: 125). An issue with translating texts creatively is that some publishers may be more hesitant to publish translations they deem too creative due to uncertainty over sales. That said, however, publishers and editors often give more freedom to the translation of non-standard language because there is not a consensus on the translation of dialect, and because there is not a close equivalent in both languages.

The three approaches come with a price. If the target text is normalised, the meaning or impact created by the use of the dialect in the source text can be lost. If the dialect is transposed, there is the danger of giving interpretations that can alter the meaning and intention of the source text. If the creative path is chosen, there are most likely bounds enforced on its approach due to publishing demands. Ghassempur points out that many translators use footnotes as a tool to explain linguistic variations that appear in the source text, but that these are only a ‘weak substitute’ for the language variant used in the source text (Ghassempur 2011: 54). According Ghassempur, the best option is to translate the dialect into a ‘superregional colloquial language that is universally understood by the readers in the target language’ (Ghassempur 2011: 54).

As Federici and Ghassempur, I consider that in order to preserve the integrity of the source text the translator should find a way to convey the challenges that are involved in the translation of dialects and accents. And as Federici more explicitly says, I believe that the creative path should be chosen, to convey these challenges.
2.2 Universal Trend in the Translation of Dialects

What do translators do worldwide when they encounter dialects in the source text? Peter Newmark highlights that translators tend to normalise non-standard language varieties:

On the whole the quirks and sports of idiolect are normalised by the translator: in particular, rather exaggerated or exuberant metaphors and extravagant descriptive adjectives. [...] In some cases, it is not easy to distinguish between poor writing and idiolect [...] but the translator does not have to make the distinction, and merely normalises. (1988: 206)

Daniel Linder shares this view and points out that ‘the general tendency is to soften and neutralize the language in the translation, which then does not have the same effect on the source language reader as the original had.’ (Linder 2000: 275). As mentioned previously, another common strategy found in the translation of dialects is the so-called stylistic compensation, and that tries to render the non-standard language found in the source text (Linder 2000:285). As Linder points out, translators follow a ‘twofold strategy’ when compensation is chosen (Linder 2000: 280). First, they look for the equivalent of the non-standard word in the target language (Linder 2000: 280). Whenever this is not possible, colloquial speech is inserted in order to compensate in another part of the text so that the same, or similar effect is created (Linder 2000: 280).

One example of non-standard language translation is the rendering of The Commitments (1987) by Roddy Doyle into German, in which the language of the characters has been, as expressed by Ghassempur, ‘standardized to a universal colloquial form of German and loses part of its original quality in the translation’ (Ghassempur 2001: 53). And this normalisation goes beyond European languages, Erkazanci-Durmuş studies the different Turkish translations and concludes that there is a ‘systematic standardization in the Turkish translations of marginal voices in literature’ (Erkazanci-Durmuş 2001: 21).

It is outside the scope of this work to go into more depth on this point but I believe that there is a general tendency to normalise non-standard language variations such as dialects in translation. As well, I believe that there is a tendency to use the tool of compensation by inserting colloquial speech in other parts of the text to compensate for the loss of the features of the source text in the target text.
2.3 The Spanish and Catalan Case when Translating Dialects

Although it is not yet possible to identify a definite trend in Spanish translations of dialects, due to the lack of data, it is possible to speculate. In this section, I will analyse translations of foreign literature containing dialects, accents and non-standard language varieties into both Catalan and Spanish.

In the translation of the novel *Il Cane di Terracotta* (1996) by the Sicilian author Andrea Camilleri into Catalan, the translator decided to domesticate the Sicilian dialect using the Barcelonian variant instead. Moreover, the translator changed the terms related to food, to ones linked to the Catalan culture. However, the translator into Castilian\(^5\) normalised the Sicilian dialect with the exception of the maintenance of some foreign expressions in Sicilian (Briguglia 2001: 110). The Castilian translation maintains many Italian dialectal words to try and convey the same alienism of the source text, but a dialect is not represented and the translator opts to use the standard universal Spanish (Briguglia 2001: 110).

Another example is César Palma’s translation into Spanish of the Italian novel *Montedidio* (2001) by Erri de Luca. In this novel, the Neapolitan dialect and the Italian learned at school are juxtaposed in a child’s life. César adopted to play with registers to differentiate the issue, using a higher register for the Italian taught at school and a lower one for the dialect used by his parents. In this case the translator opted to use a translation strategy within socioeconomics and not sociolinguistics, and played with register to recreate a similar effect to the source text (Morillas 2001: 92).

The challenge in translating language variants goes beyond literature as it can be seen in the dubbing of the movie “*Benvenuti al Nord*”\(^6\) into Spanish. The translation of the script took a creative approach in Spanish, creating new words and changing the pronunciation of Spanish words to mimic the French Northern accent.

English Detective fiction from the 1920s, 30s and 40s is of interest due to the slang that American writers used, and which can be considered as a dialect unique to detectives and figures from the underworld. Daniel Linder studies three translations into Spanish of *The

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5 “Castilian” is used in this instance as Spanish language, to differentiate it from the Catalan language.

6 A comedy Italian movie directed by Luca Miniero.
Big Sleep (1939) by Raymond Chandler, a novel that includes the so called “hard-boiled slang” (Linder 2000: 275). He concludes that in the three Spanish translations that he is studying, ‘generally speaking, the hard-boiled slang in the original has been neutralized’ (Linder 2000: 281).

It appears that Catalan translations of novels with dialects or other language variants tend to domesticate the text and even transpose dialects into regional variants (Briguglia 2001: 124). As Caterina Briguglia highlights, the most extreme translation, ‘if not an adaptation’, is the translation of George Bernard Shaw’s Pygmalion (1913), in which cockney is transposed as the typical Barcelonian variety of “xava”, and the setting is Barcelona (Briguglia 2001: 124). Many critics though, are not in agreement with this practice and do not recommend it (Briguglia 2001: 124). Whilst I know of no research into the reasons behind the difference in translation styles between Catalan and Spanish translations, I would theorise that it is not solely linguistic but also dependent on certain cultural and political aspects.
Chapter 3: English Accent-Acento de Yorkshire

3.1 Introduction and the so Called “Eye-Dialect”

_The Florentines_, written in 1967 by Brendan Kennelly, is a novel that tells the story of the Dubliner Gulliver Stone, who goes for one year to study Mythology at Barfield English university located in Yorkshire. In the novel, Brendan Kennelly transcribes different dialects; mainly Scottish, Yorkshire and Irish, and puts into practice what has been called ‘eye dialect’ (Federici 2001: 54). The term first appeared in George Philip Krapp’s first chapter “Literary Dialects” in _The English Language in America_, 1925, (Krapp 1925), but Paul Hull Bowdre defined it in 1964 as:

(...) words and groups of words which for any one of a number of possible reasons have been spelled in a manner which to the eye is recognizably nonstandard, but which to the ear still indicates a pronunciation that is standard throughout the United States or, in most instances, throughout the English-speaking world. (Bowdre 1964: 10)

It is called eye dialect because it is only perceived by the eye and not the ear (Bowdre 1964: iii). Bowdre highlights that both the spelling of the standard words and of the eye dialect word ‘represent the same phonetic shape’, such us in wimmen, /wimin/, and women, /wimin/ (Bowdre 1964: iii). However, this is not so in Kennelly’s dialogues, in which the different spelling sounds different to the standard English and so the phonetic transcription or shape is different. I consider that this type of transcription or eye dialect goes further than just representing a way of saying words for the eye, and it is also recognizable for the ear of the reader. Therefore, it will be called eye-ear dialect^7.

The dialect appearing most frequently in the novel is the Yorkshire vernacular, and for this reason it is the one used in this chapter to create a Spanish accent. A total of seven^8 pieces of Yorkshire dialogue chosen throughout the novel have been taken in order to create the Spanish accent which it has been named “Acento de Yorkshire”. The Yorkshire vernacular in Kennelly’s dialogues is characterised by the omission of final consonants such as in “lukkin”,

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^7 Where dialect can be accent or other language variant.
^8 These extracts were the most representative of the Yorkshire accent.
as well as the omission of final vowels such as in “luv”. It is also marked by the combination of two words as in “c’mon” and “y’know”, and by a shift of middle vowels into diphthongs such as in the cases of “noice” and “loike”, in which a diphthong is added instead of a single vowel in its written form, resulting in a different diphthongal sound. The omission of the preceding “h” like in “’ill” and “’aven’t” is also a feature in these pieces of dialogue. The dialogues are marked by swearing and a highly colloquial language, which accentuates the existence of a cultural distinctiveness.

For the creation of the new accent into Spanish five different methods will be used. The first one has been named “phonetic transposition”. This consists on replicating in Spanish the phonetical changes that the English accent undergoes in comparison to the Received Pronunciation or RP. The Received Pronunciation or RP is the standard accent of English (Roach 2009: 3). In order to do this, I will compare the RP of the Standard English word with the one that is transcribed in Kennelly’s dialogues, and analyse the changes involved. Then, these changes will be applied to the Spanish translated word. However, since the understanding of the dialogues is my central concern, the application of these changes will vary in each case. This means that there will be some instances in which the phonetic transposition cannot be applied since it would compromise the understanding of the word in Spanish. In these cases, an alternative method will be used for the creation of the Spanish accent. For the standard phonetic transcription, Enrique Cámara Arenas’s book La Vocal Inglesa. Correspondencias Grafo-Fonémicas by will be taken as reference, as well as the IPA Phonetic Transcription System. In his book, Arenas deals with both American and British standard pronunciations, and since a British dialect is translated, the British phonetic system will be the one considered.

The second method involves the omission of both vowels and consonants at the beginning or end of the transcribed Spanish words. This will be done according to the original, omitting the vowels or consonant in their correlatives Spanish words. However, since the intelligibility of the text is essential, this method can be applied to other words in the sentence.

The use of informal, more colloquial sentences is the third method that is used for the creation of the Spanish accent Acento de Yorkshire. This method will work as a compensation
tool in the cases where the previews methods could not be applied since they compromised the meaning of the translated word.

The fourth method, the combination of words, will be used to help representing the very same feature that appears in the dialogues. Whenever possible this method will be applied to the same words. However, this method will be used in other words if the meaning of the translation is compromised.

Compensation, the fifth method, is used whenever a previous method could not be applied. This means, for instance, that whenever the combination of words could not be applied, the phonetic transposition is used instead. It is important that the translation of the dialogues is understood, and as a result, the five methods mentioned above are likely to be combined. The Yorkshire features are also going to be taken into account to try an approximate the reader to its original sound. This is the reason why the next paragraph will look at some important features of the Yorkshire accent.

Researches of Yorkshire accent are almost unanimous in portraying the non-existence of the phoneme /h/ (Petyt 1985: 104). As Keith Malcolm Petyt suggests about this sound, ‘the aspirate, as an initial, gives little trouble to speakers of our dialect; they rarely, if ever, use it, either in place or out’ (Petyt 1985: 104). The major regional difference in short vowel inventories in the Yorkshire accent is the non-existence of the phoneme /ʌ/ (Petyt 1985: 110). The RP contrast between /ʌ/ and /ɒ/ which is found in but/put, is not found in the Yorkshire accent since both words are pronounced with /ʊ/ (Petyt 1985: 110). Another feature of the Yorkshire accent is that /ɛɪ/ and /eː/ are found in words which RP has /eɪ/ (Petyt 1985: 120). For instance, /ɛɪ/ occurs in “eight” and “weight”, and /eː/ occurs in “make” and “again” (Petyt 1985: 120). Another feature of the Yorkshire accent is the devoicing of voiced consonants (Kellett 1992: 12). As well, words like song, long, and wrong, are pronounced with /æ/ and not with /ɒ/ (Trudgill 1990: 17).
3.2 Acento de Yorkshire

In this section, seven examples of dialogues from *The Florentines* will be translated and analysed, explaining in each case what method has been used and how the words have been translated. The speech accent markers do not appear in the following phonetic transcription, since they are not being studied in this dissertation. As stated before, The IPA phonetic system will be used.

Example 1: “‘Ave you there in a jiffy, luv” (Kennelly, 2012: 134).

<table>
<thead>
<tr>
<th>Yorkshire Accent</th>
<th>RP(^{10})/Standard English</th>
<th>Standard Spanish</th>
<th>Acento de Yorkshire</th>
</tr>
</thead>
<tbody>
<tr>
<td>’ave you</td>
<td>I’ll have you</td>
<td>Estaremos</td>
<td>Te lleva’é</td>
</tr>
<tr>
<td>Jiffy</td>
<td>In a short time</td>
<td>En poco</td>
<td>En un suspiro</td>
</tr>
<tr>
<td>Luve /lu:v/</td>
<td>Love /luv/</td>
<td>Amor /amor/</td>
<td>Amur /amur/</td>
</tr>
</tbody>
</table>

The first thing that strikes from this sentence is its colloquial style and its accentual marks. The translation of the sentence into standard English is “I’ll have you there in a short time”. It can be seen that “ave” is missing the first “h”, that “luv” is eye-ear transcribed and that “jiffy” is a colloquial expression characteristic from England. The subject of the sentence is omitted, and the phrasing is, as mentioned before, colloquial. Thus, I decided to translate “‘Ave you there” in a colloquial way, that is at the same time intelligible for a Spanish reader; “te llevaré allí”\(^{11}\). This is not as colloquial as “‘ave you” would be in an English context, but it is still a way of conveying an informal speech since the standard way of saying it in Spanish would be “estaremos allí”\(^{12}\). As well, since the verb in the source text “to have” is characterized by the omission of the “h”, I omitted a consonant in the Spanish translation for that word to recreate the sound that is created by the omission of the “h” in the eye-ear transcribed word. Therefore, the resulting translation is “te lleva’é”. For the colloquial expression “jiffy” I used a colloquial Spanish sentence, “en un suspiro”\(^{13}\), in contrast to the standard Spanish that would be “en poco”\(^{14}\).

The RP for “love” is /l\(\alpha\)v/, whereas the phonetical transcription for “luv” is /lu:v/. This change is due to the non-existence of the /\(\alpha\)/ in the Yorkshire accent as mentioned before.

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\(^9\) The dialogues presented here are the most representative of the Yorkshire accent.

\(^{10}\) Only for the eye-ear transcribed words. It is valid for all the following tables in this chapter.

\(^{11}\) “I will bring you there”

\(^{12}\) “We’ll be there”

\(^{13}\) “In a second”

\(^{14}\) “In no time”
This can be appreciated in the use of the “u” in the eye-ear transcribed word, in contrast with the “o” of the standard English. Applying this change to the Spanish word for “love”, “amor”, a similar outcome can be achieved. “Amor” has two vowels, same as “love”, and the one that is changed in the English dialect in comparison with the English standard is the first one. However, the sound that has changed is the /o/, and “amor” has an /o/ sound, in the second syllable. Different combinations of the application of this phonetical change are: “amur” (/o/ to /u/ in the second vowel), “umor” (/a/ to /u/ in the first vowel), “emor” (changing /a/ to /e/ in the first vowel). For being the closest to the original change and still intelligible to a Spanish reader, “amur” was chosen. In the Acento de Yorkshire the /o/ sound is therefore changed into an /u/ sound and in my translation is as well stated visually in its written form.

My final translation is: “Te lleva’é en un suspiro, amur”.

Example 2: “University bawstards! Who do’ye think y’are, disturbin’ the peace o’ Sickymore ‘ill! Singin’ your bluddy songs with your bluddy bellies full o’ beer!” (Kennelly, 2012: 142).

<table>
<thead>
<tr>
<th>Yorkshire Accent</th>
<th>RP/Standard English</th>
<th>Standard Spanish</th>
<th>Acento de Yorkshire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bawstard /bæstəd/</td>
<td>Bastard /bæstəd/</td>
<td>Cabrón /kaβɾon/</td>
<td>Cubrón /kuβɾon/</td>
</tr>
<tr>
<td>Do’ye</td>
<td>Do you</td>
<td>Creéis</td>
<td>Creeás</td>
</tr>
<tr>
<td>Y’are</td>
<td>You are</td>
<td>Sois</td>
<td>Q’sois</td>
</tr>
<tr>
<td>O’</td>
<td>Of</td>
<td>De</td>
<td>’e</td>
</tr>
<tr>
<td>Sickymore ‘ill</td>
<td>Sickymore Hill</td>
<td>Sickymore Hill</td>
<td>Sickymore ‘ill</td>
</tr>
<tr>
<td>Singin’</td>
<td>Singing</td>
<td>Cantando</td>
<td>Cantan’o</td>
</tr>
<tr>
<td>Bluddy /blɔːdi/</td>
<td>Blody / blʌdi/</td>
<td>Maldito /maldito/</td>
<td>Muldito /maldito/</td>
</tr>
</tbody>
</table>

In this example, there is omission of final consonants, combination of words into one, and omission of sounds at the beginning of the word. The RP for “bastard” is /bæstəd/, and /bæstəd/ is the phonetic transcription for “bawstards”, since the “w” is indicating a change of the vocalic sound into a closer and rounder one. It can be observed that the front, open, short /æ/ sound has changed into the central, mid, short /a/ sound. Since the vowel in this case goes from an open sound to a closer and rounder one, there are different possibilities in
Spanish applying this change to “cabraón”. These are “cubrón” and “cobrón”, in which the /a/ of the standard Spanish is changed into /u/ and /o/ respectively. “Cabraón” was chosen over “cobrón” because the latter already has a meaning in Spanish and it could lead to confusion.

“Do’ye” and “y’are” are both combination of words. Since “do’ye”, do you, is a phrase that is not translated as such into Spanish, I had to compensate it by changing the main verb of the Spanish sentence. I changed “think”, in Spanish “creéis”, to “creeás”. In the Yorkshire accent is common the insertion of another vowel after a double vowel structure. Therefore, I added the vowel “a” after the other two double vowels “e” to replicate this effect. For “y’are”, I decided to combine two words in my translation as well. They are not the same words than in English because its translation is only one word in Spanish. I changed “sois” into “q’ois”, leaving the /k/ sound and joining it with the following word.

In “disturbin’”, “o’”, and “singin’”, there is an elision of the final consonant. In the case of “disturbin’” I could not omit a consonant in the translation since all the variations would compromise the meaning: “alteando”, “alterando”, “alerando” etc. I decided then to keep the Spanish word without any alteration, “alterando”. I consider that the sentence already has accentual markers and is more intelligible if nothing is done to this word. In the case of “o’”, I changed it into “’e”, omitting the consonant “d” from “de”. It is comprehensible to the Spanish reader thank you to the context. “Singin’” is changed into “cantan’o”, in contrast to its standard Spanish “cantando”, which replicates the devoicing of voiced consonants which as stated before is a feature of the Yorkshire accent. I decided to leave “’ill” as it is since it is a proper name.

“Bloody”’s RP is /blʌdɪ/, and the phonetic transcription for “bluddy” is /blɔːdɪ/. The central, open, short /ʌ/ sound changes into the back, mid, long /ɔː/ sound. This change is due to the lack of the /ʌ/ sound in the Yorkshire accent, as well as due to the inclusion of a double “d” and a “u” in the eye-ear transcribed word. The translated word, “malditos”, undergoes

---

15 “Bastards”
16 “You are”
17 “Disturbing”
18 “Of”
19 “singing”
20 “Bloody”
a change of vocalic sound, from the central, open /a/ sound to the back, close /u/ sound, as is present between the RP and the eye-ear transcribed word. This results in the word “mulditos”.

My final translation is: “¡Cubrones de Universidad! ¡Quién os creeáís q’sois, alterando la paz ‘e Sickymore ‘ill! ¡Cantan’o vuestras mulditas canciones con vuestras mulditos estómagos llenos ‘e birra!”

**Example 3:** “Not ‘appy to buy up all the ‘ouses in Sickymore ‘ill, an’ churck us abaht o’ where we was born in order to stick up more o’ your lousy University buildin’s, but you gotta go abaht shoutin’ your bluddy ‘eads off. Bluddy University bawstards!” (Kennelly, 2012: 142).

<table>
<thead>
<tr>
<th>Yorkshire Accent</th>
<th>RP/Standard English</th>
<th>Standard Spanish</th>
<th>Acento de Yorkshire</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘appy</td>
<td>Happy</td>
<td>Compráis</td>
<td>‘ompráis</td>
</tr>
<tr>
<td>‘ouses</td>
<td>Houses</td>
<td>Todas las casas</td>
<td>To’a las casas</td>
</tr>
<tr>
<td>Churck us abaht o’</td>
<td>Push us about of</td>
<td>Nos echáis de</td>
<td>No’echáis ‘e</td>
</tr>
<tr>
<td>Where we was</td>
<td>Where we were</td>
<td>Donde hemos nacido</td>
<td>Donde hemos naci</td>
</tr>
<tr>
<td>O’ your lousy University buildin’s</td>
<td>Of your lousy University buildings</td>
<td>De vuestros horribles edificios universitarios</td>
<td>Más ‘e vuestros horribles edificios Universitarios</td>
</tr>
<tr>
<td>Gotta go abaht</td>
<td>Have to go about</td>
<td>Tenéis que ir</td>
<td>Tenés qu’ir</td>
</tr>
<tr>
<td>Shoutin’</td>
<td>Shoutting</td>
<td>Gritando</td>
<td>Grit’ndo</td>
</tr>
<tr>
<td>Your bluddy ‘eads off</td>
<td>Your bloody heads off</td>
<td>A los jodidos cuatro vientos</td>
<td>A los judidos cuatro vientos</td>
</tr>
<tr>
<td>Bluddy /blɔːdɪ/</td>
<td>Bloody / blʌdɪ/</td>
<td>Jodido /xoðiðo/</td>
<td>Judido /xuðiðo/</td>
</tr>
</tbody>
</table>

As in the previous example, many words are marked by the omission of the final consonant, or the initial “h”. This sentence is both informal and accent marked, and as a result, the translation is not word for word. This means that the changes made into Spanish are not going to appear in the exact translations of the words of the source text. For instance, “‘appy” has an omitted “h” at the beginning, and the equivalent in Spanish would be “feliz/contento”. However, this translation is not suitable for this colloquial sentence, so I
omitted the first consonant of the main verb of my translation, which is “compráis”\textsuperscript{21}. Thus, the result is “ompráis”. While being intelligible for the Spanish reader, it also represents the sound effect that appears in the eye-ear transcribed word. “Sickymore ’ill” remains the same, since is a proper name. Since the translated sentence already has many changes, I will not compensate the omission of the “d” in “an’”, given that the omission cannot be applied in the Spanish translation, “y”\textsuperscript{22}, due to the fact that it is just one word. “O’” has the same translation as in example two, “‘e”.

For “abaht”, even though it is eye-ear transcribed in the source text, I cannot apply the phonetic transposition in the target text. This is because the translation into Spanish does not contain the translation for “about”. For this reason, I used the strategy of the combination of words, “tenés qu’ir”\textsuperscript{23}, in other part of the sentence. This is a different strategy than in the source text, but it is still understood for the Spanish reader, and it conveys the existence of an accent.

There is one ungrammaticality in the sentence, and even though this is not a marker of an accent, but rather of register or social class, I decided to write the verb in my translation in an ungrammatical way. Thus, “we was born” turns into “donde hemos nací”\textsuperscript{24}, “nací” being the form for the first person singular. The informal phrase “your bluddy ’eads off” has been translated using an informal Spanish phrase “a los jodidos cuatro vientos”\textsuperscript{25}. In this case, “bluddy” has a different translation that in example two, and this is “jodidos”\textsuperscript{26}. Following the previous phonetic transposition, in which the central, open, short /ʌ/ sound of “bloody” changes into the back, mid, long /ɔː/ sound in the eye-ear transcribed word, I changed the back, mid /o/ first vocalic sound into the back, close /u/ sound. Thus, the final translation is “judidos”. Both “bluddy” (the one before “University”) and “bawstards” appeared in example two. They remain the same in this translation since they can be understood by the Spanish reader and they suit the context of this sentence.

\textsuperscript{21} “You buy”  
\textsuperscript{22} “And”  
\textsuperscript{23} “You have to go”  
\textsuperscript{24} “where we was born”  
\textsuperscript{25} “Really loud?”  
\textsuperscript{26} “Bluddy”
My final translation is: No solo ‘omprais to’a las casas ‘e Sickymore ‘ill, y no’echáis ‘e donde hemos nací para construir más ‘e vuestros horribles ed’icios Universitarios, sino que además tenés qu’ir grit’ndo a los judíos cuatro vientos. ¡Mulditos cubrones universitarios!’

**Example 4:** “C’mon, luv, let’s ‘ave that song abaht the slums. Y’know, ‘alone in an ocean o’ slums’—a luvly song, luv, i’n’t it?” (Kennelly, 2012: 142)

<table>
<thead>
<tr>
<th><strong>Yorkshire Accent</strong></th>
<th><strong>RP/Standard English</strong></th>
<th><strong>Standard Spanish</strong></th>
<th><strong>Acento de Yorkshire</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>C’mon</td>
<td>Come on</td>
<td>Vamos</td>
<td>Vamo’</td>
</tr>
<tr>
<td>Luv</td>
<td>Love</td>
<td>Amor</td>
<td>Amur</td>
</tr>
<tr>
<td>’ave</td>
<td>Have</td>
<td>Cantemos</td>
<td>Cant’mos</td>
</tr>
<tr>
<td>Abaht /abaːt/</td>
<td>About /abaʊt/</td>
<td>Sobre /soβre/</td>
<td>Soubre /soβre/</td>
</tr>
<tr>
<td>The slums</td>
<td>The slums</td>
<td>Barrios pobres</td>
<td>Barriobajeros</td>
</tr>
<tr>
<td>Y’know</td>
<td>You know</td>
<td>Ya sabes</td>
<td>Ya sa’es</td>
</tr>
<tr>
<td>Luvly /lʌvlɪ/</td>
<td>Lovely /lʌvlɪ/</td>
<td>Encantadora /enkuntaðora/</td>
<td>Encuntadora /enkuntaðora/</td>
</tr>
<tr>
<td>I’n’t it</td>
<td>Isn’t it</td>
<td>A que sí</td>
<td>A que ‘í</td>
</tr>
</tbody>
</table>

For the first abbreviation, “c’mon”, I cannot apply the same change in Spanish than in the Yorkshire accent since in the translation it is just one word, “vamos”27. For this reason, I applied the method of omitting a consonant. Thus, I deleted the last consonant, which results in “vamo”. Removing the last consonant was the best result so that the word is intelligible for a Spanish reader. “Luv” stays as previously created, “amur”. Another change is the one applied to “’ave”, which I translated it as “cant’mos”28. The change has been made to this word since it is the correspondence to “have” in the translation. By omitting the vowel “e”, the word is intelligible for a Spanish reader.

The word “abaht” is eye-ear transcribed and the RP of “about” is /abaʊt/. In the eye-ear transcribed word, the diphtongue /aʊ/ changes into the long, back, open vowel /ɑː/, /abaːt/. This change is due to the fact that by erasing the diphthong in the eye-ear transcribed word, and writing an “h” after the “a”, the sound changes. The translation in Spanish for

---

27 “Come on/Let’s go”
28 “Let’s sing”
“about” is “sobre”, and it can be appreciated that there is not a diphthongal sound. For this reason, an inverse phonetic transcription is applied. In other words, instead of changing from a diphthong to a single vocalic sound, I changed a vowel into a diphthong. “Sobre” does not have a back, open sound, but the closest one is /o/, which is a back, mid sound. For this reason, the /o/ sound was changed. Different possibilities are “soubre”, “soebre”, “soabre”, “soibre” and all the other diphthongal combinations. Even though there are many of them, I consider that if the diphthong starts with the /o/ sounds it is easier to be understood, since it is the original letter of the word. Thus, the final choice is “soubre”, since it can be understood by the Spanish reader without any confusion.

“The slums” is an informal and colloquial expression which I tried to translate it also in an informal manner. To do so, it was changed from a noun to an adjective in Spanish. Thus, my translation is “barrio bajeros”\(^\text{29}\), an equivalent for “slums” in terms of meaning and register. “Ya sa’es”\(^\text{30}\) is my translation for “y’know”. Although the combination of words is missing, due to eligibility reasons, the omission of a consonant is present; the second consonant in “sabes” is omitted. This word is intelligible for a Spanish reader. Thus, a compensation has taken place, because instead of combining, the method of omitting has been used. “O’” remains the same as in the previous example, “’e”.

“Luvly” is eye-ear transcribed. Whereas the RP for lovely is /lʌvlɪ/, the phonetic transcription for luvly is /lʊvlɪ/. The open, central, short vowel in the RP is changed for an open, back, short one. This is due to the lack of the phoneme /ʌ/ in the Yorkshire accent, which is represented by the graphic “u”, for the standard “o”, as well as by the lack of the “e”. The translation in Spanish for lovely in this context is “encantadora”\(^\text{31}\). It can be seen that in the phonetic transcription of “encantadora” there is an /o/ sound, /enkantaðora/. The same way that in the original the /ʌ/ sound was changed into a /ʊ/ sound, the /o/ mid, back sound of the standard Spanish changes into /u/, a close, back sound. Thus, it results in “encantadura”. However, this word can bring connotations in Spanish, “dura” means “hard”, and so “encantadura” would appear to be two separate words. For this reason, I changed the

\(^\text{29}\) “The slums”
\(^\text{30}\) “You know”
\(^\text{31}\) Lovely
first /a/ sound into a /u/ sound, resulting in “encuntadora”. This time it does not imply other meaning and it can be understood by a Spanish reader.

In the contraction “i’n’t it”, the /s/ sound is omitted. There are various ways to translate this phrase in this context is, “a que sí”32, “verdad”33 or, “verdad que sí”34 among others. However, I decided to keep “a que sí” since it has an /s/ sound and because it is colloquial. Thus, the translation erases the /s/ sound, “a que ‘í”, replicating the sound effect of the eye-ear transcribed combination.

My final translation is: Vamo’, amur. Cant’mos esa canción soubre los barriosbajeros. Ya sa’es, “solo en un océano ‘e barriobajeros”. Una canción encuntadora, amur, ¿a que ‘í?

Example 5: “Very noice place, that ‘all is. Porridge an’ sossidges every mornin’, an’ dinner at noight, with lots o’ woine an’ luvly grub. Some luvly bits o’ skirt up there too sometimes. You blokes loike a roide now an’ agen, I s’pose. Caun’t say I blame you, either. A man’s gotta ’ave some fun, eh?” (Kennelly, 2012: 142)

<table>
<thead>
<tr>
<th>Yorkshire Accent</th>
<th>RP/Standard English</th>
<th>Standard Spanish</th>
<th>Acento de Yorkshire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Noice /nɔɪs/</td>
<td>Nice /naɪs/</td>
<td>Bonito /bonito/</td>
<td>Boinito /boinito/</td>
</tr>
<tr>
<td>’all</td>
<td>Hall</td>
<td>Residencia</td>
<td>Resi’encia</td>
</tr>
<tr>
<td>Sossidges /sɔːsɪdʒɪz/</td>
<td>Sausages /sɒsɪdʒɪz/</td>
<td>Salchichas /salsiʧas/</td>
<td>Sulchichas /sulsiʧas/</td>
</tr>
<tr>
<td>Mornin’</td>
<td>Morning</td>
<td>Mañana</td>
<td>‘añana</td>
</tr>
<tr>
<td>Noight /nɔɪt/</td>
<td>Night /nɔɪt/</td>
<td>Noche /notʃe/</td>
<td>Noiche /noiʧe/</td>
</tr>
<tr>
<td>Woine /wɔɪn/</td>
<td>wine /wɔɪn/</td>
<td>Vino</td>
<td>Vino</td>
</tr>
<tr>
<td>1. Luvly /luvli/</td>
<td>Lovely /luvli/</td>
<td>Deliciosa /deliθjosa/</td>
<td>Deliciusa / deliθjusa/</td>
</tr>
<tr>
<td>Loike /laɪk/</td>
<td>Like /laɪk/</td>
<td>Gusta /gusta/</td>
<td>Gousta /gousta/</td>
</tr>
<tr>
<td>Roide /rɔɪd/</td>
<td>Ride /raɪd/</td>
<td>Montarlas</td>
<td>Mountarlas</td>
</tr>
<tr>
<td>Agen /ægen/</td>
<td>Again /agen/</td>
<td>En /en/</td>
<td>An /an/</td>
</tr>
<tr>
<td>S’pose /s pəʊz/</td>
<td>Suppose /sa’pəʊz/</td>
<td>Supongo /supongo/</td>
<td>S’pongo /spongo/</td>
</tr>
<tr>
<td>Caun’t /kəːnt/</td>
<td>Can’t /kəːnt/</td>
<td>No /no/</td>
<td>Nu /nu/</td>
</tr>
<tr>
<td>’ave</td>
<td>Have</td>
<td>Debe</td>
<td>‘ebe</td>
</tr>
<tr>
<td>2. Luvly</td>
<td>Lovely</td>
<td>Encantadora</td>
<td>Encuntadora</td>
</tr>
</tbody>
</table>

32 “Isn’t it?”/ “Right?”/ “Isn’t that right?”
33 “Isn’t it?”/ “Right?”/ “Isn’t that right?”
34 “Isn’t it?”/ “Right?”/ “Isn’t that right?”
There are a few eye-ear transcribed words in this example. The RP for nice is /nɑɪs/, and since in the eye-ear transcribed word the diphthong is spelled with the diphthong “oi”, its transcription turns into /nɔɪs/. The effect sound is rounder in the mouth and more shut. The translation for this word in Spanish is “bonito”. In this word there are not diphthongs but single vocalic sounds. Applying the method of the phonetical transposition the first vocalic sound was changed into a diphthongal sound, starting with the /o/ sound and following with the /i/ sound, as in the eye-ear transcribed word. Thus, the intelligible result is “boinita”. With “hall” the speaker refers to the university accommodation in which Gulliver is living in. For this reason, my translation is “residencia”\(^{35}\). Due to the context, I do not need to add “universitaria”, leaving the expression in Spanish more informal and colloquial. Since “all” is marked by the omission of the “h”, this method is also applied in the translated word. I decided to omit the “d” sound, “resi’encia”, to create the same sound effect as in the Yorkshire accent.

In sausages, /sɒsɪdʒɪz/, the open, back, short /ɒ/ sound turns into a mid, back, short one, /sɔːsɪdʒɪz/. Since the writing of the eye-ear transcribed word shows an “o” instead of a “au”, the sound becomes more shut in the mouth. The translation in Spanish is “salsichas”. To make the sound more shut, as in the source text, the first central, open /a/ sound was changed into the back, mid /u/ sound. The result it “sulchicas”. This translation is intelligible for a Spanish reader.

“Mañana” is the translation for “morning”. To reproduce the omission of the final consonant in “mornin’”, the first consonant in the Spanish word, “añana”, was omitted. Since it ends on a vowel, by omitting the first consonant, a similar effect than in the source text is achieved. Due to the context, a Spanish reader is able to understand this translation.

In this example, I did not compensate the omission of the “d” in “and”, since I consider that the sentence is already full of dialectal markers. In this translation “o’” is eliminated and does not appear because it is a preposition that it is not needed in this context.

\(^{35}\)“Hall”/“Student accommodation”
“Night”, “wine”, “like” and “ride”, are very similar. Their eye-ear transcribed words, “noight”, “woine”, “loike” and “roide” change the diphthong /aɪ/ of the RP into /ɔɪ/, and thus, they produce a more shut sound in the mouth. For “noche”\textsuperscript{36}, I recreated the same sound as in the eye-ear transcribed word. Thus, the back, mid /a/ sound changes into the /oi/ sound resulting in “noiche”, /noiʧe/. The phonetical transposition for wine is more complicated. If the same change is applied in “vino”\textsuperscript{37}, which is trying to add a diphthong in the first vocalic sound, there are twenty different possibilities: vaeno, vaono, veano, veuno, viano, vieno, viono, viunu, voano, voino, vauno, vouno, vaino, veino, vuano, vueno, vuino, voeno. Some of them can lead to think of a different word such us “vueno”, that even though it is written differently than “bueno”\textsuperscript{38}, it is pronounced the same, and the Spanish reader would not recognize the word as “wine” but as “good”. Most of the options are not comprehensible, and the rest are difficult to decipher even within the context. Another option would be to change the end of the word. However, since the next word in the translation is a vocalic sound /i/, this change would be hard to read and it would feel very unnatural for the reader due to the linking with the other word when reading the entire sentence. For these reason, I decided not to phonetically transpose this word. Compensation is not applied in other parts of the sentence since it already has enough dialectal markers.

For both “gusta”\textsuperscript{39} and “montarlas”\textsuperscript{40}, which are the translations for “like” and “ride”, the change of their single vowel for the diphthong /ou/ in the first syllable is intelligible. Thus, by making the sound more shut, as in the source text, there is a mark of accent in the Spanish translation. The final result is “gousta” and “mountarlas”. Both words can be understood by a Spanish reader.

The /a/ sound in /səˈpəʊz/, which is the RP for suppose, is missing in s’pose, /sˈpəʊz/, the Yorkshire accent. For its translation, supongo\textsuperscript{41}, I managed to create a very similar effect by omitting the /u/ sound after the /s/ sound. The final result is “s’pongo”. This can be understood within the context.

\textsuperscript{36} “Night”
\textsuperscript{37} “Wine”
\textsuperscript{38} “Good”
\textsuperscript{39} “Like”
\textsuperscript{40} “Ride”
\textsuperscript{41} “I suppose”
Another feature of this example is that there are two “luvly” words in this sentence and their translation is different in each of the cases. For the second one its translation is “encuntadora”, same as in example 4, since it is suitable for this context. For the first “luvly”, however, the translation in Spanish is “deliciosa”\(^{42}\). In order to create a rounder sound in Spanish, to imitate the original change between the RP and the eye-ear phonetic transcription of the source text, I changed the back, mid /o/ sound into the back, close /u/ sound. The result is the intelligible word “deliciusa”.

“Now and again” is translated in Spanish as “de vez en cuando”, and “again” is eye-ear transcribed as “agen” in the Yorkshire accent. While the RP of “again” is /\(\text{ægen}\)/, the phonetic transcription of “agen” is /\(\text{ægen}\)/. This is due to the fact that by changing the “ai” into “e”, the central, mid, short /a/ sound changes into the front, open, short /æ/ sound. In order to recreate the same change, the front, mid /e/ sound in “en”, is changed into the central, open /a/ sound, resulting in “de vez an cuando”. This expression can be understood by a Spanish reader.

The last eye-ear transcribed word of this example is “can’t”, which RP is /k\(\text{ɑːnt}\)/. The back, open, long /\(\text{ɑː}\)/ sound changes into the back, mid, long /\(\text{ɔː}\)/ sound in the eye-ear transcribed word “caun’t”, which phonetic transcription is /k\(\text{ɔːnt}\)/. The sound becomes more shut, as it is reflected in the written form of the Yorkshire accent. Its translation in Spanish is “no”\(^{43}\), which includes the back, mid /o/ sound. To make this sound rounder in the mouth, it was changed into the back, close /u/ sound. The intelligible result is “nu”.

The word “’ave” erases its aspirate sound due to the elimination of the “h” at the beginning of the word. Its translation, “debe”\(^{44}\), can also achieve this sound feature if the first consonant is removed, and still be intelligible for a Spanish reader. Thus, “debe” turns into “’ebe”.

My final translation is: Es boinita, esa resi’encia. Gachas y sulchichas cada ‘añana, y cena por la noiche, con abundante vino y comida deliciusa. También lo frecuentan chicas

\(^{42}\) “yummy”\(^{43}\) “No”\(^{44}\) “Have”
Example 6: “Oh, I don’t cum out much, luv, I live alone, you see. Takes me ages to get abaht on my crutches, so I usually just walk up an’ down Blackman Lane. Then I don’t drink all that much either, but I just felt like a few pints to-night. But I reckin’ I’d one too many, that’s why I slipped in the gutter back there” (Kennelly, 2012: 191).

<table>
<thead>
<tr>
<th>Yorkshire Accent</th>
<th>RP/Standard English</th>
<th>Standard Spanish</th>
<th>Acento de Yorkshire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cum /kʊm/</td>
<td>Come /kʌm/</td>
<td>No /no/</td>
<td>Nu /nu/</td>
</tr>
<tr>
<td>Luv</td>
<td>Love</td>
<td>Amor</td>
<td>Amur</td>
</tr>
<tr>
<td>Abaht /əbɑːt/</td>
<td>About /əbaʊt/</td>
<td>Andar /əndar/</td>
<td>Andaur /əndaur/</td>
</tr>
<tr>
<td>An’</td>
<td>And</td>
<td>Para arriba, para abajo</td>
<td>Pa’rriba, pa’bajo</td>
</tr>
<tr>
<td>Reckin /rekɪn/</td>
<td>Reckon /rekən/</td>
<td>Reconozco</td>
<td>Requinozco</td>
</tr>
</tbody>
</table>

In this example there are four eye-ear transcribed words and “luv” stays as “amur”, since is suitable for the context. In the first eye-ear transcribed word, the central, open, short vowel that is present in its RP, /ʌ/, turns into the back, close, short /ʊ/ sound. As in previous examples, the Yorkshire accent tends to not use the phoneme /ʌ/, and that is why there is a change of the vocalic sound. The translation for “come” in this context is “salir” \(^{45}\). If the /i/ sound is changed to a /u/ sound the result is “salur”, which can compromise the meaning of the word. For this reason, the same method was applied to another word, a word that is very close in the sentence to the former one. “No” \(^{46}\) turns into “nu”, as in example 5, due to the change of /o/ for /u/.

I did a compensation with the word “an’”, since I cannot omit any consonant/vowel in its translation in Spanish, “y”. Thus, I applied this method to the expression “para arriba, para abajo” \(^{47}\). The result is “pa’rriba, pa’bajo”, which is a colloquial way of saying and writing the

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\(^{45}\) “To go out”  
\(^{46}\) “No”  
\(^{47}\) “Up and down”
phrase. The two last letters of “para”, in both cases, have been deleted, and the words have been combined.

In this example, the translation for “about” is different than in the previous one. The inverse change that happened between the RP and the eye-ear transcribed word is applied, in which the /au/ diphthong changes into the back, open, long sound /ɑː/. The inverse change is changing from the /a/ Spanish sound into the diphthong /au/. Thus, “andar”\(^{48}\) changes into “andaur”. It is intelligible for a Spanish reader within the context and conveys the presence of an accent.

The RP for reckon is /rekən/. Due to the change of the “o” into an “i” in the written form between the standard English and the Yorkshire accent, the phonetic transcription for “reckin” is /rekɪn/, which creates a rounder sound. To try to achieve the same effect, the first /o/ sound in “reconozco”\(^{49}\) was changed into the /io/ diphthong. The final result is “requionozco”, which is intelligible for a Spanish reader.

My final translation: Ah, nu suelo salir mucho, amur. Vivo solo, ¿sabes? Tardo una eternidad en andaur con mis muletas, así que suelo ir pa’rriba y pa’bajo de Blackman Lane. Y tampoco bebo mucho, pero hoy me apetecía beber algunas pintas. Aunque requionozco que he tomado demasiadas, por eso me he resbalado en la alcantarilla antes.

Example 7: “‘The Yorkshireman's motto,’ he said, ‘is, hear all, see all, an’ say nowt, but when he starts talkin’, it’s impossible to stop him’” (Kennelly, 2012: 193).

<table>
<thead>
<tr>
<th>Yorkshire Accent</th>
<th>RP/Standard English</th>
<th>Standard Spanish</th>
<th>Acento de Yorkshire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nowt /nʌ'ŋ/</td>
<td>Nothing / nʌθɪŋ/</td>
<td>No abras la boca</td>
<td>No abras la bo’a</td>
</tr>
<tr>
<td>Talkin´</td>
<td>Talking</td>
<td>Hablar</td>
<td>Hablá’</td>
</tr>
</tbody>
</table>

Once again, I cannot translate the omission of the final consonant in “and” since the translation into Spanish is only one letter, “y”. However, I managed to compensate this, by

\(^{48}\) “To walk”  
\(^{49}\) “I reckon”
omitting the first “h” in other word of the sentence. Thus, “hombre”\textsuperscript{50}, becomes “‘ombre”. This change only affects the eye since the “h” in Spanish is mute\textsuperscript{51}.

The RP of “nothing” is /nʌθɪŋ/, whereas the eye-ear word is only spelled with a “w” and a “t” after the first syllable. The latter, however, still has two syllables, and the second one is expressed by one consonantal sound. At the same time, the first vocalic sound does not change. For these reasons, the phonetical transcription for “nowt” is /nʌˈŋ/. In this case, it is important to place the accent mark in the phonetic transcription to indicate the number of syllables. There are two options when translating this word. Either translating it literally, “y no digas nada”\textsuperscript{52}, or in a more informal manner, “no habras la boca”\textsuperscript{53}. The latter was kept, since it is more suitable for the context; it is more colloquial and informal. In this case, performing the phonetical transposition lead to eligibility of the sentence, and for this reason, the method of the omission of a consonant was chosen. Trying to simulate the same sound change, I omitted the consonant “c” in “boca”. It is true that the nasal consonant /ŋ/ is lost, and that “boa”\textsuperscript{54} already has a meaning in Spanish. However, due to the context and the proximity to certain words, it is intelligible for a Spanish reader. Thus, the result is “no abras la bo’a”.

The verb “talking” is characterised by the omission of the final consonant. Its translation in Spanish is “hablar”, and by omitting its final consonant, the same visual effect is achieved. The result is “hablá”. In addition, it is intelligible for a Spanish reader.

My final translation is: ‘El lema del ‘ombre de Yorkshire es,’ dijo, ‘escucha todo, observa todo y no abras la bo’a, pero cuando empieza a hablá’, es imposible pararle’.

\textsuperscript{50} “Man”  
\textsuperscript{51} In the Spanish standard pronunciation.  
\textsuperscript{52} “And don’t say anything”  
\textsuperscript{53} “Don’t open your mouth”  
\textsuperscript{54} Type of snake
3.3 Final Remarks

The Acento de Yorkshire is marked by several features. The first one is the change of open vowels into back vowels. This is the case of “nu”, “sulsichas”, and “amur”. Through these changes the words are more shut and rounder since the sound is performed at the back of the mouth, and rather more closed than open. This aspect creates an accent that is marked by sounds produced at the back of the mouth. As well, these changes could be performed in the Spanish words in most of the cases without compromising the meaning.

Another aspect is the change from vocalic sounds into diphthongs such as “andaur” and “boinito”. In general, it was relatively easy to translate these changes. It was not always a perfect match, and the changes were not performed in the same vowel, but the change was made and the translated words show markers of an accent.

The omission of final consonants, “h”, middle consonants and vowels is another characteristic of the Acento de Yorkshire. In words such as “‘ebe” and “resi’encia”, the same sound effect of “’ave” and “’all” is achieved. This creates an accent which is marked by less aspirant sounds. In other words, sounds that are not articulated with an /h/ sound, in which the stream coming out the mouth is lesser than in aspirant words.

The Acento de Yorkshire shares some similitudes with the Andalusian accent: the words finishing in stressed vowels, such as “hablá”, and the omission of final consonants in unstressed syllables like “vamo’”. Both are distinctive attributes of the Andalusian accent. However, Spanish readers will not read the Acento de Yorkshire as if it was Andalusian accent because the rest of the features of the former are very different from the Andalusian accent.

Overall, I consider that these changes do not compromise the meaning of the dialogues, but bring the reader closer to the English novel. As well, the Acento de Yorkshire is consistent, and has unique features. It can be considered as a unit.
Chapter 4: Irish Dialect-Dialecto Irlandés

4.1 Introduction

This chapter is dedicated to the creation of a Spanish dialect based on the Irish English or Irish dialect present in *The Crooked Cross*, a novel written in 1963 by Brendan Kennelly. A little town in the South of Ireland called Deevna suffers a shortage of water one summer. The people from the village have to deal with odours, dirtiness and distress while trying to find a solution to their problem. The dialogues in this novel are also, as in the previous novel, written in eye dialect. More specifically, in eye-ear dialect. These dialogues are characterised by vowel shifts as in “bejasus” in which the “e” in the standard English is changed into an “a”. They are also characterised by the omission of final consonants as in “gettin’”, and by the combination of two words as in “tis”, which in standard English is “it is”. Also by the addition of “h” after “s” as in “losht”, which makes the /s/ sound of the RP shift into a /ʃ/ sound, and by the addition of “h” after a consonant as in “dhrop” for the standard English “drop”, making the sound aspirant.

As in Chapter 3, the same procedures of phonetic transposition, omission of vowels and consonants, the use of more colloquial sentences, the combination of words, and compensation are going to be applied in order to create the Spanish dialect. In contrast to the Yorkshire example, which was classified as an accent, Irish English is classified as a dialect. This is because to some extent its vocabulary, expressions and grammar is different (Roach 2009: 3). For instance, an example of grammar change is the unusual use of the perfect constructions in Irish English (Odlin 1997: 25)55. The Irish English will be taken as a reference for the creation of the dialect. This means that although there are variants within Irish in the dialogues, Southern Irish and West Irish, the general features of the Irish English will be used as a reference.

There are two major phonetic characteristics that are noticeable in most varieties of Irish English (Hickey 2007: 307). The first one is Epenthesis, which is ‘a process by which an unstressed short vowel is inserted in a cluster of sonorants to resyllabify the cluster in

55 For further information on grammar changes and different vocabulary of Irish English please check Odlin, Terence. 1997. *Hiberno-English: pidgin, creole, or neither?* Trinity College Dublin: Dublin.
question such that the sonorants belong to different syllables after epenthesis’ (Hickey 2007: 307). This is the case of film /ˈfɪlm/ vs /ˈfɪləm/. In the second transcription, the unstressed short vowel /a/ sound has been inserted in between two sonorants (Hickey 2007: 307). This Irish areal phenomenon occurs even more in Gaelic Irish56 than in Irish English (Hickey 2007: 308). The other phonological process is the Metathesis. This feature, which consists of rearranging the sounds or syllables of a word in a sentence, is only confined to unstressed syllables and to instances of /r/ and short vowels (Hickey 2007: 308).

Other characteristics of Irish English are the replacement of the /s/ sound by /ʃ/, which is featured in the written form by the addition of an “h” after the letter “s” (Hickey 2007: 297). This is the case for “bless”, /bles/, which in Irish English is spelled as blasht, /blʌʃt/. The T/D-dentalisation is also present in the Irish English. This occurs before /r/ and consists on the use of “t” for /θ/ and the use of “d” for /ð/ (Hickey 2007: 306). There is a use of the uvular /r/ instead of the alveolar /r/ (Hickey 2007: 303). As well, long vowels occurring independently are found before /r/. This is due to the fact that Irish English is rhotic 57, and so there are no diphthongs that correspond to /ɪə, eə, ʊə/ (Hickey 2007: 316). Another feature is that short vowels tend to merge /r/ before this letter, which yield a long rhotacized vowel /r/ (Hickey 2007: 316). In the RP the “wh” orthography is pronounced as /w/. However, in Irish English this orthography is pronounced as a voiceless fricative, which is represented as /ʍ/ or /wh/ (Roach 2009: 43). This is the case of wine, which RP is /waɪn/ and in the Irish English is pronounced as /waɪn/ or /whaɪn/. these features of the Irish English will be also taken into account for the creation of the Spanish dialect in the following section.

56 Gaelic Irish here refers to the Gaelic language spoken in the Gaeilge areas in Ireland.
57 Accents or dialects that have “/r/ in final position (before a pause) and before a consonant” (Roach 2009: 50).
4.2 Dialecto Irlandés

For the creation of this dialect, which has been named “Dialecto Irlandés”, seven extracts of dialogue have been selected.

Example 1: “Bejasus but I’m gettin’ old” (Kennelly 2012: 9).

<table>
<thead>
<tr>
<th>Irish Dialect</th>
<th>RP&lt;sup&gt;59&lt;/sup&gt;/Standard English</th>
<th>Standard Spanish</th>
<th>Dialecto Irlandés</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bejasus /bɪdʒæz/</td>
<td>Bejesus /bɪdʒiːz/</td>
<td>Santo cielo /santo θielo/</td>
<td>Sainto cielo /sainto θielo/</td>
</tr>
<tr>
<td>Gettin’</td>
<td>Getting</td>
<td>Haciendo</td>
<td>Hacien’o</td>
</tr>
</tbody>
</table>

In this example, there is one word that is eye-ear transcribed, “bejasus”. This interjection is a common expression in Ireland. Its RP is /bɪdʒiːz/, and since the eye-ear transcribed word is written with an “a” instead of with an “e”, its phonetic transcription is /bɪdʒæz/. The front, close, long vowel /iː/ is changed for the diphthong /ai/. The translation for “bejasus” in Spanish for this context is “santo cielo”. In this case I proceed to apply the phonetical transposition to the Spanish word, and there are many options. In the translation there is an /i/ sound, in “cielo”. However, it is difficult to change this /i/ sound for the diphthong /ai/ because after it there is another vowel. The result, “santo caielo” is not comprehensible for a Spanish reader, since the /a/ sound after the “c” changes to a /k/ sound. For this reason, I decided to make a change in “santo”. By changing the /a/ into an /ai/ diphthong the reader can understand it while realizing that there is a mark of a dialect. The result is “sainto cielo”. For the omission of the final consonant in “getting”, I omitted a middle consonant in its translation for this context “hacien’o”, and the result is the word “hacien’o”. This word can be understood by a Spanish reader.

My final translation is: “Sainto cielo, me estoy hacien’o mayor”.

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<sup>58</sup> The dialogues presented here are the most representative of the Irish English found in the novel.

<sup>59</sup> Only for the eye-ear transcribed words. It is valid for all the following tables in this chapter.

<sup>60</sup> “Getting”
Example 2: “‘Tis aisy to do it, wance you have the knack. I can manufacture a child any time at all I feels like it” (Kennelly 2012: 11).

<table>
<thead>
<tr>
<th>Irish Dialect</th>
<th>RP/Standard English</th>
<th>Standard Spanish</th>
<th>Dialecto Irlandés</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tis</td>
<td>It is</td>
<td>Es</td>
<td>E’fácil</td>
</tr>
<tr>
<td>Aisy /aɪzɪ/</td>
<td>Easy /iːzɪ/</td>
<td>Fácil /faθiɫ/</td>
<td>Fáicil /faiθiɫ/</td>
</tr>
<tr>
<td>Wance/wʌns/</td>
<td>Once /wʌns/</td>
<td>Una /una/</td>
<td>Ona /ona/</td>
</tr>
<tr>
<td>I feels</td>
<td>I feel</td>
<td>Que quiera</td>
<td>Que quiero</td>
</tr>
</tbody>
</table>

“‘Tis” is a combination of the two words “it” and “is”. The translation in Spanish for this is only one word, “es”, what means that it is not possible to combine it. However, I can combine “es” and the next word of the translation, by erasing the las consonant of “es”. The result is “‘e’fácil” 61.

The word “easy” is eye-ear transcribed, and while its RP is /iːzɪ/, the phonetic transcription for “aisy” is /aɪzɪ/. This change is due to the fact that the “e” of the standard English changes for “ai” in the eye-ear transcribed word. “Fácil” is the translation for “easy” and with the application of the phonetic transposition, the /a/ sound is changed into /ai/, the result is “fáicil”. This change could not have been done in the /i/ as the graphics “c” plus “a” result in the /k/ sound and not in the /θ/ sound. The result is an intelligible word for a Spanish reader.

The RP for “once” is /wʌns/, and since the eye-ear transcribed word is spelled with a “wa” instead of with an “o”, its phonetic transcription is /waːns/. The central, open, short /ʌ/ sound turns into a back, open, long sound, /oː/. The translation in Spanish for this is “una vez que” 62, and since “una” contains the sound /u/ which is central like the /ʌ/ sound from the standard English, I decided to apply the phonetic transposition to this word. Thus, by changing /u/ into the back, middle sound /o/, the result is “ona”. This change is intelligible for a Spanish reader in this context.

There is an ungrammaticality of agreement between subject and verb in “I feels”. To try and recreate the same effect, I translated it with the wrong verb tense. The change in

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61 “It is easy”
62 “Once”
Spanish is from the subjunctive into the present simple. The result is “que quiero”\textsuperscript{63}. This is a common mistake for Spanish speakers and does not sound forced to the Spanish reader. The reason why I did not use the same verb-subject agreement mistake is because in this context it sounds unnatural.

My final translation is: “E’fáilic hacerlo, ona vez que tienes la destreza, claro. Yo puedo manufacturar un niño en cualquier momento dado que quiero”.

**Example 3:** “Go in, Goddy, and make yourself a cup o’ tay” (Kennelly 2012: 19).

<table>
<thead>
<tr>
<th>Irish Dialect</th>
<th>RP/Standard English</th>
<th>Standard Spanish</th>
<th>Dialecto Irlandés</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tay /teɪ/</td>
<td>Tea /ti:/</td>
<td>Té /te/</td>
<td>Tei /tei/</td>
</tr>
</tbody>
</table>

The word “tea” is eye-ear transcribed as “tay”. Since the “ea” in the Standard English changes into a “ay” in the eye-ear transcribed word, the RP changes from the front, close, long vowel /i:/ into the diphthong /eɪ/. “Té”, which is the translation for “tea”, changes into “tei”. By changing /e/ for /ei/, the same sound of the eye-ear transcribed word is achieved. The Spanish reader is able to understand the word.

My translation is: “Vete dentro Goddy, y ponte una taza de tei.

**Example 4:** “Blasht this water; ‘twill be an awful nuisance if it stops” (Kennelly 2012: 20).

<table>
<thead>
<tr>
<th>Irish Dialect</th>
<th>RP/Standard English</th>
<th>Standard Spanish</th>
<th>Dialecto Irlandés</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blasht /blʌʃt/</td>
<td>Bless /bles/</td>
<td>Bendecido /bendeθiðo/</td>
<td>Bendacido /bendaθiðo/</td>
</tr>
<tr>
<td>Twill</td>
<td>It will</td>
<td>Será</td>
<td>Ser’horrible</td>
</tr>
</tbody>
</table>

The eye-ear transcribed word “blasht” is the result of the addition of the /t/ sound at the end of the word, and the addition of the /ʃ/ sound in replacement for the /s/ sound. Whereas the RP of “bless” is /bles/, the phonetic transcription for “blash” is /blʌʃt/. Not only

\textsuperscript{63} “That I want”
the front, mid, short vowel sound /e/ is changed for the central, open, short /ʌ/ sound, but the /s/ sound is changed into a /ʃ/ sound. This last feature is a common phenomenon in Irish English as explained in the previous Section (Hickey 2007: 297). “Bendecido” is the translation for “bless”, and there are two /e/ sounds, as in the standard English. I decided to change the second /e/ sound so that the resulting word is more intelligible. Thus, the result is “bendacido”. The /e/ sound is changed into the central, open /a/ sound, as in the eye-ear transcribed word.

For the combination of “twill”, even though its translation in Spanish is only one word, it was combined with the following word of the sentence. Thus, it results in “ser’horrible”64. Due to the context and the way in which the /r/ links to the /o/, it is possible for a Spanish reader to understand this combination of words.

My translation is: “Bendacido sea este agua, ser’horrible si para”.

Example 5: “Only for Naked, we were losht” (Kennelly 2012: 98).

<table>
<thead>
<tr>
<th>Irish Dialect</th>
<th>RP/Standard English</th>
<th>Standard Spanish</th>
<th>Dialecto Irlandés</th>
</tr>
</thead>
<tbody>
<tr>
<td>Losht /loʃt/</td>
<td>Lost /lost/</td>
<td>Perdidos /perðiðos/</td>
<td>Perdidosh /perðiðoʃ/</td>
</tr>
</tbody>
</table>

As previously seen when reviewing the aspects of the Irish, one of the features is the change of /s/ sound into /ʃ/, and this is what happens with the eye-ear transcribed word “losht”. This change is recognizable due to the addition of the “h” after the “s”. The translation in Spanish for “lost” is “perdidos”. This word also finishes in /s/, so by putting an “h” after it, the same effect is achieved. There are not words in Spanish with this sound, so there is a possibility that some of the readers do not read it as a /ʃ/ sound. However, since we do have that sound for the onomatopoeia “shhh”, I do not propose another solution because I believe that the majority of people would recognised it.

My translation is: “Si no fuera por Naked, estaríamos perdidosh”

64 “It will be horrible”
**Example 6:** "‘Water, water everywhere, and not a dhrop to drink’, sez the poet or words to that effect. Mrs Golightly, my dear and dacent woman dressed in black, I wisht I was a scutterin’ codfish” (Kennelly 2012: 45).

<table>
<thead>
<tr>
<th>Irish Dialect</th>
<th>RP/Standard English</th>
<th>Standard Spanish</th>
<th>Dialecto Irlandés</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dhrop /dhrop/</td>
<td>Drop /drop/</td>
<td>Gota /gota/</td>
<td>Hota /ota/</td>
</tr>
<tr>
<td>Sez /sez/</td>
<td>Says /sez/</td>
<td>Dice /diθe/</td>
<td>Diece /dieθe/</td>
</tr>
<tr>
<td>Dacent /deisant/</td>
<td>Decent /diːsant/</td>
<td>Decente /deθente/</td>
<td>Deicente /deiθente/</td>
</tr>
<tr>
<td>Wisht /wɪʃt/</td>
<td>Wished /wɪʃt/</td>
<td>Ojalá /oxala/</td>
<td>Ojailá /oxaila/</td>
</tr>
<tr>
<td>Scutterin’ /skætəɾɪŋ/</td>
<td>Scattering /skætəɾɪŋ/</td>
<td>Espatarrado /espataraðo/</td>
<td>Espotarra’o /espotarao/</td>
</tr>
</tbody>
</table>

The first eye-ear transcribed word is “dhrop”. The inclusion of an “h” before a consonant is a common phenomenon in Irish English as stated before, which makes the syllable more aspirant. In other words, the sound is articulated with an /h/ sound. The /h/ sound in Spanish is mostly silent and so translating this effect is a challenge. The method of the phonetic transposition is used. “Agua” is the translation for “drop”, and as it can be seen, it does not contain an “h”. For this reason, the phonetic transposition cannot be performed in the same letter. I decided to change the “g” for “h”. Even though “h” is silent in Spanish, which means it is not going to make a change phonetically speaking, it visually represents the addition of the “h” that appears in the eye-ear dialect. The result, “hota” does not have another meaning in Spanish and it can be understood by a Spanish reader.

In the next eye-ear transcribed word, “sez”, the /eɪ/ diphthong that appears in the RP is changed into an /e/ sound in the eye-ear transcribed word. The correspondent Spanish word is “dice”, which phonetic transcription is /diθe/. In this case I will apply a reverse phonetic transposition. The /i/ sound will be changed for the /ie/ diphthong. It is reverse because the change made is the opposite that the one that happens between the RP and the eye-ear transcribed word. The result is the word “diece”. It can be argued that it is similar to the word “diez”65, but because of the context, there cannot be a misunderstanding. The reason why I applied this change to the first syllable is because the word is easier to pronounce and to link with the next word of the sentence.

---

65 “Ten”
In the eye-ear transcribed word, “dacent”, the front, close, long /i:/ sound from its RP changes into the diphthong /ei/ in the eye-ear transcribed word. This change is due to the fact that some single vocalic sounds change into diphthongal sounds. “Decente” is the translation in Spanish and the /e/ first sound is changed into the /ei/ diphthong. The change is not exactly the same as it happens between the RP and the eye-ear transcribed word, but the change from a single vocalic sound into a diphthong is maintained in the phonetic transposition. The result is the intelligible word “deicente”.

“Wisht” is an eye dialect word since it is pronounced the same way as wished, /wɪʃt/. The only thing that is different in the eye dialect word in comparison with the standard word “wished” is the spelling; the eye dialect word is written as the RP is pronounced. Since there is no difference between the RP and the phonetic transcription of the eye dialect word, I cannot apply the same change in my translation. The same effect is difficult to achieve in the Spanish word for “wished”, ojalá, since Spanish is written as it is spelled. For this reason, I am applying a change that usually happens in Irish English, still using the phonetic transposition method. This is the shift of a vocalic sound into a diphthong. The first /a/ sound is changed into the /ai/ diphthong. This results in the intelligible word “ojailá”.

To create the same effect as in “scutterin’”, the elision of the final consonant, the second last letter of its translation, “espatarrado”, was omitted. The result, therefore, is “espatarra’o’”. However, this is not the only change that was applied because “scutterin’” is also eye-ear transcribed. The front, open, long /æ/ sound from the RP changes to the central, open, short /ʌ/ sound. In the Spanish translation, the central, open first /a/ sound changes into the back, middle /o/ sound. This is the closest change to what happens between the RP and the eye-ear transcribed word. The result is the word “espotarra’o”. Due to the context, it is intelligible for a Spanish reader.

My final translation is: ‘Agua, agua por todos los lados, y ni una gota para beber’, según diece el poeta, o algo parecido. Señora Golightly, mi querida y decente mujer vestida de negro, ojailá fuera un bacalao espotarra’o”.

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66 This refers to the Standard Spanish pronunciation.
**Example 7:** “Twould be the sweet song in the blue ear of an Irishman dhrownin’ in porter. By the looks o’ things, any man that wants to get dhrowned will have to get dhrowned in porter, for there won’t be as much wather left soon as would sink a midge in summer” (Kennelly 2012: 48).

<table>
<thead>
<tr>
<th>Irish Dialect</th>
<th>RP/Standard English</th>
<th>Standard Spanish</th>
<th>Dialecto Irlandés</th>
</tr>
</thead>
<tbody>
<tr>
<td>Twould</td>
<td>It would</td>
<td>Para el</td>
<td>Par’el</td>
</tr>
<tr>
<td>Dhrownin’ /drəʊnɪŋ/</td>
<td>Drowning /draʊnɪŋ/</td>
<td>Ahogándose /aʊɣəndose/</td>
<td>Ahozán’ose /aʊθənose/</td>
</tr>
<tr>
<td>O’</td>
<td>Of</td>
<td>Se</td>
<td>‘e</td>
</tr>
<tr>
<td>Dhrowned /draʊnd/</td>
<td>Drowned /draʊnd/</td>
<td>Ahogarse /aʊɣəɾse/</td>
<td>Ahozarse /aʊθəɾse/</td>
</tr>
<tr>
<td>Wather /wɔːθə(ɹ)/</td>
<td>Water /wɔːtə(ɹ)/</td>
<td>Agua /aɣwa/</td>
<td>Ajua /aɣwa/</td>
</tr>
</tbody>
</table>

“Twould” is the combination of “it” and “would”. Its translation in Spanish is “sería”, which is only one word. For this reason, I decided to combine two words that appear in another part of the sentence, “para el”67. Since the end of the first word and the beginning of the second one are vowels, its combination is very smooth to read. The result is “par’el”.

“Dhrownin’” and “dhrowned” are both cases of “h” insertion after a consonant. As mentioned before, this makes the consonant preceding it more aspirant. For both eye-ear transcribed words, with “ahogándose” and “ahogarse” as Spanish translations respectively, the phonetic transposition is used. I decided to change the voiced, velar, fricative /ɣ/ sound to the voiceless, dental, fricative /θ/ sound in both translations. This results in “ahozándose” and “ahozarse”. The change from /ɣ/ to /θ/ makes the word more aspirant. This is so because by producing the /θ/ sound there is more air coming out from the mouth. In both cases this change is intelligible for a Spanish reader, and the same change that happens between the RPs and the eye-ear transcribed words is achieved. For the word “dhrownin’” there is one more chance to be made, since the final consonant is missing. I decided to omit the “d” consonant in its translation, since this elision does not compromise the meaning of the word. This change results in the word “ahozán’ose”. Even with the two changes, this word is intelligible for a Spanish reader.

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67 “In the”
The preposition “of” appears as “o’” in the Irish dialect, and the final consonant has been omitted. The translation for this word is “se”. I decided to omit de consonant to create the same effect. The result word is “e”, and due to the context, it is intelligible for a Spanish reader.

The noun “water” is eye-ear transcribed as “wather”. This is another example of an “h” insertion, which makes the second syllable more aspirant. “Agua” is the translation in Spanish for “water”. I decided to change the voiced, velar, fricative /ɣ/ sound into a voiceless, velar fricative /x/ sound. The result is “ajua”. Since the stream of air produced is bigger in the /x/ sound, it achieves a more aspirant sound. Thus, the same effect than in the eye-ear transcribed word is achieved.

My final translation is: Sería una canción dulce par’el oído de un irlandés ahozán’ose en cerveza. Aunque por lo que ‘e ve, cualquiera que quiera ahozarse tendrá que ahozarse en cerveza, ya que no habrá ajua en verano ni para hundir a un mosquit.

4.3 Final Remarks

Overall, the translation of the Irish dialect into Spanish is marked by the change of vocalic and consonantal sounds, the omission of consonants and vowels and the combination of words. One feature that can be seen in the Irish dialect examples is the change from single vocalic sounds to diphthongal sounds, both from the RP to the eye-ear transcribed word and vice versa. This feature was relatively easy to translate to Spanish. In the examples above, the change from a vocalic sound into a diphthong and vice versa resulted in intelligible words. This change from a vocalic sound to a diphthong in the Spanish word was not always created from the same sounds change between the RP and the eye-ear transcribed word. This means that if the change in the source text was from /e/ to /eɪ/, the change in target text was from /i/ to /ie/, as in “diece”. This is so because the Spanish words did not have the same vocalic sounds, or because by applying the changes in the same vowels the word were not comprehensible. However, the same type of change was maintained and the method of the phonetic transposition was applied.
Another feature of the Dialecto Irlandés is the combination of words. As well, I was able to translate this feature quite easily. I noticed that sometimes the translation in Spanish of the Irish dialect combined words was one word. This made impossible then to do a combination with simply that word. For this reason, I had to use this strategy in other part of the sentence. In other words, I had to compensate. This is what happens in example seven, where the combination for “twould” appears in the translation four words after.

Another remarkable feature in the Irish dialect was the inclusion of more aspirant sounds due to the addition of “h” after a consonant. I translated this aspect using the phonetic transposition method, and finding ways of making the Spanish word more aspirant. This led to a change of consonantal sounds as in example seven, in which /ɣ/ was changed for /x/ in the Spanish word “agua”. I consider that this same sound effect that appears between the RP and the Irish dialect was achieved in the Spanish translations.

Overall, the Dialecto Irlandés is intelligible for a Spanish reader and it conveys the features of the Irish dialect appearing in the dialogues. It is as well, a unit on its own with individual features.
Chapter 5: Comparison Between Acento de Yorkshire and Dialecto Irlandés

This chapter is dedicated to the comparison of the created accent and dialect, and to see how they are different from one another. Among all of the five strategies used, the phonetic transposition is the one that made them different between them. This is so because by replicating and translating the phonetic changes that eye-ear words undergo, the outcome is a representation of those changes. But how is the Acento de Yorkshire different from the Dialecto Irlandés? There are two main differences between them.

The most important difference is that Irish dialect is more aspirant than the standard English and even the Yorkshire accent. As a result, the Dialecto Irlandés includes many words in which the sound is more aspirant, in which the current of air is bigger such as in “ajua” and “ahozarse”. This has been achieved by placing /h/ in the word, or by changing consonantal sounds such as /ɣ/ for /x/, and /ɣ/ for /θ/. These changes results in a bigger stream of air coming out from the mouth, which creates more aspirant sounds. The Acento de Yorkshire does not have this feature.

The second difference is that the Acento de Yorkshire is shut, since it includes back, close and back, mid vocalic sounds. Some examples of this are “cabrún”, “muldito”, and “soubre”. All of these include the back, close /u/ sound. This is because the Yorkshire accent is prompt to using these more shut sounds. In contrast, the Dialecto Irlandés includes more open sounds such us “bendacido” and “ona”.

It is also noticeable that The Dialecto Irlandés includes more diphthongs than the Acento de Yorkshire. This is as well due to the fact that the Irish dialect has more diphthongal sounds than the Yorkshire accent.

The Acento de Yorkshire and the Dialecto Irlandés do not differ from one another grammatically. Thus, they do not differ in an accent-dialect level. This is so because in the novel there are not non-standard grammatical features intrinsic to the Irish English. Thus, it could not be represented in the translation.

Overall, I believe that the Yorkshire accent and the Dialecto Irlandés are different, and they can be distinguished because they are marked by different features.
Chapter 6: Conclusion

This dissertation has seen the translation into Spanish of the Yorkshire accent found in the dialogues of Brendan Kennelly’s *The Florentines* and of the Irish dialect found in the dialogues of Brendan Kennelly’s *The Crooked Cross*. The differences between dialect and accent in this context have been established. Accents are shown to be different from “standard language” at the level of pronunciation and terminology, while dialects are also distinct at a grammatical level (Crystal 2008: 3). As seen in Chapter 2, amongst translation theorists and translators, a number of different approaches to translating dialects and accents exist. Unlike the practice of normalizing or domesticating an accent or dialect, which is common practice among translators (Linder 2000: 275), I decided to use what I have termed as phonetic transposition, among other methods and strategies. This aimed to provide a dynamic translation of different accents and dialects, and to convey the same effect and impact that the source text achieves for the readers of Kennelly’s text in English. Thus, I created a new accent and a dialect in Spanish.

By creating this new accent and dialect, I follow theorists such as Federici and Ghassempur who advocate a creative approach to translating non-standard varieties of language (Federici 2011: 11). Through my experience of creating the Acento de Yorkshire and the Dialecto Irlandés, I reached three main conclusions. The first one is that, if possible, it is always worth trying to find a creative solution to the challenge of translating dialects and accents. Grammatical rules may be broken, but this is justified if it brings the reader closer to the source text. There are many reasons not to try; it is safer, more intelligible and straightforward, less complicated, there is less need for footnotes, there is no need for a preface explaining what the translator is doing in the text and the book will be as a result shorter, thinner, and cheaper to print. However, by trying and applying creative approaches, the integrity of the original text is preserved, and readers are brought closer to the source text, both in terms of its meaning and its original impact and effect.

The second conclusion is that both creations, the Acento de Yorkshire and the Dialecto Irlandés, are intelligible for a Spanish reader. This is in part due to the suspension of disbelief. Moreover, meaning was throughout the most important factor. Thus, it was not compromised. It is true that this reading is more challenging than if it had been normalized.
However, it also has the added advantage of making the reader more aware, in this case, of other cultures apart from their own.

The third conclusion is that by applying the methods and strategies that I have, the Spanish accent and dialect differ from each other, as stated in Chapter 5. In other words, these creative methods exposed in this dissertation are not unique for this case study, and they can be used in various ways to achieve different outcomes.

Overall, I believe that when it comes to the translation of non-standard language varieties, it is always worth trying to find a more creative way to translate accents and dialects, no matter how much more challenging this may be for the translator. If this is tried, the integrity of the source text is maintained and the degree of loss that is arguably part of any translation exercise is mitigated. Future research should focus on the different approaches that translators can take when translating non-standard language.
Bibliography


