

Undergraduate Dissertation

Trabajo Fin de Grado

The Use of the Strategies of Domestication and
Foreignization in Two Spanish Translations of Oscar
Wilde's *The Importance of Being Earnest*:
A Contrastive Analysis

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1. Introduction and framework of analysis

In this final dissertation of my degree in English Studies I have been able to put into practice the competences that I have been acquiring during the last four years. Through some subjects that deal with the practice of translation, I have been able to gain some knowledge of translation methodology as well as of the main strategies and tools used in its practice. It has also enabled me to activate the competences of organization, critical thinking and revision. The skills acquired in the degree through subjects such as Contrastive Linguistics applied to Translation are necessary in order to do a detailed contrastive analysis of the selected texts and to detect the strategies that have been used in each target text.

This dissertation aims to do a contrastive analysis of two translations into Spanish of the play *The Importance of Being Earnest* (1895) by Oscar Wilde. These translations are very separated in time in order to achieve a better overview of the main differences in the practice of translation that appear as a result of the difficulties that the source text may pose. One of them is a translation by Ricardo Baeza published by Espasa-Calpe in 1927, and the other was made by Mauro Armiño published by Valdemar in 2008. I would like to narrow the topic by focusing on the analysis of the translations from the perspective of two strategies which are *domestication* and *foreignization* (Venuti, 1995), as I will explain below.

Both translations of the play by Wilde show the different choices the translators make when facing the text, culturally and linguistically, and these choices are influenced by the ideological and cultural context of the time of the translation. According to Yang (2010) the conflict between both terms, *domestication* and *foreignization*, can be found at the cultural and political level rather than at the linguistic

level. For this reason, the two translations that have been chosen could portray the difficulties at the cultural level and how they have been tackled differently due to the times at which they were published since the passing of time has brought a development of the way of living that has affected the relationship between cultures.

The terms *domestication* and *foreignization* have always been present in translation but they were first applied to this field by Lawrence Venuti in his book *The Translator's Invisibility: A History of Translation* (1995). According to Venuti (1995) domesticating a text involves the prevalence of the target culture over the source culture in order to bring the latter closer to the readers of the target text, in other words, trying to make the readers perceive the target text as if it was an original text. On the contrary, foreignization according to him breaks with the conventions of the target culture and preserves the strangeness of the text, this is, not imposing the target text's culture over the source text's culture but making the readers aware of the cultural difference of the text by giving visibility to the translator.

This dissertation will analyse in depth the method each translator has chosen in order to solve the difficulties and seeks to draw a conclusion on whether that choice is determined by the time of the translation leading to different effects in the target text, or not. It will also focus on the different strategies the translator has used in order to either domesticate or foreignize the target text. To do so, I have analysed the first and third acts of the original play contrasting both translations in order to have a great overview of the main the decisions each translator has made in order to tackle the problems. This analysis will finally try to find any preference or pattern of use of one method or the other depending on the time of publication of the target text.

2. Analysis of the use of domestication and foreignization

2.1 Translation of characters' names and surnames

Now, I am going to focus on the analysis of the translation of the characters' names. The decisions that each translator has made regarding names are quite different. Each one has used different strategies in order to achieve their goal of domesticating or foreignizing the text. The strategies one translator uses even change depending on the term approached.

When it comes to the characters' names, the translation by Ricardo Baeza published in 1927 (hereinafter also referred to as Target Text 1 or TT1) tends to translate all of them, including those that do not have an equivalent in the target language. The translator has chosen the strategy of domestication in order to make the names sound more familiar to the reader. Domestication is achieved by means of naturalization, a strategy that was coined by Nida in 1964 and that consists of choosing an equivalent that is close to the source language message (Hurtado and Molina, 2002). This is the case of *Miss Fairfax* and *Gwendolen* translated as *Miss Susana* and *Susana*. In this case the Spanish name is not an equivalent of the English one; however, the translator may have decided to give that name to the character in order to make it more recognizable for the target reader. This may be due to the time at which it was published, 1927, because people were not as familiarized as we are now with English names. The same happens with *Lane* becoming *Esteban*, *Algernon* becoming *Archibaldo*, *Merriman* being translated as *Anselmo*. There is a case in which a character is addressed by her surname, *Mrs. Moncrief*; yet, the way to address her in Target Text 1 is by a name which does not appear in the source text: *Carolina*.

There are other names which do have an equivalent in the target language, for example *Ernest* is translated into *Ernesto*, *Cecily* is *Cecilia* and *Jack* is *Juan*. This is also a way to make the text more natural to the target reader. When it comes to surnames, they do not have an equivalent in the target language therefore, it is not possible to naturalize them, and instead he has just changed them. This is the case of the main character's surname, *Worthing*, becoming *Gresford* or *Cardew* being translated into *Morris*. Moreover, there is a name which undergoes the same process of translation, *Chasuble*, the priest, is translated into *Ascot*. This is something interesting to pay attention to because Target Text 1 seems to domesticate the names so that it is more readable and natural for the target reader of that time, however instead of doing the same with the surnames and the exceptional case of *Chasuble*, they are just changed into an English one. Nonetheless, these translations have something in common, which is that they can be considered to be easier to read for a Spanish reader. The sequence “th” in *Worthing* is foreign to Spanish readers and *Morris* and *Ascot* are easier to read than *Cardew* and *Chasuble*.

It is important to note that domestication and naturalization are not the same. Naturalization is one of the many strategies that are used in order to achieve the domestication of a text. Domesticating means bringing a text closer to the target culture, and we can apply the strategy of naturalization, which consists of finding the closest equivalent to the source text, in order to achieve it. There is an exception to the domestication of the characters' names in *Thomas Cardew*. The surname of this character has become *Morris* as it was mentioned before, however, the name is not translated even though it is English. The reason for this decision could be that the Spanish equivalent for Thomas sounds equally if we do not take into account where the accent falls. The same happens with *Augusta*, a name that is not frequently mentioned

because the character is referred to by her surname, *Lady Bracknell*. This name is not translated neither and the reason could be the same as with *Thomas*. Therefore, it could be said that all the names have been translated with the aim of helping the target reader by making the text sound more familiar and recognizable, except these two which can be already considered to be common in the target culture.

According to what has been discussed above it could be stated that there is a tendency towards domestication when it comes to the characters' names in the TT1 in an attempt to adapt it to the target culture. However, there are also some traces of foreignization in these names. This is the case of *Lady Bracknell*, *Lord Bracknell* and *Miss Prism* whose names are not translated. It can be seen as striking because it seems to break with the pattern of familiar and naturalized names that has been established with the translation of the rest of the names. The reason for the choice of foreignization in this cases could be thought to be the absence of a direct equivalent in the target language, however, there have already been some cases in which the names were simply replaced by other completely different. In order to understand the possible reason to this decision regarding *Miss Prism*, we need to take into account that the play that is being analysed is known to make a great use on puns and play on words. The main pun is the use of the homophones *earnest* and *Ernest* beginning with the title, which will be analysed later on this dissertation. Knowing this, it could be expected to find more puns in characters' names and this could be the case with *Miss Prism* because it seems to be a pun to misprision (Morgan, 2008). According to Collins Dictionary a misprision is "a failure to inform the proper authorities of the commission of an act of treason". This character is significant because she left the bag with a baby inside in a train station and she knows the baby was Ernest but she does not tell him the truth until the end when he insists by desperately asking her. Therefore, it could be said that the name *Miss Prism*

holds a pun that would be lost with its translation, although by keeping it as in the source text the translator is assuming that either the reader will get it or it is not essential and it can be lost.

The translation of *The Importance of Being Earnest* by Mauro Armiño published in 2008 (hereinafter also referred to as Target Text 2 or TT2) does the opposite to TT1. Here, the translator has opted for the strategy of foreignization when it comes to characters' names leaving them all in the original form by means of transference. The contrast between both translations could find its ground on their separation in time. The globalization that was present in 2008, was not taken place in 1927. As a consequence, people were more familiarized with foreign names in 2008 than they were before and it would not make the text difficult to read for the target reader to find foreign names.

The main pun of this play is found in the words *Ernest* and *earnest* and there is always a risk of losing it when translating the text. In the case of TT1, because the translator chooses to domesticate the name and changes it into Ernesto, the pun is completely lost. In the TT2 the name is kept as in the original expecting the target reader to get it, however there are many points at which the double meaning is lost. First of all, both texts share the title *La importancia de llamarse Ernesto* which is not the literal translation of the original title; instead both translators choose to change the word *earnest* by the translation of its homophone *Ernest*. Even in Target Text 2, in which none of the names has undergone the process of domestication, it is translated as the Spanish equivalent of the name. There is a moment when Algernon tells Jack: *You look as if your name was Ernest. You are the most earnest-looking person I ever saw in my life* (p.11). Here, there is a clear play on words with the homophones that raises a problem when translating it. TT1 makes use of the strategy of omission in order to solve

this problem, the expression “earnest-looking person” is not translated and all that Algernon says is *Tú respondes al nombre de Erneso. Es completamente absurdo que niegues llamarte Ernesto* (p. 23). According to Zare-Behtash and Firoozkoobi (2009) omission can be considered to be one strategy used to domesticate a text, therefore it could be said that TT1 is following the tendency of domestication that has been established with the characters’ names. If we take a look at TT2, the quotation has been translated into: *Tienes cara de llamarte Ernest. Eres la persona con más cara de llamarse Ernest que he visto en mi vida* (p. 639). Here, the expression “earnest-looking person” has not been omitted but it has neither been literally translated. In this case, the translator has decided, once again, to change *earnest* to *Ernest* losing the double meaning too. However, this time the English name has been chosen instead of the Spanish one, therefore it could be said that the translator expects the target reader to understand the real meaning as he might have some general knowledge about the play.

When it comes to the end of the play there is a quotation that is very significant because it refers back to the title of the play and at the same time it sums it up: *I’ve now realized for the first time in my life the vital Importance of Being Earnest* (p.67). The same problem with translation appears here because, on the one hand the reference to the title cannot be lost and, on the other hand, the play on words that is present in the quotation is at risk of being omitted once again. In Target Text 1 it has been translated into *por primera vez en mi vida he comprendido la importancia de ser formal...y de llamarse Ernesto* (p.160). Far from omitting the pun again, the translator compensates the loss of the double meaning by adding another sentence making sure that now the target reader gets what Wilde meant with that quotation, this is a way of domesticating it so that the reader understands everything. Something different happens in TT2 where the quotation has been translated as: *por primera vez en mi vida acabo de comprender*

la vital importancia de llamarse Ernesto (p.761). The way in which the translator has tackled the problem here can be seen as confusing because after using the English name *Ernest* throughout the whole play and expecting the reader to understand the play on words, he now changes it to the Spanish equivalent. It seems that the decision to foreignize the characters' names is betrayed here, where the pun is more significant. The reason for this could be that the reference to the title prevails for the translator over the use of homophones.

2.2 Names of Specific Locations

I will now focus on the translation of the name of some specific locations which appear both in the first and third act of the play. These terms can be considered to pose a problem for translation because most of them do not have an equivalent in Spanish but their English form may not be suitable for both texts. Each translator has decided to tackle that difficulty differently and move towards the domestication or foreignization of the text depending on the strategies used.

One place that appears in the source text is *Belgrave Square* (p. 21). The translation of places can come out as difficult because they are proper names and some of them may have an equivalent in the target language while others do not (Durán, 2011). In this case there is a Spanish equivalent for *Belgrave Square* however it is up to the translator to use it or not, and this decision has to fit the text and the choices that have been already made. In TT1 the choice made has been to translate it into *Plaza de Belgrave* (p. 46) following the pattern here of its tendency towards domestication. On the contrary, in TT2 it appears as *Belgrave Square* (p. 657) but the translator has added a note at the end of the play where it explains that it is near Hyde Park and belongs to a rich neighborhood. There is a similar case in the third act: *here is the injury it received*

through the upsetting of a Grown Street omnibus (p. 65). This time *Grown Street* does not have an equivalent in Spanish and its translated form is not common at all. Therefore the strategy used to solve it changes. Whereas, TT2 leaves it again in English by means of an extratextual gloss, which consists of adding an explanatory note to the term translated. This explanation has to appear out of the text as endnote, footnote, commentary... (Fahim and Mazcheri, 2013): *aquí está el raspón que sufrió cuando un omnibus de Grown Street volcó* (p. 753), the translator of TT1 omits it: *aquí está el arañazo que sufrió en uno de mis viajes* (p. 154). Taking these two cases into account it could be said that TT2 intends to foreignize these names while TT1 shows different strategies that move it towards domestication because the aim is to bring the target text closer to the target culture. However, the fact that the translator of TT2 has decided to add some notes at the end of the play to explain these terms can make it look as if he did not assume the reader to have that knowledge but at the same time he decides to leave the name in English as evidence of the text being a translation.

When talking about names, the translation of the surname *Worthing* was analysed because it was translated into *Gresford*. This change does not only affect the character's name but also a location. On page 22 there is a mention to *Worthing* as the English town in Sussex: *He happened to have a first-class ticket for Worthing in his pocket. Worthing is a place in Sussex*. The translator of TT1 encounters here a problem because he has been translating *Worthing* throughout the whole play, therefore it would make little sense to leave it here as *Worthing*. However, translating the town's name into *Gresford* would create a contradiction because there is no place with that name in Sussex. The choice he makes is to translate it but to omit where it is exactly located: *En aquel momento tenía en el bolsillo un billete de primera clase para Gresford* (p. 48) As a result, the reader can figure out the connection between the place and the name even if

there is no specification of where it is. In fact, there is a Welsh town called Gresford, but it is not the one referred to in the source text. It should be taken into account that the target reader of TT1 would rarely know where any of these places are apart from locating them in Great Britain, therefore the translation of this place which changes the reference from an English town to a Welsh one, does not affect the plot, instead it fulfils its function of connecting the place with Jack. TT 2 does not translate the original surname; consequently the town's place is also left as in the original with the specification of it belonging to Sussex: *Tenía en el bolsillo un billete de primera clase para Worthing. Worthing es un pueblo de Sussex* (p. 656).

There are more allusions to specific places in England that may present a problem in translation, especially to TT1's translator because he has been applying the strategy of domestication in order to make the text more recognizable for the reader who may not have known some of those places at the time. One of these allusions is: *Got nice neighbours in your part of Shropshire?* (p. 8). TT2 makes use of the strategy of extratextual gloss assuming that even though the reader would not know where to locate this county he would know it is part of England: *¿Y tienes vecinos agradables en tu rincón del Shropshire?* (p.634). However, it is true that this reference is important because the play is about false impressions and lies and the source reader would possibly know where Shropshire is and that it does not fit with Jack as a character, therefore the translator of target text 2 decides to add a note at the end explaining it. The translator in TT2 chooses foreignization showing that it is a translated text and not an original one. According to Venuti (1995), a domesticated text is seen as familiar and fluent and therefore the translator becomes invisible. Thus, it could be said that the translator of TT2 is making it evident that the text is a translation moving away from the view of a target text as an original one. Following these lines, the translator of target

text 1 does not think that this allusion is essential and chooses to omit it, even if part of the meaning is lost because the target reader would not get the real reason why Algernon asks this to Jack. By using the strategy of omission he achieves a degree of familiarity in the target culture: *¿Y has encontrado vecinos agradables?*

Another county is mentioned in the source text: *I do not know whether there is anything peculiarly exciting in the air of this particular part of Hertfordshire* (p. 57). This time the extratextual gloss is not the strategy chosen by the translator in TT2 but transference, however the effect continuous to be that of showing a trace of foreign in the text: *No sé si hay algo particularmente excitante en el aire de esta parte concreta de Hertfordshire* (p. 741). When it comes to TT1 the strategy used is simplification: *No sé qué tiene el aire de esta comarca* (p. 138). Here, Hertfordshire could have been referred to as a county. However, there are no counties in Spain; for this reason the translator chooses the term *comarcas* which is the closest equivalent of a county that can be found in the target culture.

The following quotation appears in the third act with a reference to another place: *in a remote corner of Bayswater* (p. 63). The translator of TT2 has been showing a preference towards foreignization when making decisions regarding this type of translation problems. For this reason TT2 makes use, once again, of AN extratextual gloss and mentions it as in the source text: *en un rincón perdido de Bayswater* (p. 751). However, back in 1927 it was not as easy as it is now to know what Bayswater is. As a consequence, the translator needs to find a strategy to tackle this difficulty. The strategy chosen here is again simplification, in an attempt to give the target reader the idea that the exact location is not important, in this case, in order to follow the plot, and it is enough to know that it is somewhere in London: *en un rincón desierto de los alrededores* (p. 151).

2.3 Culture-specific items

There are some culture-specific items that present a challenge for the translator. According to Aixelá (1996), a culture-specific item refers to a word or expression that is only used in one culture and is seen as alien by the other culture. It appears when a reference in the source text is transferred to the target text and it arises a problem due to its nonexistence in that culture. In *The Importance of Being Earnest* there are some culture-specific items that have posed a problem for both translators. However, their translation differs in both texts depending on the way each translator has approached the terms from the point of view of domestication or foreignization.

The first instance appears at the very beginning of the play: *eight bottles and a pint* (p.7). A pint is a unit of measure which is very frequently used in Britain. However, its literal translation is rarely employed in Spain. For this reason it has been translated as *ocho botellas y media* (p. 12) in TT1. The translator has decided to give an approximate idea of how many milliliters a pint is in order to avoid the literal translation and, therefore, apply the strategy of foreignization. It should be taken into account that we are talking about champagne bottles and a pint is not exactly half of it but it is very close (473 ml). In contrast, in TT2 this word has been translated by means of extratextual gloss, a strategy which is being very frequently used by this translator: *ocho botellas y una pinta* (p. 632). The preference that this translator has been showing towards foreignization is seen here too. The reason for the difference between both translations could be thought to be the time of publication because the target reader in 2008 is more familiarized with to the British culture or, at least, has better access to it than before. Many factors are responsible for this change such as the film industry

which has made knowledge about other cultures more accessible to everyone, the Internet which offers immediacy of information, TV...

The other unit of measure that poses a difficulty when translating the text appears in the first act too: *I have a county house with some land, of course, attached to it, about fifteen hundred acres, I believe* (p. 21). An acre is a measure of area used mainly in Britain. This way of measuring is, without a doubt, not commonly used in Spain therefore its literal translation would sound foreign to the target reader. Despite the lack of use in the target culture, the translator of TT2 gives the following translation: *Poseo una casa de campo con un poco de tierra alrededor, desde luego, unos mil quinientos acres, creo* (P.654). The problem that the use of the same unit of measure could pose would be that the target reader would not know how much it is. However, the size of the house is not important in the play, the main idea is that it is big because Jack is trying to impress Lady Bracknell and that idea is pictured thanks to the number *mil quinientos* which implies that it is large. Taking into account that TT1's translator tends to domesticate this kind of terms, it would be expected that his translation provided by its translator would measure the house's size in square meters or hectares. Nonetheless, this is not the case: *Tengo una casa de campo, con unas tierras anejas a ella; unas novecientas fanegas, creo* (P. 45). It is true that the translator has used the equivalent to acre in Spanish, but this equivalent is no longer in use. However, he has, once again, made use of domestication to approach the term and, for the target reader of the time, this clarifies how big the house was. Moreover, *fanega* is a measure that is not used anymore. Thus, it confers the text a certain hint of past times.

Moving away from units of measure, there are also some instances of culture-specific items that belong to the field of food. One of these terms is *crumpet* which is a kind of bread that you toast and eat with butter: *I had some crumpets with Lady Harbury* (p.15). There are neither crumpets in Spain nor any similar food. Therefore, the translation of this term can be seen as a challenge for the translator. The translation provided in TT2 is achieved by means of transference of that culture-specific item into the target text: *He tomado unos crumpets en casa de Lady Harbury* (p. 646). This time there is no explanatory note at the end of the play; however, the word appears in italics showing that it is foreign and there is no such thing in the target culture. In TT1 the term has been translated by means of adaptation: *Tomé algunos pastelillos en casa de lady Harbury* (p. 33). Here, the translator has chosen a word that may be considered to be comparable to a crumpet, in the target culture.

There is another instance of a culture-specific item in the third act: *They have been eating muffins* (p. 54). Even though, nowadays, almost everybody knows what a muffin is, the word is not included in the Spanish dictionary and is considered to be a foreign word. Moreover, back in 1927 it was not as common as today and probably very few people knew what a muffin was. Conversely, the translation provided in TT2 uses transference: *Se han comido los muffins*. (p. 735). The target reader most certainly knows what he or she is reading about and, at the same time, the translator shows a trace of foreignness in the text. In contrast, in TT1 the translator does not use the word muffin because it would sound very alien to the target reader; instead, he leans towards the domestication of the text: *Han estado tomando el té*. (p. 129). The translator uses the strategy of absolute universalization which consists of translating a culture-specific term with a term which is neutral. This strategy involves the loss of cultural connotation but makes the target text more neutral and simple for the reader (Liu, 2016). However, it is

interesting to note that drinking tea is easily associated with the English culture, so perhaps the translator is hinting a bit of a foreign culture in the text in order to compensate the loss of the cultural connotation.

This word appears again later in this play: *He subsequently stayed to tea, and devoured every single muffin* (p. 60). Here, the translator of TT1 finds a new challenge because the action of drinking tea is already mentioned in the quotation; therefore the word *muffin* cannot be translated in the same way as it was before. Instead, this time he opts for the strategy of adaptation: *Y no contento con eso, se quedó a tomar el té y devoró todos los pastelillos de crema* (p. 1443-144). As happened with *crumpets*, the translator uses adaptation to find a closer equivalent to *muffin* in the target culture so that the text comes as recognizable for the target reader. TT2, in contrast, continues to use the strategy of transference: *Acto seguido se ha quedado a tomar el té y ha devorado todos los muffins* (p. 745).

There is a reference to the police in the play with the use of a culture-specific item: *I have been writing frantic letters to Scotland Yard* (p.10) which has been translated in TT1 as *me habrías ahorrado unas cuantas cartas furibundas a la Dirección de Seguridad* (p.20). The translator has used the strategy of adaptation trying to convey an equivalent as close as possible to the culture-specific item in the target culture. It can be assumed that in 1927 Scotland Yard was not a well-known institution and it is highly probable that not everybody would have certainly known what it referred to when coming across this term. The familiarity we now have with other cultures has nothing to do with how disconnected they were before. For this reason, TT2 makes use of the strategy of extratextual-gloss and leaves the term in its original form but adds a note at the end of the play explaining that it is the headquarters of the police in London: *He estado escribiendo cartas frenéticas a Scotland Yard* (p. 637) The

translator decides that it would be useful to clarify the function of this institution, even if it is globally known, in case the target reader was doubtful. Therefore he adds an explanatory note at the end. However he keeps the original term showing a trace of foreignness in the text. The fact that he considers necessary to add that explanatory note at the end is rather strange because he trusts his readers' knowledge of the culture enough to leave many words in English, but thinks they need some help to understand what Scotland Yard is in 2008. According to Venuti (1995), the foreignization strategy is resilient to adopt the target culture conventions leaving some strangeness in the text in order to awake in the reader the awareness of a different culture in it.

In the third act there is another reference to the police: *the elaborate investigations of the Metropolitan police* (p. 63). While in Target Text 2 it is translated into *las minuciosas investigaciones de la policía metropolitana* (p. 751), in Target Text 1 it becomes *indagaciones y pesquisas de la policía* (p.151) omitting the term *metropolitana*. In Spain there is no such thing as metropolitan police, however this term is identified with other countries' police force, in this case London. In 2008, when TT2 was published, the public would read this term and they would immediately understand what it refers to, however in 1927 it was not this clear due to its nonexistence in the target culture and the lack of knowledge of other cultures. This still shows a clear contrast between the translator assuming that the target reader of TT2 would know what metropolitan police is even if it does not exist in the target culture but feels they need some clarification towards Scotland Yard. This is why the translator of TT1 uses omission to domesticate the text and adapt it to the target culture.

2.4 Special cases: breaking the pattern

Thus far it could be stated that TT1's translator shows a clear preference for the domestication of the text when coming across a problematic term, while the translator of TT2 leans towards foreignization. Each of them uses different techniques to achieve it, always having the target reader in mind. However, this is not always the case. There are some cases, even if they are very few, that move away from the pattern which has already been established.

The first instance that illustrates this exceptionality is the following: *have you got the cucumber sandwiches cut for Lady Bracknell?* (p. 7). The term *cucumber sandwiches* is the focus of the analysis in the quotation because it contains the word *sandwich* which is of English origin. According to the tendency identified in the analysis so far, it might be hypothesized that the translator of TT2 will use the English term, which is nowadays in the Spanish dictionary, while the translator of TT1 will look for an equivalent. However, the roles are switched because the translation provided by TT1 is the one using the strategy of transference, consequently, showing foreignization: *¿te has acordado de preparar los sandwich de pepino?* (p. 12). Even though the word appears nowadays in the Spanish dictionary, the translator has made a transference of the term because its Spanish form makes the plural form ending in *-es*. It is quite remarkable to note that this translator has approached every term from a general strategy of domestication but here he makes an exception. In fact, *muffin* and *crumpet*, which are also food, were domesticated. The reason for the different behaviours could be thought to be that the term *sandwich* was much more widespread and known in 1927 than the other two. Nonetheless, in TT2 this term has been translated in a very remarkable way too: *¿has preparado los canapés de pepino para Lady Bracknell?* (p.

631). This time it is the translator of TT2 the one opting for the domestication of the text and choosing not to use the word of English origin. Instead, he translates it by means of adaptation. This is striking because in 2008 the term *sandwich* was much more commonly used in Spain than in 1927. However, it is TT1 the one to use the English term and foreignizing the text. Still, it is also important to consider that the choice of *canapé* does not correspond to a domesticating intention on the part of the translator, but on his intention to convey a certain degree of “oldfashioness and upper class hint” to his translation. The word *canapé* conveys both ideas to a current reader. It might be also interesting to consider that the word *sandwich* is so common nowadays that it has lost its hint of upper class snack.

Another case which is not in line with the patterns observed in the rest of the translations is seen also at the very beginning of the play: *I have often observed in married households the champagne is rarely of a first-rate brand* (p. 7). The word *champagne* is of French origin; however, it is accepted in the English dictionary with the same spelling. This is not the case in Spanish. The term *champagne* written in the same way as in English is, nowadays, easily recognizable and everybody would know what it is. However, if we look up the word in the Spanish dictionary the spelling changes because the Spanish word for this drink is *champán*. As happened with the example aforementioned, our expectations have been set up so far to think that TT1 would use the Spanish word while TT2 would opt for the foreign word. Again, this is not the case. TT1’s translator chose the English form of the word: *He observado una porción de veces que en casa de los hombres casados raramente es de primera el champagne* (p. 12). A possibility one could consider is that the word *champán* was not accepted in the Spanish dictionary in the 1920s, however the first time it appeared in the RAE was in 1914, therefore it might be thought that people were already familiar with it

at the time when TT1 was published. The term is written in italics showing its foreignness; however, the choice that the translator has made here is still surprising. TT2 provides the following translation of the quotation: *A menudo he observado que en las casas de los casados es raro que el champán sea de primera calidad* (p. 632). The translator of this text choosing domestication to tackle a difficulty of this kind is rather unusual. The reason for this choice is grounded, probably, in grammatical issues. With previous examples such as *crumpet* or *muffin* there was not a Spanish version of the word so the translator chose to foreignize the text. However, the choice changes when the term is accepted in the Spanish dictionary. Regarding TT1, it is highly probable that in 1927 the word *champagne* with its foreign spelling was as well-known as it is now; therefore, even if the text is foreignized due to the use of this word, it is still recognizable and familiar for the target reader. This makes sense if we take into account that the reasons lying behind the domestication of the text that the translator of TT1 has been doing, may be making a term simpler and more familiar for the reader.

There is a third example in which each translator breaks the tendency in their respective translations. *Bring me that cigarette case Mr. Worthing left in the smoking-room the last time he dined here* (p. 10). The focus is now on *smoking-room*; a term that, apparently, would not pose any difficulty because it has a Spanish translation. However, the translation that one would expect is only provided by TT2: *Tráeme la pitillera que se dejó Mr. Worthing en el salon de fumar la última vez que cenó aquí* (p. 636). Even though *smoking-room* is a hyphenated word and the words of this nature are likely to pose a problem for the translator, this one holds an easy translation. TT1, instead of giving the same translation as TT2, chooses a foreign term: *Trae la pitillera que mister Gresford se dejó olvidada la otra noche en el fumoir* (p. 19). The term is written in italics because it is foreign. What is striking here is that the translator, who

has been showing a tendency towards domestication, chooses a French word, which implies the foreignization of the sentence to a certain extent, in order to provide the translation of a term which does not pose a problem at first sight. If we take into account the use of the term *fumoir*, we could now think that the word *champagne* was probably used in its French form too. Consequently, the translator would be hinting a certain preference to use a French term because this language points at upper-class, sophisticated and cultivated people. That is, it contributes to the depiction of the characters as Wilde conceives them, which might be the reason why the translator opted for such terms over other considerations such as facilitating the interpretation of the text to his readers. This instance adds up to a series of disruptions of the already established pattern that both translators seemed to be following, according to this analysis.

3. Conclusion

This dissertation has aimed to do a contrastive analysis of two Spanish translations of the English play *The Importance of Being Earnest* by Oscar Wilde (1895). The translations have been chosen according to their time of publication in order to get a better insight into the main differences in the practice of translation with the passing of time. The analysis has focused on the main strategies of *domestication* and *foreignization*, first introduced into the field of translation by Lawrence Venuti (1995).

The practice of translation has a strong connection with culture as both, the source and the target culture, should always be taken into account when translating a text. However, the relationship between cultures has been evolving through the years. In 1927, the time of publication of TT1, knowledge of other cultures was more limited than it is now. However, as time has passed the connection between countries has improved, partly thanks to globalization. This has been reflected in translation.

This analysis reveals that the translator of TT1 has a tendency towards the use of domestication when coming across a term that might be seen as alien by the target reader in order to help him see his own culture reflected in the text; this is, the foreign term becomes recognizable for the target reader. This is grounded on the lack of familiarity that the Spanish reader had with foreign terms back in the 1920s. The translation of the characters' names, names of specific locations and culture-specific items reflects the translator's need to bring the text closer to the target reader.

By contrast, globalization and the development of technology have brought people around the world closer together. As a result, the knowledge we now have of foreign cultures is broader and richer than it was before. Proof of it is the preference that the translator of TT2 shows for the use of foreignization. He does not feel the need to make every foreign term familiar for the reader because many of them are already well-known by the general public.

In conclusion, the contrastive analysis presented in this dissertation shows how globalization and the proximity between cultures have been echoed by the practice of translation. Both strategies, *domestication* and *foreignization*, are still used in everyday translations; however, the tendency to use one or the other might have been changing with the passing of time, as my analysis has intended to show.

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