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THE SPANISH AND ENGLISH TRANSLATIONS OF *APLECH DE RONDAYES MALLORQUINES D'EN JORDI DES RECÓ*

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Abstract

The aim of this paper is to compare the tales of the *Aplech de Rondayes Mallorquines d'En Jordi des Recó* written by Antoni Maria Alcover with the Spanish translation by Teodor Llorente Falcó and the English translation by George Ezra Dane and Beatrice J. Dane. The thesis of this work is that the Majorcan dialect and the orality of these narrations are not translated into the target text. Three stories written in Majorcan Catalan have been selected to compare them with their translation: one of them –“Un geperut i un gigant”– is translated into Spanish; another one –“Una al·lota desxondida”–, into English and the other –“Es llop i s'euveya”–, into both languages. With this goal in mind, some aspects have been studied: structure, orality, set phrases, changes in vocabulary and dialectal words. The conclusion of the study confirms the starting hypothesis.

Keywords: folktales, Antoni Maria Alcover, translation, dialect, orality

LES TRADUCCIONS AL CASTELLÀ I A L'ANGLÈS DE L'APLECH DE RONDAYES MALLORQUINES D'EN JORDI DES RECÓ

Resum

Aquest treball compara les narracions de l'*Aplech de Rondayes Mallorquines d'En Jordi des Recó* d'Antoni Maria Alcover amb la traducció al castellà de Teodor Llorente Falcó i amb la traducció a l'anglès de George Ezra Dane i Beatrice J. Dane. Es parteix de les hipòtesis que els trets dialectals mallorquins i la característica oralitat de les rondalles no es traslladen als textos meta. L'anàlisi es basa en la comparació de tres rondalles mallorquines amb les seves traduccions; la primera de les quals –“Un geperut i un gigant”– es trasllada al castellà; la segona, –“Una al·lota desxondida”– a l'anglès i, la darrera, –“Es llop i

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s'euveya" – a ambdues llengües. Amb aquest objectiu, s'examinen els següents aspectes: la traducció de l'estructura, la marca de l'oralitat, les frases fetes, els canvis lèxics i els mots dialectals. La conclusió de l'estudi corrobora les hipòtesis inicials.

Paraules clau: rondalles, Antoni Maria Alcover, traducció, dialecte, oralitat

LA TRADUCCIÓN CASTELLANA E INGLESA DEL *Aplech de Rondalles Mallorquines* D'EN JORDI DES RECÓ

Resumen

Este trabajo compara las narraciones del *Aplech de Rondalles Mallorquines* d'En Jordi des Recó de Antoni Maria Alcover con la traducción al castellano de Teodor Llorente Falcó y con la traducción al inglés de George Ezra Dane y Beatrice J. Dane. Se parte de las hipótesis que los rasgos dialectales mallorquines y la característica oralidad de los cuentos no se trasladan a los textos meta. El análisis se basa en la comparación de tres cuentos mallorquines con sus traducciones; la primera de las cuales –“Un geperut i un gigant”– se traslada al castellano; la segunda, –“Una al·lota desxondida”– al inglés y, la última, –“Es llop i s'euveya”– a ambas lenguas. Con este objetivo, se examinan los siguientes aspectos: la traducción de la estructura, la marca de la oralidad, las frases hechas, los cambios léxicos y las palabras dialectales. La conclusión del estudio corrobora las hipótesis iniciales.

Palabras clave: cuentos populares, Antoni Maria Alcover, traducción, dialecto, oralidad

1. Introduction

The publication of the *Aplech de rondalles mallorquines* d'En Jordi des Recó by Antoni Maria Alcover started in 1896. In this volume he compiled several folktales which the Majorcan people had told him. In his lifetime, Alcover published thirteen volumes of stories. After his death, Francesc de Borja Moll published eleven more volumes, which constitute the whole *Aplech de rondalles mallorquines*. The *Aplech* arises from the necessity to preserve the local stories from the island, which, for their oral condition, could be forgotten. Alcover's folkloric work becomes a monument to Catalan language because it reproduces Majorcan spoken language. As a result, it constitutes a portrait of dialectal traits and colloquial speech.

This paper focuses on the Spanish and English translations of the *Aplech de rondalles mallorquines*. This volume has been partially translated into the following languages: Spanish, English, French, German, Russian, Czech, Romanian, and Japanese. Teodor Llorente Falcó translated some folktales from the *Aplech* into Spanish. He published two volumes: *Cuentos maravillosos* (*Wonderful tales*) and *Nuevos cuentos*

maravillosos (*New wonderful tales*). In the English case, George Ezra Dane and Beatrice J. Dane published thirteen folktales in a book untitled *Once There Was and Was Not*. After that, David Huelin translated some other tales into English. He published the book *Folk-Tales of Majorca*.

The aim of this paper is to analyze the characteristics of the Spanish and English translations of the *Aplech*. It is believed that a translation implies the almost unbeatable difficulty of replacing the particular and local linguistic universe from a language into another one. According to this idea, this paper plans to establish if the Majorcan dialect is preserved in some way in the target texts. Furthermore, it wants to study how orality, which is present in the source text, is represented in the translations. Once studied separately, the similarities and differences from the Spanish and English translations will be determined.

As a starting point, it is believed that dialectal traits from Majorcan, which could be words or set phrases, are translated into the standard variety of the language of the target text. Furthermore, as a following idea, it is also considered that orality from Alcover's folktales is in fact not preserved in the translations.

2. Methodology

For this study, three folktales from the fourth volume of *Rondalles mallorquines* have been selected. These stories come from the second edition of this volume, which was published in 1923. Following editions, like the one from Editorial Moll and the edition from Grimalt & Guiscafrè (1996-2022), are not suitable for this paper, because some lexical and graphical modifications are introduced. On the contrary, it is necessary to study Alcover's version, which is the one the translators had used.

As not all folktales are translated, this paper is focused in three of them. The story "Es llop i s'euveya" ('The Wolf and the Sheep') is selected because it is the only one translated both into Spanish and English, under the titles "El lobo y la oveja" and "The Wolf and The Sheep". This allows to study the differences between both

translations. In the Spanish “Un geperut i un gigant” (‘A hunchback and a giant’) is translated as “El jorobado y el gigante”. The narration “Una al·lota desxondida” (‘A sharp girl’) has been translated as “The King’s Choice” in English.

3. Theoretical aspects: translation of dialect

The translation of a literary work with dialectal traits needs to be faced in a particular way. Each translator must decide the right mechanisms to translate these linguistic particularities. Nevertheless, the specialist can find some guidance in all the scholar papers written about it and, even more, in all the previously translated pieces available.

To begin with the translation, it is mandatory to analyse the characteristics of the language printed in the source text. From this, the translator can acknowledge the importance of dialect in the book. Even though the translator might face a clearly dialectal writing, it is important to consider that it cannot be the spitting image of the real speech from a particular place, but a stylistic choice from the writer. Briguglia (2013: 39-40) argues that “s’estudiarà la presència de la variació lingüística en el llenguatge literari com a part del propòsit artístic de l’autor”,¹ combining the two pillars of dialect and personal writing style from the creator. Giugliano and Alsina (2019: 5) use the concept of fictional orality to describe the way in which colloquial talk is reproduced in fictional settings. Therefore, it can be inferred that not all traits of real speech can be shown, but the most substantial ones will be captured in the text. However, depending on each writer, oral language in literature will be more or less faithful to real speech.

¹ [The presence of linguistic variation in literary language is going to be studied as a part of the artistic purpose of the author.]

3.1 The role of language variation

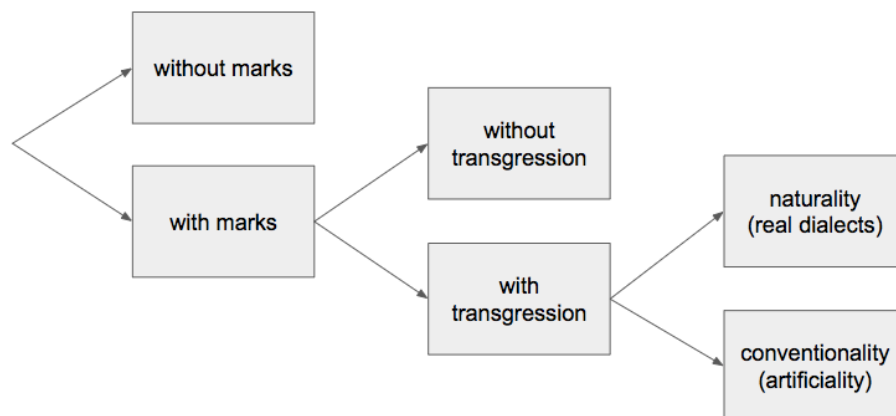
A text with dialectal traits is an example of language variation. The study of language variation can be divided into two strategies: usage variation and user variation. On the one hand, usage variation refers to the context in which a conversation takes place (Agost 1998: 84-85). This kind of variation is linked to the concept of register, which determines the level of formality based on elements like channel or the relationship between the sender and the receiver (Briguglia 2013: 42). From the linguistic context we can underline three main concepts: field, tenor and mode. The field is the topic of the conversation; each topic involves certain language structures. Tenor establishes the kind of relationship between the sender and the receiver; this interaction is built from variables like power, familiarity degree or affective implication (Marco 2002: 71). Mode in linguistic variation establishes that, according to the channel of production, the register has to be more or less elevated (Briguglia 2013: 42).

On the other hand, user variation is the characterization of the speech of an individual. There are a few factors that favour a specific way of saying the discourse. One of these factors is the temporal one. Language changes during the course of history; however, in the same temporal range, speakers with different ages will not operate the same way. Dialectal variation – also named as geographical – is especially relevant for this paper. Geographical background motivates some linguistic choices. Social traits from an individual such as status, gender, or level of education also affect the user variation. These described factors contribute to the formation of idiolect, which is the particular manner of speaking of a concrete individual.

3.2 Mechanisms to translate dialect

If a writer decides to introduce dialect in their text “és sempre per una raó que respon a la seva visió del món i a la realitat de la qual es nodreix la seva obra”² (Briguglia 2013: 46). The translator needs to figure out how to translate dialect into another language because the translation’s goal is to cause the same effect in the target text as the impression that the source text gives (Agost 2013: 87).

Some mechanism needs to be chosen in each case to translate dialect in a literary work. Marco (2002: 81) shows available options to the translator with a set of dichotomies:



Graphic 1: Available options of translation

The first dichotomy – with or without marks – offers the possibility of translating or not translating dialectal traits. Often, it has been decided not to translate them, which has the silver lining that the translation will be simpler and that the meaning of text will be easier to grasp since readers will not need to make an effort to understand dialectal words (Marco 2002: 819). This option is defended by several studies because the focus is placed on the receiver (Briguglia 2013: 57). The Catalan translation of *Hard Times* is an example of this strategy. The downside is that Dickens’ book presents language variation according to the social class of the character, which is not reflected

² [it is always for a reason that answers to their way of seeing the world and the reality that feeds their work.]

in the standard Catalan that everyone uses in the translation (Marco 2002: 82). Azevedo (1998: 41) claims that when marked speech is standardized “the characters themselves are reshaped and their relationships, not only with each other but also with the reader, are substantially altered”.

On the contrary, the translator might choose to incorporate dialectal traits. The decision to bring to light the original dialect has been traditionally banned and is contraindicated by bibliography. Once again, the reason is, mainly, the receiver’s community. It is commonly thought that receivers would not want to make an extra effort to read a book with many words that they do not understand, especially since there is a lack of tradition of this kind of translation. Even more, if the target language is a minor one, it is believed that non-standard or non-normative vocabulary are an added difficulty to the linguistic normalization process. The standardization of dialect in translation will strip the text of its original essence, which cause a loss of linguistic richness and identity. The thought that non-standard words are against linguistic normalization can be seen in another perspective: the incorporation of new words in written works can benefit in the language, since literature would include vocabulary that has been traditionally excluded (Briguglia 2013: 57).³

In the case that the translator opts to translate the marked dialect, a new disjunctive is presented: whether to translate the text with or without transgressions. In both cases, the dialect is often translated into a register. Usually, the oral character of a conversation is shown using the colloquial register, which is characterized by spontaneity and lack of formality (Briguglia 2013: 58) When translating dialect for register is decided, Marco (2002: 83) puts an emphasis on the difficulty of translating orality without transgressions, since non-normative forms are linked to orality. Nevertheless, transgressions can be problematic because of the lack of tradition, which can be damaging to the consolidation of the standard language.

Some Catalan translations are proof of the liability of the resource to translate dialect into register, which implies translating user variation into usage variation

³ Azevedo (1998: 42) claims: “Literary dialect is a powerful means of defamiliarization that encourages the reader to take a new look at the characters and the way they speak”.

(Briguglia 2013: 47). This mechanism has been applied for the translation of two of Passolini's novels: *Una vida violenta* (*A Violent Life*), translated by Maria Aurèlia Capmany, and *Nois de vida* (*The ragazzi*), by Joan Casas. In Capmany's translation, oral language is simulated by interjections and repetitions and, moreover, it incorporates caló⁴ vocabulary (Briguglia 2013: 134). Casas' translation *Nois de vida* relies on caló and xava⁵ features. He uses a non-standard Catalan, which can be seen in all linguistic levels (Briguglia 2013: 138-141). In an interview, he defends the non-standard translation; nevertheless, he accepts that back then he had some reservations due to normative language and, nowadays, he would make a more daring translation (Briguglia 2013: 268). Casas read Capmany's version of *Una vida violenta* and made this statement about it: "Jo tenia la sensació que al seu idioma li faltava barri"⁶ (Briguglia 2011: 269). To sum up, even in the case of sharing the same translation's strategy, results will always depend on the translator's individuality.

The translation of Xavier Riu *La coneixença del dolor* (*'Acquainted with Grief'*) from Gadda's novel also incorporates usage variation. Even more, he decides to mix up standard Catalan with the original Neapolitan; in some cases, all the intervention is written in Neapolitan (Briguglia 2013: 147). In other novels, like *Nois de vida*, only anthroponyms and toponyms are preserved in the original language, Italian, whereas most part of the novel is translated into colloquial Catalan.⁷

The third disjunctive that Marco (2002: 81) shows is between translating into real dialects, which is the option of naturality, or into artificial dialects, of conventionality. Both options can cause some issues, which has forced many translators to discard them. If the way of conventionality is chosen, the target text can feel unfamiliar to the readers (Marco 2002: 83). Even so, it is a possible way to mark the text without selecting a particular variety and it can help to individualize characters because they use a language separated from the standard one.

⁴ It is a variant of Romani language spoken in Spain.

⁵ It is the popular way some people in Barcelona speak Catalan.

⁶ [I had the sensation that her language was lacking street colour.]

⁷ Briguglia (2013: 141) says: "s'ha trobat un camí d'aproximació intermedi, respectuós amb el text original, però també transgressor" [an intermedium path of approximation has been found, respectful with the original text, but also transgressive].

An example of this choice might be the Catalan translation of *The Adventures of Huckleberry Finn*, written by Mark Twain. The translator Joan Fontcuberta distinguishes Jim's character using non-standard traits. Jim is black, whereas all other characters are white, which is why the translator had to differentiate his speech. Fontcuberta's strategy is "l'ús sistemàtic d'una sèrie de peculiaritats fonètiques, amb les corresponents grafies"⁸ (Marco 2002: 85).

Maria Antònia Oliver explains how she translated *Moby Dick*: "Vaig pretendre escriure en català tal com Melville ho hauria fet si hagués escrit en català. Però vigilant sempre que es conservés el punt d'exotisme que hi ha en el llibre"⁹ (Giugliano & Alsina 2019: 12). In Oliver's translation, different registers are woven together. In the original English language, as in *The Adventures of Huckleberry Finn*, there is Afro-American talk, which has no equivalent in Catalan dialects. For this reason, this linguistic variety is translated with resources that produce an orality effect, such as changing letter *r* to *d* (Giugliano & Alsina 2019: 25-27).

The other possibility is to translate dialect for dialect. Bibliography usually advises against this option because it is believed that the target audience who uses this certain dialect might feel offended or that it can cause non-desired comical effects (Marco 2002: 81-85). Another argument against it is that in two different linguistic communities there are no equivalent dialects. Briguglia (2013: 59-60) analyses the speech of the forest warden from Yorkshire in the novel *Lady Chatterley's Lover* by D. H. Lawrence. He proposes to translate his idiolect into Bable or Basque, but the sociocultural circumstances of the character do not have an equivalent easy to find.

Despite all problems which can cause discarding this mechanism of translation, some translators have decided to give it a try. Camilleri's novels are distinguished by the combination of multiple dialects, which Josep Julià with *Quell merdé horrible de via Merulana* ('*That Awful Mess on Via Merulana*') and Pau Vidal with *L'òpera Vigata* ('*The brewer of Preston*') have translated into various Catalan dialects. Julià believes that Catalan "facilita la traducció dialecte per dialecte perquè conté moltes varietats no

⁸ [The systematic use of phonetic peculiarities with their graphic correspondents.]

⁹ [I pretended to write in Catalan as Melville would have done it if he had written in Catalan while preserving the exotic touch of the book.]

marcades socialment i totes comprensibles pels parlants”¹⁰ (Briguglia 2013: 16). In *Quell merdé horrible de via Merulana*, Julià replaces Rome’s speech for Barcelona’s, Napoli’s for València’s, Molise’s for Lleida’s, Venice’s for Empordà’s and, Milà’s for Mallorca’s (Briguglia 2013: 155). In defense of his method, Julià (1997: 571) argues that if a dialect cannot be translated into another dialect because the regions are not equivalent, then it would also not be possible to translate one language into another one.

4. The *Aplech de Rundayes mallorquines*

According to Grimalt’s definition (1994: 59), a folktale is an anonymous narration, orally transmitted, in prose, of events presented as imaginary. As it is an oral narration, folktales are not fixated by writing and are transmitted from generation to generation. Hence, a fairy-tale is a narration that belongs to tradition; however, it can be altered each time it is told.

4.1 *Genesis of the Aplech*

In the article “Com he fet mon ‘Aplec de Rondaies mallorquines’” (‘How I have done my *Aplec de Rondaies mallorquines*’), Alcover (1983) explains that the idea of compiling fairy tales started with the discovery of Antonio de Trueba’s books, who gathers popular tales in Spanish. Trueba’s language is different than all the other books Alcover had previously read in Spanish; on the contrary, it resembles the oral language used to narrate the Majorcan fairy tales he had heard since his childhood. With Trueba’s example in mind, he starts a similar journey, but this time with the stories that are told in Mallorca (Alcover 1983: 123).

The Majorcan makes the decision to compile folktales in 1889. This purpose is linked to a patriotic finality: to save these stories and preserve the cultural patrimony

¹⁰ [makes the translation of dialect for dialect easier because it has many socially unmarked varieties and all of them are understandable for speakers.]

of the island. In Alcover's words (1983: 136): "No me poria resignar a veure desaparèixer unes contarelles que, rebudes dins els bressols del poble enamorat d'elles, foren ses xalestes y dolces companyones per espay de tants de sigles".¹¹ As it is oral literature, their vitality depends on people who tell them and people who listen to them. From Alcover's affirmation, it is surmised that by the end of the nineteenth century, oral literature begins to disappear (Grimalt 1996: 23).

Alcover starts compiling the narrations asking people to tell him the folktales they know. He prefers tellers that are illiterate because then the folktales would be part of oral tradition. When the teller is literate, he insists that they only tell him the stories they know from oral tradition and not the ones they might have read (Alcover 1983: 124). In the above-mentioned article, Alcover (1983: 125) says that "era necessari replegar tot quant me contassen y tal com m'ho contassen y consignarho ab total fidelitat y exactitud a les meues llibretes de notes".¹² Grimalt (1994: 61) clarifies that Alcover does not transcribe, as it might seem, all the folktales as they are being told. Just the opposite, he transcribes them in notebooks after he has heard all the variants of the same story.

From all the notes, he writes a version of the folktales which will be printed under the pseudonym of Jordi d'es Racó. Alcover aims to capture the ideal story based on all the versions he has listened to. Frequently, he hears the same story from different tellers, whose names he always writes down (Grimalt 1994: 61-62). As a downside to his method, Grimalt (1996: 14) points at variability. In the case that two folktales are really similar, somebody must decide whether they are two different stories or if they are two versions of the same narration. It is Alcover's criteria the responsible for making this decision.

A popular topic about the *Aplech de rondayes mallorquines* is censorship. Even though some examples still survive, sexual, scatological, and inappropriate folktales are usually dismissed. Alcover can apply this kind of moral censorship in different

¹¹ [I couldn't reconcile myself to see how these folktales went missing, when they were received from the cradle of a village in love with them and had been the cheerful and sweet companions for a period of so many centuries.]

¹² [It was necessary to collect everything they told me and exactly as they had told me and to write it down with absolute fidelity and accuracy to my notebooks.]

ways: sometimes he does not even write down the stories, but on other occasions he decides to change these fragments and, if it is possible, he moderates them (Grimalt 1996: 15-16). He is a firm believer in moral censorship; sexual elements exist in Majorcan popular literature, as in all others; however, he explains that he has covered them with a cloth (Alcover 1983: 126).¹³

4.2 Language in the *Aplech*

At first, to emulate Trueba, Alcover writes down the folktales in Spanish. Even so, he soon shows them to bishop Josep Miralles, who recommends him to write them down in “mallorquí rònech, tal com el parlen els mallorquins sense lletres”¹⁴ (Alcover 1983: 123). Unsure of Miralles’ proposal, Alcover promptly finds it the best possible option.

Alcover, as he writes the ideal version of folktales, acts like another narrator – despite changing the mode from orality to writing – because he introduces his own traits in the stories and makes alterations (Grimalt 1996: 23). The Majorcan language in the *Aplech* has to be the one that “la gent del poble ho entengués y hi ves reproduit com un mirall son propi parlar, el mallorquí net y esporgat sense gens de mettàfera forastera” (Alcover 1983: 125).¹⁵ All the vocabulary and phraseology from these folktales contribute to the task of writing the *Diccionari català-valencià-balear*, which is interested in the lexical differences between the areas of the Catalan linguistic area (Alcover 1983: 125).

In the prologue of the fourth volume of the *Aplech*, Alcover (1923: 6) explains some orthographical features. He describes that the orthographical system used is not constant because Majorcan phonetics and morphology cannot be easily reproduced,

¹³ Alcover explains the reasons of censorship of sexual, raw or daring fragments: “Donchs bé, tot això va fora de mon aplech, perquè l’he fet així com la meua consciència de sacerdot m’ha dictat. Qui los vol publicar les rondalles deshonestes, que les publiqui, si té coratge de desafiar la justícia de Déu. Jo no tench tal coratge” (Alcover 1983: 126). [Well, all of this is excluded from my aplech, because I have done it as my priest’s conscience has dictated me. Whomever wants to publish dishonest folktales, let him publish them, if he has the courage to challenge God’s justice. I don’t have the guts.]

¹⁴ [A plain Majorcan, as the Majorcan without letters speak it.]

¹⁵ [The people from the village would understand it and see, without a foreign metaphor, their own clean and polished Majorcan speech reproduced as in a mirror.]

and it is complicated to find a unitary criterium. In the fourth volume, there are two orthographical differences from the previous ones. On the one side, the plural article *ets* is used instead of *es*, because it shows the real phonetics.¹⁶ On the other side, article *hi* is spelled like *ey*, and article *ho* like *eu* if they follow some word finished with a consonant, so there is a diphthongization of the pronoun. These modifications in orthography are applied because “les RONDAYES han de marcar l’estat actual o real de la llengua catalana que parlen els malloquins” (Alcover 1923: 7).¹⁷ According to this, he is especially focused on replicating accurately the oral speech from the island in his printed stories. Other orthographical conventions are saved to more formal occasions, which do not pretend to emulate orality.

The precise reproduction of Majorcan speaking language has made the critics consider the *Aplech* as a language monument. Even more, it is extremely loved among Mallorca’s population, which proves the similarity between the printed language and the one you can listen to in the street (Grimalt 1994: 67). In this sense, Alcover (1923: 5-6) expresses his thankfulness to the Majorcan public for their loving embracing of his work.

In spite of this, some critics have negative opinions about the compilation’s language, which Alcover is known to argue with. Even though he points at some positive characteristics of the folktales of Jordi d’es Racó, priest Llorenç Riber (apud Alcover 1983: 133-134) thinks a commune language for all the Balearic Islands should be used, so that it would not only be a portrait of Mallorca. In addition, he believes that from the fourth volume on, the writing style is not renewed. Alcover does not share Riber’s opinion because he explains that language changes on each island and, therefore, it is not possible to reproduce all traits at the same time. Similarly, all the vocabulary used is extracted from the reality of orality, which is why he is not searching for any kind of innovation. This vocabulary might be shocking if it is unknown, but, once read, it would not be eventful again (Alcover 1983: 132-135). A

¹⁶ Alcover (1923: 6) asks this rhetorical question: “¿qui som nosaltres per pegar cossa ni batcollada a un mot de nissaga i de formació popular d’una genuïtat tan indiscutible com aquest plural *ets/els*?” [who are we to kick or hit a word of surname and popular formation of such an indisputable genuineness as this plural *ets/els*?].

¹⁷ [Folktales have to show the real state of the Catalan language that Majorcans speak nowadays.]

critic even suggested that Alcover had made up the lexical forms of the *Aplech*. It is not necessary to say that this statement is nonsense (Alcover 1983: 135-136).¹⁸

5. Folktales translations

5.1 Spanish translation: Teodor Llorente Falcó

Teodor Llorente Falcó translated some of Alcover's folktales into Spanish. These translations are gathered in two volumes: *Cuentos maravillosos*, in 1914, and *Nuevos cuentos maravillosos*, in 1928. The first volume consists in these folktales: "El jorobado y el gigante", "La historia de las tres hermanas y el gigante", "Hilito de oro", "El caballito de los siete colores", "El infant que hacía ocho", "La Buenaaventura", "El cazador de pajaritos con red", "El lobo y la oveja", "El amor de las tres naranjas", and "La mulita de plata".¹⁹ The second volume consists of these stories: "Los tres hermanos y los nueve gigantes", "Juanón, el bobo", "El tío Bautista, el aragán", "La fortuna del tío Tomás", "El estudiante de la Cueva de Salamanca", "La figurita de madera", "¿Vale más madrugar que a misa no faltar?", "La joven y el dragón", "Perico el bendito", "Bernardo y la reina usurpadora", and "La fregona".²⁰

Llorenté Falcó maintains an epistolary relationship with Alcover between 1911 and 1929. In these letters, Llorente Falcó explains that the translation is complicated because there are plenty of dialectical expressions. In Llorente Falcó's words: "No desconozco la dificultad de la empresa, porque nunca ha de llegar, ni de lejos, á ser la traducción lo que es el original, máxime cuando tendré necesidad para adaptarlos al

¹⁸ Alcover says: "el meu llenguatge no era cap invenció meva, ni exclusiu de la meva família, sinó el llenguatge de mon poble nadiu y de Mallorca en general" (Alcover 1983: 136) [my language was not my invention, nor exclusive from my family, but the language of my local village and from Majorca in general].

¹⁹ ["The hunchback and the giant", "The story of the three sisters and the giant", "Golden thread", "The horse of the seven colours", "The child that made eight", "The good fortune", "The hunter of birds with a net"; "The wolf and the sheep", "The love of the three oranges", and "The little silver mule"].

²⁰ ["The three brothers and the nine giants"; "Juanón, the dumb", "Lazy uncle Bautista", "The fortune of uncle Tomás", "The student of Salamanca's cave", "The wooden figure", "Is getting up and early better than going to mass?", "The young woman and the dragon", "Perico the blessed", "Bernardo and the usurper queen" and "The mop"].

castellano modificar algunas expresiones y he de tropezar con la obscuridad de algunas palabras, de uso marcadamente local”²¹ (Perea 2016: 55). For this reason, he requests Alcover’s permission to ask him the vocabulary he cannot understand. Once they are translated, he explains to the Majorcan that the stories have some mistakes because he could not find any dictionary where he could solve his lexical doubts (Perea 2016: 55-56).

As an introduction to *Cuentos maravillosos*, Llorente Falcó writes “Advertencias al que leyere”.²² He explains that these folktales have existed for centuries and have a popular character. These stories are not only limited to the area of Mallorca, they have a Spanish dimension instead and they can even relate to unknown lands. Interested in folklore, Llorente remembers that there are also popular stories in Valencia, which should be compiled (Llorente Falcó 1914: 5-9). Furthermore, he thinks he has not accomplished his purpose because his change of language to make it accessible to all children, also implied a change of scenario, from rural to bourgeois. He needed to “despojarles de sus rudas vestiduras campesinas”²³ which implied the loss of “la frescura y la originalidad de aquel de quien fué engendrado”²⁴ (Llorente Falcó 1914: 7).

5.2. English translation: George Ezra Dane and Beatrice J. Dane

The married couple George Ezra Dane and Beatrice J. Dane selected some Majorcan folktales and translated them into English. Their compilation is titled *Once There Was and Was not*, which is referred to the stories beginning “això era i no era”;²⁵ despite their choice, most narrations from the *Aplech* start with the quote “això era”

²¹ [I am not unconscious of the difficulty of this task, because the translation will never reach, not by far, the original, especially when I will have the need to alter some expressions in order to adapt them into Spanish and to stumble with the darkness of some words, of notably local use.]

²² [Warnings to the reader.]

²³ [Strip them of their rough, rural apparel.]

²⁴ [The freshness and originality from whom it was begot.]

²⁵ Perea (2016: 61) says: “recordem que, de la nòmina alcoveriana, sols hi ha 36 rondalles que comencin així, i només una va aparèixer en la traducció de Dane” [we should remember that, from Alcover’s corpus, only 36 folktales start this way, only one of which is included in Dane’s translation].

(without “i no era”), but this option seems less attractive for a title (Perea 2016: 60-61).

The following stories can be found in the English translation: “The Wolf and the Sheep”, “The Well of the Moon”, “Light of Earth”, “The Castle of Thou Shalt Go and Not Return”, “The Three Lazy Brothers”, “The Old Man in the Moon”, “The Soldier Who had Served Two Years”, “The Flower of Life”, “The Three Counsels of King Solomon”, “The King’s Choice”, “The Sad Princess, the Green Birds, and the Old Granny of Capdepera”, “The Boy who Would a Robber Be”, and “Queen Pumereta’s Magic Ring” (Perea 2016: 60-61).

In the “Foreword”, The Danes explain their trip to Mallorca, where they learned the island’s local folklore. The pair made acquaintances with Don Pablo, who showed them this world and, even more, introduced them to Alcover. They acknowledged the merit of the Majorcan’s work, who collected stories “adding to them his lively imagination and his keen but sympathetic sense of hour” (Dane & Dane 1931: 8-9). Moreover, they value the beauty of the stories for its musicality, which they think it is not possible to find in English.²⁶ Lastly, they finish with a typical ending from Majorcan folktales translated into English: “if we never meet together here again, may we all meet in Glory. Amen” (Dane & Dane 1931: 9).

Even though it falls outside the pale of this paper, there is also another English translation of Majorcan folktales. It is the book *Folk-Tales of Mallorca*, written by David Huelin, in 1945. In the introduction of the book he explains that the language of the stories “is therefore the contemporary dialect of Mallorca, which is a slightly archaic variety of modern Catalan” (Perea 2016: 65). This edition counts with fifteen stories: “The Old Man from the Cottage”, “Why there are Rich and Poor in the World”, “How is it that Women have Less Brains than Men”, “Saint Vincent and the Charcoal Burner”, “How the Father Prior Forbade Saint Vincent to do Any More Miracles”, “The Mother of God and Pilate’s Wife”, “Veronica and Gamus her husband”, “Saint Thomas and

²⁶ They say: “His language is of the ancient troubadours, and has inspired whatever music of words we may have been able to render with our comparatively harsh and unmusical English” (Dane & Dane 1931: 9).

Luther”, “Peter and the Cake”, “How the World was Created”, “Acorns and Pumpkins”, “The Marine”, “The Wheat-Field and Thirty Shillings”, “The Story of Which Side of a Mattress to Lie on”, and “The Stones” (Perea 2016: 65-66).

6. Translation’s analysis

6.1 Spanish translation: “Un geperut i un gigant”

6.1.1 Structure

Between the original text and the Spanish translation there are some structural differences, which can modify the meaning of the story. To begin with, some fragments are not fully translated, that is why some information in the Majorcan text does not have a correlate in the Spanish version. The result of that is that readers of the target text do not get the full picture. For instance, the beginning “això era”²⁷ or the ending “I, si no son morts, son vius, I al cel mos vegem tots plegats. Amèn”²⁸ are not translated. Some other parts are also not included, such as the question “I allà tan enfora tirareu sa barrota? Preguntà’s gigant”.²⁹

On the contrary, Llorente sometimes decides to incorporate new information to the folktales. Consequently, new contents are added, which are not part of the base text and are homegrown of the translator. Some examples of this are the statement “Y allà se fue con su hacha”³⁰ or the question “¿Qué haces ahí, jorobado del demonio?”.³¹

Some other fragments are originally written in a narrative form, but are translated into a dialogue. As a result, the meaning is the same in the source text as in the target text, but the form is altered. The narrative sentence “Se posa mira que mira

²⁷ [Once there was.]

²⁸ [And if they are not dead, they are alive, and may we all see each other in heaven. Amen.]

²⁹ [Will you throw the heavy bar so far away? asked the giant.]

³⁰ [And there he went with his axe.]

³¹ [What are you doing there, evil hunchback?]

enfora”³² is translated like this: “Muy bien: ahora me toca a mí... esperad un momento... ¿Será verdad lo que estoy viendo?”.³³

In two instances, the indicative mood in the original Majorcan is translated into a question. As a result, in the Spanish version, characters seem friendlier. The sentence “Sobre tot, vos defiy a qualsevol cosa”³⁴ is translated as this question: “¿por qué no aceptáis un desafío conmigo?”.³⁵ The imperative sentence “Botarem aquest pi”³⁶ is reformulated into the following question: “¿Te parece que saltemos aquel pino?”.³⁷

Sometimes the translation is not fully faithful to the source text, which means that the original meaning is altered. In the Catalan tale, in a dialogue between the giant and the hunchback, the giant proposes another trail. However, in the translation, it is the hunchback the one that suggests it.

6.2 Oral traits

Alcover’s folktales stand out for the important presence of orality in the text. For this reason, interjections are frequently found, which are usually translated into Spanish. The interjections “¿I ara?” and “¡Su ara”³⁸ are translated with an “¡Uy!”, whereas “¡Ay! (...) ¡Ay dich!” is phrased like “Ay, mi cabeza!”.³⁹ Moreover, Llorente Falcó can add some interjections, despite not being part of the Majorcan text; he writes “¡zas!” and “¡Psch!”.

In “Un geperut i un gigant” the presence of the receiver is palpable because it is addressed by the narrator. In the Spanish version there is no allusion to the receiver. In Alcover’s version, the narrator asks this question to the receiver of the folktale: “¿Què me’n direu?”;⁴⁰ however, in Llorente’s version the hunchback asks “¿Qué os

³² [He looks away over and over again.]

³³ [Very well: now it is my turn... Wait a second... Is what I am seeing for real?]

³⁴ [Above all, I challenge you to anything.]

³⁵ [Why don’t you accept a challenge with me?]

³⁶ [We are going to jump over this pine tree.]

³⁷ [Shall we jump over this pine tree?]

³⁸ [And now” and “right now.]

³⁹ [Ouch, my head.]

⁴⁰ [What are you going to tell me about it?]

parecece?”⁴¹ to the giant. The other sentences addressed to the receiver in the Majorcan tale are not translated; it is the case of “I vos assegur” and “Què me’n direu?”.⁴²

Even though the Spanish translation has a few approximations to orality, some fragments are difficult to conceive as a colloquial speech and they seem written literature. This is specially perceived in narrative and descriptive paragraphs, contrary to dialogs, which are more based in orality. This distinction in the translation does not exist in the source text, which emulates orality all the way.

6.3 Set phrases

In the Majorcan tales, some set phrases are used, which is a symptom of the colloquialism of the text. These idioms are usually used in oral contexts and, at the same time, show the lexical richness of the tales. Idioms may not have an equivalent in other languages, which is why translators need to find some alternatives.

Llorente Falcó in most cases chooses to translate the Majorcan set phrase to a sentence with a similar meaning in the context. Most times the Spanish translation does not use set idioms, but a phrase with the same meaning. These are the Majorcan idioms and their corresponding translation:

Majorcan set phrases	Spanish translation
Amb una grapada 'In a moment'	Rápidamente 'Quickly'
Botí a l'ayre com un coet 'Was projected in the air as a rocket'	Lanzando por los aires 'Throwing into the air'
Cent mil llamps 'One hundred thousand lightnings'	Cien mil rayos 'One hundred thousand lightnings'
En faré una coca 'I will crush it'	Aplastarla 'Crush it'
En feya d'espants 'Made many gestures'	Verdaderamente espantado 'Really scared'
¿I ara què és tant de mirar?	¿Pero qué miras?

⁴¹ [What do you think about it?]

⁴² ['And I assure you' and 'What are you going to tell me about it?'.]

'And now why are you staring so intently'	'What are you staring at?'
Mes aferrat que una pegellida 'More stucked than a limpet'	Se había agarrado 'Grabbed'
No li foren bons doblers 'He did not like'	No le hicieron ninguna gracia 'Did not amuse one bit'
No menava por a Meco 'He was afraid of no one'	Más valiente y atrevido 'Braver and more daring'
Prendre sa fua 'To speed up'	Dio una corrida 'He ran fast'
Prengué es bobiot 'He Left'	Tomó el camino 'He took the path'
¿Sabeu què teniu vos? Llengo! 'Do you know what you have? Nerve!'	¿Sabéis con quién estáis hablando? 'Do you know who you are talking to?'
T'engoliré amb una xuclada 'I will eat you in one bite'	De un bocado 'In one bite'
Vengué de nou 'It came again'	Dejó sorprendido 'He left astounded'

In some other occasions, the set phrases are not translated. It is the case of the following Majorcan expressions: “més pòlissa que ses genets”, “una mica d’homo”, “se n’anà a perdre de vista”, “tengué tranch”, “seria fet una coca”, “cabeyes drets”, “sortir de aquells emblavins”, “ho dic p’es Vostro bé”, “dureu sa post an es forn”, “s’ho arribà a beure”, “allargà’s coll”, “ben alerta”, “qui ha de menester foch, ab sos dits los cerca”, and “esserhi de mes”.⁴³

6.4 Lexical modifications

Some translations have not the same meaning or are vaguer in the Spanish translation than in the source text. To name a few examples, the Majorcan word “pinar” (‘pine forest’) is more precise than the Spanish “bosque” (‘forest’). Also “pocots” (‘just a few’) does not mean the same as “nadie” (‘no one’). The meaning is slightly altered in some fragments: in Alcover’s folktale a character walks one hundred

⁴³ [“To be very witty”, ‘a little bit of a man’, ‘to go out of sight’, ‘to be resourceful’, ‘to fall into pieces’, ‘to make somebody’s hair stand on end’, ‘to leave a difficult situation behind’, ‘I say it for your sake’, ‘to deal with the consequences’, ‘to swallow it (believe it)’, ‘to be talked into’, ‘to be wary of’, ‘if you want something done, do it yourself’ and, ‘not needed here’].

steps “se fa cent passes enfora”,⁴⁴ but in Llorente’s translation there is a confusion, because there is a pine tree which is one hundred meters tall “el pino señalado media cien metros de altura”.⁴⁵ Also, as a minor example, the branches of the tree “branques” are confused with the skirts “falda”.

6.5 Dialectal words

In Alcover’s tales, there are a lot of words with a dialectal origin, which can be difficult to translate. Llorente either translates the Majorcan word into a standard Spanish one or chooses to not translate it. As Llorente’s translation is quite free, he usually changes the order of the text and avoids a direct translation of these words. These are examples of dialectal words which do not get to be translated: “devers”, “fenerós”, “arreveixin”, “brassetjades”, “enfora”, “doblers”, “cossa”, “momprenre”; “embarriolarse”, “s’escapullà”, “tomversa”, “emblavins”, “balitre”, “gisco”, “embuyós”, “afretura”, “pus”, “polissona”, “revel-ler”, and “entrellum”.⁴⁶

The following table shows the translation of the dialectal Majorcan vocabulary:

Majorcan words	Spanish translation
Cucuyó ‘Top of the tree’	Copa ‘top of the tree’
Defiar ‘Dare’	¿Os dais por vencido? ‘Do you surrender?’
Defiat ‘Defeated’	Darse por vencido ‘To surrender’
Enflocà ‘Hit’	Arrojó ‘Hit’
Fua ‘Sprint’	Corrida ‘Sprint’
Homo ‘Man’	Hombres ‘Men’
Safalcarlo ‘Defeat him’	Iba a dejarlo tamañito ‘Put him in his place’

⁴⁴ [Walk a hundred steps away.]

⁴⁵ [The pine tree was one hundred meters tall.]

⁴⁶ [“About”, “hard-working”, “lower”, “act of moving one’s arms”, “far away”, “money”, “kick”, “understand”, “to be baffled”, “escaped”, “conversation”, “mess”, “scoundrel”, “hiss”, “troublemaker”, “to be lacking”, “more”, “scoundrel”, “nice kid”, and “far away”.]

7. English translation: “Una al·lota desxondida”

7.1 Structure

Between the Majorcan base text and the English translation there are some differences in structure. Despite that, the translator is quite faithful to the original folktale.

Some fragments of Alcover’s tale are not translated into English. However, these are expendable parts to understand the meaning of the text, because they are not important to the plot. In matters of quantity, there are only a few missing sentences. Some examples are: “¡Endavant! Diu el Rey, I ha de esser un sopar de primera”⁴⁷ or “i ja no viurà pus per patir, que ès sa mort pitjor de totes”.⁴⁸

There are some minimal alterations to the text. More precisely there is a change in person, from the first person plural to the first person singular: “¿Que no la poreu veure?”⁴⁹ is translated to “May I not see her?”. There is also a difference in mood, which is changed from imperative to desiderative: “I mos hem de casar plegats”⁵⁰ to “and I wish to marry you”.

7.2 Orality traits

In Alcover’s story there are some traits of orality. As it has been explained, a relevant characteristic of the *Aplech* is the willingness to reproduce spoken language. For this reason, in “Una al·lota desxondida” there are interjections and onomatopoeias, which may be translated into English or not. In this sense, “¡fosca d’auga”⁵¹ is translated to “man!”, which does not have the same meaning by a long shot, but replicates the idea of orality. The interjections “zas” and “fosca”⁵² are not

⁴⁷ [Let’s go for it! Said the King, and it has to be a first-class dinner.]

⁴⁸ [He will not live just to suffer any longer, which is the worst death of all.]

⁴⁹ [Can’t we see her?]

⁵⁰ [And we must get married to each other.]

⁵¹ Literally “Dark dawn”, which is used to express astonishment.

⁵² “Zas”, an onomatopoeia for a hit, and “darkness”, which is used to express surprise.

translated in the English version. On the contrary, the vocative “my brother” is added to incorporate the oral means.

In this folktale the narrator addresses the reader or listener of this story. In the translation, the presence of the receiver is respected in one occasion: it is the case of the rhetorical question “I el Rey, ¿què fa?”⁵³ which is translated to “What do you suppose the King did?”. The Majorcan version includes a verb in second person plural “Contau”⁵⁴ which refers to the receiver; this tense is not included in the translation.

7.3 Set phrases

The Majorcan text includes some set phrases and expressions. These can be translated into English idioms, expressions with similar meanings or can be translated literally. However, some expressions are not translated into the English version. It is the case of “fora mida” (‘extremely’), “donar part a la nit” (‘to go to bed’) and “ser va fer s’esclafit” (‘to get married’).

Here there is a table with the Majorcan set phrases and their English translation:

Majorcan set phrases	English translation
A on treu cap	Where do you carry your head
Ab quatre grapades	In four winks
Ab so cavall d’En Cama i sa mula d’En Taló	His legs his only horse, and his back his only pack mule
Ab sos cabeys drets	With their mouths agape
Ben ver	It was plain to see
Bon de veres	For good and all
Camina caminaràs	Going on and on
Camina caminaràs	They walked and walked
Cerca qui cerca per tot	Look and look as he would
Contà fil per randa	He told, one after the other
Conversant conversant	Talking on and on thus
De qualsevol manera	As a man of the people
El se mirava de dalt-a-baix	Looked him up and down
Es seu cap era un carabassot buyt	Had heads as empty as gourds

⁵³ [And the King, what is he doing?]

⁵⁴ [Tell us.]

Fa una mala fi d'anys	For many years
Fer anar ses coses enderch	Keep the house in order
Feyen por de lletges	Were ugly enough to frighten anyone
Fort i no't mogues	Whether she would or not
Fosca negra	After dark
Ha d'esser tota cames	Must be all legs
La juch ab qualsevol	I would match her wits with anyone
Li semblà una bona bajanada	Must have been put in jest
Li surt de sa boca lo que li sortia des cor	Could no longer withhold his curiosity
No du mes colcadura que sa des cavall de Sant Francesch	He had no other mouth than the horse of Saint Francis
No hi ha remey	There is no help for it
No treu portal a carrer	Is out of his wits
Nova de trinca	Quite new
Pendre ets atapins	Set out once again
Per un vent	At one moment
Ralla qui ralla d'assí d'allà	Talking on and on, of this and that
S'en anava daixo daixo	Walking slowly
Sa fia tenia unes mans beneides per aguiar	The daughter's hands flew
Sebre comandar bé sa barca	Conduct well the affairs of the family
Tiren junta	Talked over
Tu qui treus cara per ell	You are so taken with him
Veure-se mes de mitx endidalat	Did not know what to do

7.4 Lexical changes

Some Majorcan words are not translated exactly into English; on the contrary, in the target text the meaning is slightly altered. The title is a clear example of this, because it is changed from “Una al-lota desxondida” to “The King’s choice”. Even though the meaning is completely different, the English title is related to the plot of the narration; however, the original one could have been preserved. Some of the local toponyms are not included in the English version: it is the case Xorrigo, a cottage, and the village Algayre (Algaida). Nevertheless, the toponyms of Manacor and Ciutat are included, maybe because they refer to larger locations. There are some alterations of minor importance in the text. Some characters eat “un out frit”⁵⁵ in the Majorcan version but “some bread and cheese” in the English one. Another example is that in

⁵⁵ [Fried egg.]

the end of Alcover's folktale, it is said that the party will last long, "per llarg",⁵⁶ whereas in the English version there is "feasting, dancing and joy for everyone".

7.5 Dialectal words

Most dialectal words find an equivalent in the English translation; however, all of them are standard English words and do not belong to a smaller area or are colloquial. These are the dialectal words from Mallorca and their translation:

Majorcan words	English translation
Al·lota	Girl
Atura	Took
Auberjó	Inn
Aydar	Aid
Calaren	Ate
Colcar	Ride
Desxondida	Clever
Dobbés	Money
Emperons	Trials
Enflocà	Went on thus
Gallardia	Grace
Garrida	Beauty
Manco	Least
Moix	Cat
Pus	No longer
S'espitxa	Took leave
Soscayres	Temptations

Some dialectal words are not translated into English. These particular words are: "devers" ('about'), and "desengavatzarse" ('relief himself').

⁵⁶ [For long.]

8. English and Spanish translation: “Es llop i s’euveya”

8.1 Structure

Between the original folktale and its translations some structural differences can be seen. One of these, is that some fragments are not translated. Even though the receiver will lack some information, the original meaning is conveyed. As an example of that, the sentence “Petitoy, però ben atxarevit” is translated into English as “Tiny, but nice and fat” but it is not translated into Spanish. On the other side, the question “¿I tu, què hi dius? Demanen an es llop, que feya uyots ferm”⁵⁷ is translated into Spanish as “¿Y tú qué le contestas? – preguntó la zorra al lobo”;⁵⁸ however, it is not translated in English.

The contrary is also possible, because sometimes the translators add some content which does not exist in the source text. Some fragments added in the Spanish translation are “Al verla tan ufana con su hijo, dando un gran bostezo, exclamó”⁵⁹ or “muy alarmada ante el temor de no poder saborear la ofrecida pieza de queso”.⁶⁰ The Danes also incorporate some fragments in their translation, as the Wolf’s thoughts: “‘No’ said the Wolf ‘I think I had best eat him now. If I wait until the next time I am hungry, I may not be able to catch him; and when I am able to catch him I may not be hungry as I am now’”. Also, at the end of the tale the translators add this final conclusion: “The Sheep bade farewell to the Fox and went home to her little Lamb; and as the fox went on his way he was heard to say in his fox-like way, *A promise is but a shadow, which only a fool takes in trade*”.

On one occasion, the source text is written as a narration but is translated as a dialog into the Spanish version, whereas the English translation is more literal. The Majorcan version is written in this way: “Es llop no hi va fer dos mots. Tantes eren ses ganes que tenia d’aquella fogassa, que se posa dins es poal”. The English translation explains the same thing: “The Wolf said no other word. So eager was he to set his

⁵⁷ [And you, what have you got to say? They ask the Wolf, which was looking with wide open eyes.]

⁵⁸ [And what do you have for an answer? – asked the Fox to the Wolf.]

⁵⁹ [When he sees her so pleased with her child, he yawns and says.]

⁶⁰ [Very alarmed for the fear of not being able to taste the offered piece of cheese.]

teeth into the cheese that he jumped right into the bucket”. This is the dialog intervention in Spanish: “–No me parece mal pensado – replicó el lobo, que rabiaba ya por apoderarse de aquella hermosísima pieza”.⁶¹

8.2 Orality traits

In “Es llop i s’euveya” some orality traits can be found: there are interjections, vocatives, onomatopoeias and expressions from the narrator. These orality signs can be translated. As an example, “ifoy” (‘alas!’) is translated as “¡pues nada de ello!” (‘so, nothing of the sort’) and “¡Vaja, parla!” as “Venga, habla”⁶² in Spanish. In English, the vocative “Homo sant de Deu” (‘holy man of God’) is translated as the unusual “My brother Wolf”. The more oral expressions “¡bramuls! i ¡grinyols!” (‘screams and howls!’) or “¡pedres!” (‘stones!’) are translated into English using sentences: “And the Wolf growled and yelped” and “And the Fox and the Sheep threw Stones and more Stones!”.

Some oral traits are neither translated into Spanish nor into English. It is the case of the expression “¡per avall mes que depressa!” (‘downwards faster than lightning’) or the onomatopoeia “rum-tu-tu-tum”. However, the English translation can add, on some occasions, new oral traits which are not part of the source text. To be precise, it includes the onomatopoeias “spishety-splash!” and “plaf!”, which are nowhere to be found in the original text.

8.3 Set phrases

Translators have chosen different strategies to translate set phrases. The strategies that have been used are selecting an idiom in the target language, finding expressions with similar meanings or not translating the Majorcan idiom. Some

⁶¹ [I don’t think it’s a bad idea –replied the Wolf, who was eager to take over the beautiful piece.]

⁶² Both Catalan and Spanish mean: “Go on, speak”.

expressions from the base text are not translated or are only translated in one of both languages.

Majorcan text	Spanish translation	English translation
Acalà es cap 'He obeyed'	-	-
Aixamplà es potons 'He died'	-	Stretched his legs and died
Aixamplen es potons 'They die'	-	-
Anava prim de panxa ferm 'Poorly fed'	Con más hambre que maestro de escuela 'Hungrier than a school teacher'	A lean and hungry Wolf
Ben peus alts 'Very determined'	-	-
Comens a veure bellumes 'To be weak for lack of food'	Me está gruñendo (el estómago) 'My stomach is growling'	-
Cristo parlava i estava a la creu 'Jesus spoke and he was in the cross'	Cristo estaba en la Cruz y hablaba 'Jesus spoke and he was in the cross''	-
Diga una paraula	Dejar el asunto en mi mano	Say a few words
Fer es bategot	Luchar con el agua	Splashing and snorting like one mad
I no n'hem de resar pus	Y no se hable ya más	It is decided, then
No hi va fer dos mots	No me parece mal pensado	Said no other word
No m'és passat res p'es canyó	Para mi extenuado estómago, que no ha visto nada en todo el día	Nothing has passed my throat all day
No tengues ansi	No seas simple	Never fear
No tengues mal-de-caps	No te calientes la cabeza	Have no headaches over this
Prengueren per son vent	-	Parted
S'ho va beure	Creyó	Thought
Vens de buyt	Vienes de vacío	Have come empty handed

8.4 Lexical changes

In the Spanish and English translations, it is possible that some fragments do not share the same meaning. As an example of this, the English translation of "berenar" ('breakfast') is "supper" and of a "una quinzena de dies" ('a fortnight') is "a few

weeks”, both could have been more accurately translated. The treatment of the characters, which are animals, is altered in English: whereas in Majorcan two animals are referred as “llop” (wolf’) and “euveya” (‘sheep’), in English they are called “Master Wolf” and “Mistress Sheep”. In the case of the Spanish translation, the place “Pou de Sa Gruta” is translated as “Pozo de la gruta de Cambrils”, and *Cambrils* is not a place in Mallorca; moreover, “Ni mos tocarà un pèl”⁶³ is translated as “no tengas ningún cuidado”.⁶⁴ The exclamation “¡Que ha d’esser estat!”⁶⁵ is translated with a different meaning in all translations: in Spanish as “¡Casi nada!”⁶⁶ and in English as “What is wrong?”.

8.5 Dialectal words

In Alcover’s folktales, some words are clearly dialectal. Some of these are not translated. However, when they are translated into the target text, words from the standard variety are used, and not from a specific area. Some words are neither translated into Spanish nor English, it is the case of “encorregut” (‘ashamed’), “assutxuaixi” (‘this way’) and “xalests” (‘cheerfuls’).

In this table, the Majorcan vocabulary and its translation is shown:

Majorcan vocabulary	Spanish translation	English translation
Amollarthi	Bajaseis	Get into
Atxarevit	-	Nice
Aygo	Aguas	Water
Enfonyar	Cayó	Sank
Guaitar	Asomaos	Look into
Menet	Corderillo	Lamb
Petitoy	-	Tiny
Poal	Pozo	Bucket
Pus	-	More
Raboa	Zorra	Fox

⁶³ “He won’t even hurt a hair”.

⁶⁴ ‘Rest assured’.

⁶⁵ ‘What has happened?’.

⁶⁶ ‘A mere trifle!’.

9. Conclusions

The conclusions are structured from the binomial that has configured this work: translation of dialect and orality traits. To reach final considerations, parallelisms between Spanish and English translations are made because some methods and criteria can be different.

In the first place, according to translation tradition, dialectal traits of the base text are usually omitted with the aim of improving the reception of the target text. English and Spanish translators of the *Aplech* follow this path because they decide to translate tales to the standard variety of each language. This option implies the loss of Majorcan lexical richness and the territorial culture it implies. Whilst it is only possible to place Alcover's text in one specific region of the Catalan linguistic area, both translations could be set in many areas of the linguistic domain of Spanish and English.

The source text has many set phrases, which accurately represent oral language of that period of time, where idioms were frequently used in colloquial speech. The best answer that translators have found to this challenge is to look for Spanish and English set phrases. Thanks to that, the speech from the original stories is reproduced in the target language. However, when idioms are not translated, a genuine way of speaking and the variability of vocabulary is lost.

In some folktales there are explicit references to places. The option of including toponyms in the translation is an easy way to make the receivers remember the origin in which these stories were conceived. In the English translation, some toponyms are maintained, but others are not included in the translation. In the Spanish one, the toponym *Pou de Sa Gruta* is translated as *Pozo de la gruta de Cambrils*. As *Cambrils* is not a real place in Mallorca but in Catalonia, it does not seem adequate to incorporate this location in the translation.

In the second place, Alcover's idea to write down folktales answers a necessity of conservation. In spite of this, in the priest's work, these narrations are not exempt of their oral background, because they are thought to be read out loud and many speaking traits from orality are included. For this reason, in folktales, the narrator

speaks and addresses the public, from whom he expects an answer. This element is absolutely not preserved in the Spanish version; however, it is maintained, sometimes, in English.

The expression in the source text is a faithful reproduction of spoken language. The English translation solves this characteristic better than the Spanish, because it is translated in a more literal way. Even the added ending in “The Wolf and The Sheep” explains the morality of the story, which is something related to Majorcan folktales. On the contrary, expression in the Spanish translation does not seem to respect the needs of oral speech, because it uses a more formal language. Both Spanish and English translate onomatopoeias and interjections from the source text, and even incorporate new ones. These linguistic traits are typical of orality, which is why it is important to preserve them. In general, the English translation is more faithful to these characteristics.

It has been seen that the dialectal element is not part of the translations. A few oral traits are preserved, especially in the English translation, but it is difficult to imagine an oral reading of the Spanish version of these folktales. Despite this, these versions were conceived about a century ago when today’s theories of translation had not been developed. If the *Aplech* were to be translated again today, new ideas would be incorporated such as using the mechanism of translating dialect to dialect or dialect to register.

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