

Translation in the Borderlands of Spanish: Balancing Power in English Translations from Judeo-Spanish and Spanglish

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Abstract

Literature emerging from borderland, transnational or diaspora contexts doesn't always fit the mould of the dominant national culture where the author resides. Usually this literature is published in the language of the larger society, but sometimes authors prefer to use the language variety in which they write as one of many tools to resist assimilation and highlight their independent or hybrid identity; such is the case with Matilda Koén-Sarano's Judeo-Spanish folktales and Susana Chávez-Silverman's Spanglish crónicas. When this is the case, translation from these varieties must be done in a way that preserves the resistance to assimilation in a different linguistic context.

In this thesis I begin by defining Judeo-Spanish and Spanglish as language varieties, consider who uses them, who writes in them, and the political or personal motivations of the authors. I then problematize the broad issue of translating texts written in nonstandard language varieties. I consider power in translation generally and into English more specifically. I nuance the binary between rejecting translation completely, and embracing it wholeheartedly as essential. In the final two chapters I turn my attention to specific challenges that presented themselves in translations from Judeo-Spanish and Spanglish and explain how these challenges informed my approaches and strategies.

No single translation approach or strategy emerges as a monolithic solution to all problems. Nevertheless, my original contribution to knowledge lies in the nuanced discussion and creative application of varying degrees of ethnolects (or literary dialects), writing based in phonetics, and intralinguistic translation that are explained and that are evidenced in the original translations found in the appendices.

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Introduction

Translation, some scholars have said, is a violent act,¹ and more so when the literatures of minoritized languages—a term used to denote languages that have suffered systemic discrimination or persecution—are translated into a language of the global Centre or international cultural hegemony.² This is particularly true when working into English, whose publication norms tend to prefer domesticated translations, a term used by Lawrence Venuti to describe translations that remove any hint of the foreign and look, instead, as if they are products of the translating culture (Venuti *Invisibility* 15-16). Still, violent or not, it is through translation that these literatures become available to a reading public beyond the society that produced them. This thesis focuses on how I have considered power dynamics between the producing cultures and English in

¹ Ethnocentric violence as an integral part of the translation process will be considered in depth in chapter three, however for further information see: Venuti, Lawrence. *The Translator's Invisibility : a History of Translation*. Routledge, 2008. pp. 1-34.

² The term “minoritized language” differs from the more frequently used “minority language” in that a minority language is a language used by a minority of the population in question. On the other hand, “minoritized language” has been used differently by different people and there seems to be no single generally accepted definition. What is constant across its uses, however, is that minoritized language communities have been marginalized for using these languages. Since it will become evident that this is the case with both Judeo-Spanish and Spanglish, I will prefer this term over “minority language” unless the latter is more precise for the issue in question. Though this thesis does not suggest that Judeo-Spanish and Spanglish are languages—nor does it suggest they are not—I’ve used this established term rather than further contribute to the ambiguity on the topic by coining a new term. On minoritized languages see Groff, Cynthia. “Language and Language-in-Education Planning in Multilingual India: A Minoritized Language Perspective.” *Language Policy*, vol. 16, no. 2, 2017, pp. 135-164, doi:10.1007/s10993-015-9397-4. See also Trudell, Barbara. “The Multilingual Education (MLE) network phenomenon: advocacy and action for minoritized language communities.” *Multilingual Education*, vol. 4, no. 1, 2014, pp. 1-11, doi:10.1186/s13616-014-0017-y.

determining how to balance domestication and its polar opposite, foreignization—or giving priority to conserving elements of the source language in translation—in my translations of three Judeo-Spanish and three Spanglish source texts.

In the late 20th Century Judeo-Spanish³ speakers began gathering their folktales and publishing them in recognition that their variety⁴ was slowly declining. While most Judeo-Spanish speakers now live in Israel and some agencies are receiving government support to preserve this Jewish language that is in decline, the history of the variety firmly situates it within the realm of minoritized languages.

Spanglish speakers, for their part, began writing their variety, in ever greater numbers, at the turn of the 21st Century as a way of reclaiming their so-called “hybrid” identity. When one considers the prevalence of English-Only movements in the US, it comes as no surprise that Spanglish has been minoritized over the years.⁵ As the language of the US-Latin America borderlands, both physical and cultural, Spanglish is stigmatized by many English and Spanish speakers as impure or uneducated.

At first glance these language varieties seem to have little in common and the reader may wonder why I have decided to study them together. There are four

³ Judeo-Spanish has been known by many names and a full discussion of this naming debate is found in chapter one.

⁴ The term “variety” in this thesis can be defined as a specific form of a language including dialects, styles, and registers, whether standardized or not. The term “lect” is nearly synonymous, however where a “variety” implies a connection to a language, the term “lect” may be used both for a variety, but also when debating whether the object of the study falls somewhere on the spectrum of one language or if it is in fact a separate language. This is consistent with the generally accepted definition of the terms in the field of sociolinguistics. See: O’Grady, William D and John. Archibald. *Contemporary Linguistic Analysis : an Introduction*. 8th edition, Pearson Canada, 2016. pp. 218-19.

⁵ For more on the English-Only movement in the US see: Pac, Teresa. "The English-Only Movement in the US and the World in the Twenty-First Century." *Perspectives on Global Development and Technology*, vol. 11, 2012, pp. 192-210, doi:10.1163/156914912X620833.

commonalities shared between Judeo-Spanish and Spanglish that make a study such as this a particularly fruitful endeavour. Each aspect will be explored in due course, but in short they are: 1) Both varieties demonstrate elements of hybridity that pose similar problems for the translator, 2) The texts studied were written and published in a similar period of time, from the 1980s to the early 2000s, 3) Both varieties are the product of Spanish being in prolonged contact with other languages over hundreds of years, and 4) Judeo-Spanish and Spanglish have both suffered from external colonization and oppression resulting from language unification ideals of the larger societies in which they live.

In cases where Judeo-Spanish or Spanglish *is* written it is in resistance to larger assimilationist ideals espoused by the societies in which these varieties are spoken. We'll explore this in depth in chapter three, but given this resistance, the first question we must ask ourselves of both Judeo-Spanish and Spanglish texts is if they should be translated into English at all. Gloria Anzaldúa, resists the notion of having to translate her work—which she identifies as being written in Spanglish and other Spanish-English borderlands varieties—at all, whether into English or into a variety of Spanish that more closely resembles the prestige use of the Real Academia Española (Anzaldúa *Borderlands* 81). Choosing not to translate, Anzaldúa suggests, legitimizes the variety because it forces the native English speaker to come to the text through the language in which it was written. But, Anzaldúa fails to take into account a number of other considerations that could influence the decision of whether or not to translate. One such consideration is the impact that rejecting translation may have on other peripheral communities who might benefit from having access to these texts; like it or not this

access typically comes by way of translation into a language of the global Centre. Most frequently this is English. If they are to be translated, we must consider why, for whom, and how. After all, as Susan Bassnett and Harish Trivedi have stated:

Translation does not happen in a vacuum, but in a continuum; it is not an isolated act, it is part of an ongoing process of intercultural transfer. Moreover, translation is a highly manipulative activity that involves all kinds of stages in that process of transfer across linguistic and cultural boundaries. Translation is not an innocent, transparent activity but is highly charged with significance at every stage; it rarely, if ever, involves a relationship of equality between texts, authors, or systems.”

(Bassnett and Trivedi 2)

If we concede this to be true there are significant considerations that must be addressed if these texts are to be made available to English-speaking readers. Even more so if we view English not only as the port of entry of literature to the United States, as it is often seen, but also as a mechanism by which peripheral societies are able to access one another's literature.⁶ All of these considerations, both for Judeo-Spanish and Spanglish, are explored in due course.

To date, no studies have been conducted by Translation Studies scholars that take into account the challenges facing the translator of either of these two varieties, be it into English or any language, for that matter. That is not to say that Judeo-Spanish and Spanglish texts have not been translated into English, some have. Whenever available I have considered the accompanying translator's notes to understand their process and for inspiration in developing my own. But these notes are far too brief. They

⁶ This will be discussed more in chapter three. For more information see Heilbron, Johan. "Towards a Sociology of Translation: Book Translations as a Cultural World System." *Critical Readings in Translation Studies*, edited by Mona Baker, Routledge, 2010, pp. 304-316.

frequently address basic aesthetic choices; they don't generally provide any insight into how deeper theoretical frameworks or postcolonial discourses may have shaped the translator's approach to power and resistance. I show that these literatures have emerged from communities in resistance to the assimilationist tendencies prevalent in the larger societies in which they live. Consequently, it is time to consider how English-language translators can resist the anglocentric cultural norms of publication that perpetuate the assimilation that these authors so intently oppose. This is particularly timely because the Judeo-Spanish population is in drastic decline and their works should be made more widely available while there is still a population alive to advocate for the dissemination of their culture to Hispanists, Jewish Studies scholars, folklorists, or those studying diaspora or transnational communities.⁷ Meanwhile, Spanglish literature is only now emerging so it is the perfect time to suggest methods that can serve to help translators as they develop their own approaches and strategies for translating these texts.

⁷ Generally speaking the term "diaspora" refers to the dispersion of a community from their homeland and the maintenance of the cultural group elsewhere, often times demonstrating symbolic ties to the homeland that may include nostalgia, longing, or an expectation to return. See Stierstorfer, Klaus and Janet Wilson. "Introduction" *The Routledge Diaspora Studies Reader*. Routledge, 2018, pp. xv.

This definition is in contrast to migration and colonization; in the former, a community has moved from their traditional homeland en masse and has reestablished a collective home in a new place and, most probably retains some political control over this land. In the latter, a population remains in their geographic homeland but is no longer in control of it. Still, these terms are used slightly differently from one community to another. Given this definition, the use of "diaspora communities" in reference to a Jewish community in Israel may seem curious. Despite having returned to the birthplace of their religion, from a linguistic perspective, the Judeo-Spanish speaking population has left behind the traditional lands in which their language was the dominant language of their communities and, in this sense, is in a linguistic diaspora.

In addition, there seems to be a common opinion in Translation Studies that translation into English is inherently imperialistic,⁸ a view that we have seen is shared by Gloria Anzaldúa. Without discounting this view, this thesis considers the role that English can play in South-to-South translation, that is to say translation that is targeted at facilitating communication between peoples of the Global South.

For their part, Hispanists have traditionally considered Judeo-Spanish texts as windows into the evolution of Castilian, rather than as texts of different cultural communities. One might argue that this is changing, but perhaps not quickly enough. As a number of different communities that have lived outside of Spain for over five centuries and draw literary inspiration from Jewish as well as Western sources it behooves the literary critic to consider Jewish and Western literary theories and exegetical methods in approaching these texts. The topic of Jewish-specific intertextuality in Sephardic literature or the application of Hebrew-language exegetical tools to Judeo-Spanish texts could form the basis for its own thesis; here it is explored only insofar as it informs the translation approaches and strategies presented in this thesis.⁹

⁸ The concern that translation into English may perpetuate power imbalances can be found in: Venuti, Lawrence. *The Translator's Invisibility : a History of Translation*. Routledge, 2008. pp 12-15. Aiu, Pua'ala'okalani D. "Ne'e Papa I Ke Ō Mau: Language as an Indicator of Hawaiian Resistance and Power." *Translation, Resistance, Activism*, edited by Maria Tymoczko, U Massachussets P, 2010, pp. 89-107, Asad, Talal. "The Concept of Cultural Translation in British Social Anthropology." *Critical Readings in Translation Studies*, edited by Mona Baker, Routledge, 2010, pp. 7-27, Cronin, Michael. "The Cracked Looking Glass of Servants: Translation and Minority Languages in a Global Age." *Ibid.* pp. 247-262, Raley, Rita. "Machine Translation and Global English." *Ibid.* pp. 417-434.

⁹ For a more in-depth discussion on how one Hebrew-language exegetical tool can be applied to some Judeo-Spanish texts consult Attig, Remy. "What's in a Name?: An

Similarly, Spanglish is viewed as unworthy of literary study and is consequently ignored by many in Hispanic Studies. The exception is linguists, who are examining Spanglish from a variety of viewpoints. Many in literature, however, tend to take a more prescriptivist stance, viewing it as a bastardization of Spanish and English and better left to linguistic anthropologists or researchers in Latina/o Studies programs.¹⁰ English and Comparative Literature, on the other hand, seem far more enthusiastic about these texts than do Hispanists. One might argue that this is because the field of Hispanic Studies focuses on Spanish (Castilian); however a quick glance at the course offerings of many departments would find that they have no trouble accommodating the study of other Iberian literatures such as Catalan and Galician. Latin American Studies programs occasionally include Quechua and other indigenous languages in their offerings. For reasons that will become apparent in chapters one and two, it is time to expand the definition of Hispanic Studies to include the study of Judeo-Spanish and Spanglish literatures in their own right.

Furthermore, Translation Studies, as a theoretical and empirical method of critique, is still underrepresented in Hispanic Studies. With an eye towards the ever more globalizing world, translation is far too often restricted to undergraduate classes where it is given a passing glance and taught only as praxis. However, without accompanying this with a critical eye that is cultivated through the frameworks and theories considered by Translation Studies, we risk instilling in the discipline, and by

Onomastic Interpretation of a Sephardic Folktale." *Bulletin of Hispanic Studies*, Forthcoming.

¹⁰ See Betti, Silvia. "El Spanglish En Los Estados Unidos: ¿Estrategia Expresiva Legítima?" *Lenguas Modernas*, vol. 37, 2011, pp. 33-53, Stavans, Ilan. *Spanglish: The Making of a New American Language*. Harper Perennial, 2003.

extension in students, a belief in the traditional concepts of the neutrality of the translator, objective “faithfulness in translation”, primacy of the original, or an unquestioning idealization of domestication that have been long considered outdated from the perspective of the Translation Studies scholar (Basalamah "Translation Rights and the Philosophy of Translation" 117).

I was brought to this study when reflecting on Venuti and Anzaldúa’s struggles with traditional binaries—for Venuti the domesticated versus the foreignized, for Anzaldúa the dominant, be it Anglo or Mexican, and the *atravesado* from the borderlands. Despite the fact that I have written this thesis in English while residing in Canada, I am not an Anglo-Canadian. I am an *atravesado*, a *borderlander*, from Southern Florida. The story of my life is not explored in the thesis, and I am hesitant to include it here, but until my immigration to Canada in 2007 I lived my life in a space that rejected the linguistic and cultural borders imposed upon it. Linguistically I was a hybrid, being reminded often enough as a child that I was “in America, speak English”, or that “*así no se dice en español.*” Culturally and religiously I’ve spent much of my life navigating intersecting, overlapping, and often conflicting realms. And sexually, it was only in my late 20s when the term queer, with its flexible and inclusive implications became my defining moniker rather than the more rigid label of “gay” that generally worked but still had stricter gatekeepers that I would have liked. My linguistic hybridity, among other aspects of myself, seemed unremarkable where I grew up. It became problematized upon moving to Canada when I realized that I had to find new boxes to fit in because my story did not conform to the preconceived notions that Canadians were

willing to accept. This thesis is born from some of my own struggles of identity, though explicit references to my own life end here.

This thesis, like my life and the texts I have studied and translated, attempts to cross the borders of established disciplines that are frequently unaware of theories and methodologies emerging from other fields of inquiry. Instead, I put them in discourse with each other at a time when geopolitical borders are again serving to fuel dangerous—indeed deadly—nationalist discourses about ethnic and linguistic purity. Such discourses are incompatible with the reality on the ground for many people; similarly a strict adherence to disciplinary borders frequently clouds a deeper understanding of the object of study that an interdisciplinary approach may uncover. To accomplish this my thesis brings together the fields of Hispanic Studies and Translation Studies around a corpus of source texts taken from two communities whose work has been largely left at the peripheries of both fields. I explore and articulate the challenges facing the English translator of a corpus of short texts written in Judeo-Spanish and Spanglish. My focus is three-fold: 1) to examine the language use, literature, and larger context of these communities, 2) to articulate the challenges facing the translator of these varieties, and 3) to propose translation approaches and strategies that respond to those challenges while being mindful of the cultural context and power dynamics of these communities in relation to English. Chapters one and two focus, in turn, on the Judeo-Spanish and Spanglish communities and contexts. As there is much confusion surrounding the definitions of the glossonyms Judeo-Spanish and Spanglish, I examine the documented history of each variety, its larger community, and its current use to establish definitions for these terms for the purpose of this thesis. I go on to explain how

each variety resists the assimilationist ideals of the larger societies in which it is spoken and present an overview of the basic trends in modern literary production in each variety. I conclude both of these chapters by describing the author, their views on translation, and the specific corpus that will be studied for each of the varieties in question.

Chapter three is dedicated to examining common challenges that face the translator of both of these varieties. Here we explore the specific reasons it is beneficial to study the translation of these varieties together. Supporting my findings with postcolonial and borderland theories as they apply to Translation Studies, I focus on how translation can perpetuate inequalities between the Centre and periphery and consider some responses to that tendency. All of the issues addressed in this chapter are revisited and applied to the translation case-studies and examples in subsequent chapters.

Chapters four and five explain and apply the overarching approaches that I have chosen to use in my translation of these texts. The approaches are the guidelines that informed my translation decisions. While there are many ways that one can respond to the power dynamics present in translations from the periphery to the Centre and the domesticating tendencies prevalent in English-language publication norms, I focus on applying foreignizing approaches to these translations. In the case of Judeo-Spanish, I draw inspiration from both translations and English-language literature to translate into a “literary dialect”; in this case Jewish English. For Spanglish I look at non-translation and intralingual translation as mechanisms to leave as much Spanish as possible in the translations while still making them far more accessible to a monolingual English reader.

It should be noted that while all of the texts are translated according to these two approaches I have applied those approaches to different degrees for each translation. The degrees to which I have applied these approaches, in other words the resulting aesthetic differences, are my strategies and they differ from one translation to the next. The strategies are presented from least to most foreignized. That is to say, the translations that would appear closer to native English works are presented before those works that fall more within the realm of experimental translations. For each there is a description of the strategy applied to the text and a summary of how I have addressed any particular translation challenges that were unique to that source text. I then continue with a brief subjective assessment of the pros and cons of each strategy. I conclude each chapter with a short assessment of which of the strategies I believe is most successful at resolving the questions put forth in this thesis.

My conclusion will resume the arguments and findings of this thesis as well as outline further areas for research.

Following the conclusion there are two appendices, one for the Judeo-Spanish source texts and translations, and another for the Spanglish source texts and translations. The texts are collated in the same order in which they are described in chapters four and five. They are presented in parallel with their source texts to facilitate analysis. In addition the translations have been annotated where necessary to anticipate questions that the reader of this thesis may have about my translation decisions or to pinpoint examples of some of the challenges addressed in the body of the thesis.

My original contribution to research is found in the experimental English translations of Judeo-Spanish and Spanglish texts and the discussion, approaches, and strategies upon which they are based. These translations serve as illustrations of translation approaches and strategies that attempt to minimize the so-called ethnocentric violence of my translations by considering and responding to the power dynamics between English, as the language of the Anglosphere and the global Centre through which much information is disseminated from the periphery to the periphery, and both Judeo-Spanish and Spanglish. The methodology that has led to the development of these approaches and strategies provides a framework by which others may consider how to balance domestication, foreignization, and power in their translations of minoritized languages.

Chapter 1

Judeo-Spanish Context and Corpus

Before jumping straight away into the translation approach that is to be applied to the Judeo-Spanish corpus in this thesis, it is important to first establish a common understanding of the language variety that I'm studying, the demographics¹¹ of the community, the history of Judeo-Spanish, and the details of the corpus to be studied. All of these elements inform my translation approach and must, therefore, be articulated early on in this study. I will begin by explaining why I have chosen to use the term Judeo-Spanish instead of other glossonyms that have been applied to this variety by looking at the history of the variety and community beginning in pre-expulsion Spain until today. I will then look more specifically at the life of the author of my corpus and how her experience has informed her work. Finally, I will look at the selection, composition, and features of the corpus translated.

Judeo-Spanish, the language of the Sephardic Jews of the former Ottoman Empire, has survived as a variety of Spanish throughout the Mediterranean basin for over 500 years. Given the independent history of this variety it may lead one to wonder whether it is even Spanish at all. In the following pages I establish clear connections between Judeo-Spanish and Castilian as well as outline a number of cultural factors that demonstrate that not only is there a long history of Judeo-Spanish speakers

¹¹ A deep demographic study of Judeo-Spanish speakers is beyond the scope of this thesis, however I will briefly present some of the research that has already been published to provide further context on these communities.

considering themselves part of the larger Spanish cultural sphere, but that Peninsular philologists who began to focus on the language use of this community in the early 20th Century believed them to be Spanish as well. Indeed, even the Spanish government has weighed in on the issue when, in 2015 they extended a path to Spanish citizenship for Jews of Spanish extraction. It is certain though, that despite the strong connections between the Sephardim of the former Ottoman Empire and Spain, the variety that they speak is still quite removed from Peninsular Spanish, and there has been substantial debate surrounding its proper name.¹² Let's begin by considering two terms as were found in the dictionary of the *Real Academia Española* prior to 2014, and which continue to be used inconsistently within the discipline of Hispanic Studies. While the RAE has since amended the definition in agreement with several of my published suggestions from 2012, it is important to underline the common misconceptions surrounding the name of this language that are still prevalent within the discipline and to explain my choice to use the term Judeo-Spanish over Ladino in this thesis.¹³

In 1492 the Jews of Spain were presented with a choice, convert to Christianity or leave the country. Many Jews stayed in Spain and either converted or went into

¹² For some of these debates see Ascher, Gloria J. "Teaching 'Ladino Language and Culture' and 'Aspects of the Sephardic Tradition': Hopes, Fruits, Experiences." *Shofar: An Interdisciplinary Journal of Jewish Studies*, vol. 19, 2001, pp. 77-84, Bunis, David M. *A Guide to Reading and Writing Judezmo*. Adelantre! : The Judezmo Society, 1975, Gold, David. "Dzhudezmo." *Language Sciences*, vol. 47, 1977, pp. 14-16, Sephiha, Haïm Vidal. "El ladino verdadero o judeoespañol calco, lengua litúrgica." *Actas de las Jornadas de Estudios Sefardíes*, edited by Antonio Viudas Camarasa, 1981, pp. 15-29, Wexler, Paul. "Ascertaining the Position of Judezmo within Ibero-Romance." *Vox Romanica*, vol. 36, 1977, pp. 162-195, Zucker, George K. "Ladino, Judezmo, Spanyolit el Kasteyano Muestro." *Shofar: An Interdisciplinary Journal of Jewish Studies*, vol. 19, no. 4, 2001, pp. 4-14.

¹³ For the complete article published prior to the RAE's change see Attig, Remy. "Did the Sephardic Jews Speak Ladino ?" *Bulletin of Spanish Studies*, vol. 89, 2012, pp. 831-838, doi:10.1080/14753820.2012.712320.

hiding; many more reluctantly chose to leave. A large percentage of exiled Spanish Jews (known as Sephardim) settled in the Ottoman Empire, still others settled in North Africa, Portugal, Amsterdam, and Italy. For them the Spanish cultural and linguistic heritage remained alive for centuries after the expulsion. Even today a Spanish-based language can be heard among the older generation of the Turkish Jewish community. According to the online version of the 22nd edition of the dictionary of the Real Academia Española (hereafter DRAE) this language is known as “Ladino,” but is that the correct name? ¹⁴ Two of the eight definitions for the term “Ladino” in the DRAE referred to the language of the Sephardic Jews:

7. m. Ling. Lengua religiosa de los sefardíes. Es calco de la sintaxis y del vocabulario de los textos bíblicos hebreos y se escribe con letras latinas o con caracteres rasíes.

8. m. Ling. Variedad del castellano que, en época medieval, hablaban los judíos en España, y que, en la actualidad, hablan los judeoespañoles en Oriente.

(Real Academia Española "Diccionario de la lengua española (22.^a ed.)")

Some Jewish Studies scholars might find these two definitions in DRAE misleading, especially if the term is placed in a proper historical context.

Following anti-Semitic uprisings in the fourteenth century, the Jewish community of Spain began an exodus from the Iberian Peninsula that reached its climax following the edict of expulsion of 1492 (Gerber 113-114; Sachar 71-73). While living in Spain, the Sephardim spoke a variety of Iberian languages; after their departure, they

¹⁴ The 23rd edition went live on October 21, 2015, which removed definition number 8 entirely, replacing it with a link to the term “judeoespañol.” See Real Academia Española. "Diccionario de la lengua española (23.^a ed.)". 2015. Nevertheless, it is important to establish a common vocabulary for this thesis.

continued to speak these languages in exile. Although large communities of Sephardim were established in North Africa (notably Morocco), the focus of this section is on the evolution and proper name of the language spoken by those who settled in the Ottoman Empire, as it is from that community that the majority of my corpus has emerged.¹⁵ Upon their arrival in Ottoman lands, the Sephardim founded communities and attended synagogues according to the language that they spoke, be it Castilian, Aragonese, Catalan, Galician, Portuguese or other Iberian languages (Gerber 154).¹⁶ Initially congregating based on language and naming their synagogues after their cities of origin, they nevertheless remained in contact with each other in their new home. Over time these groups of varying linguistic backgrounds created a common language that was understood by the entirety of the Sephardic community, though regional varieties still persisted (Wagner 233-34).¹⁷ This new variety continued to evolve, thus further setting itself apart from the languages of the Peninsula, particularly from Castilian. Since the Sephardim did not adopt many of the phonetic changes that affected Castilian

¹⁵ For more information about Judeo-Arabic, a language used by some Sephardim, consult Stillman, Norman A. "The Judeo-Arabic Heritage." *Sephardic & Mizrahi Jewry: From the Golden Age of Spain to Modern Times*, edited by Zion Zohar, New York UP, 2005, pp. 40-54.

¹⁶ For more information on the language use of medieval Iberian Jews consult Baer, Yitzhak. *A History of the Jews in Christian Spain Vol. II*. Varda Books, 2001. Chapter 8. See also Gold, David. "We do not Know Whether Jews in Sefarad Spoke or Wrote Basque." *Fontes linguae vasconum : studia et documenta*, vol. 35, 2003, pp. 537-540. And Minervini, Laura. "La documentación judeo-aragonesa medieval: nuevas publicaciones y nuevas interpretaciones." *eHumanista*, vol. 20, 2012, pp. 204-214.

¹⁷ Modern Judeo-Spanish has three regional varieties, see Quintana, Aldina. "Variación diatópica en judeoespañol." *Revista internacional de lingüística iberoamericana*, vol. 4, 2006, pp. 77-97.

during the sixteenth and especially the seventeenth century, their speech now sounded antiquated when compared to modern Castilian.¹⁸

Literary production in this new Sephardic language flourished with the publication of religious texts in the eighteenth century (Sachar 95).¹⁹ The nineteenth and early twentieth centuries saw the emergence of plays, novels and newspapers, first printed in a variation of the Hebrew alphabet, and only very much later with Latin characters (Bunis *Guide* 2). While much of this literature was translated from Western European sources—particularly French, as the Ottoman Sephardic communities were heavily influenced by Western European Jewish secularization efforts that are discussed later—it did serve to develop a reading public of secular texts that would later be instrumental in the secularization of Turkey.²⁰

¹⁸ Some Spanish archaisms present in Judeo-Spanish include the phonetic preservation of the initial f- (farina, filo), the presence of contrastive /s/ - /z/, and contrastive /b/ - /v/, as well as the fricative /dʒ/. Grammatical archaisms can be found in verb conjugations such as “do” (doy), “esto” (estoy), “vide” (vi), and “kiriba” (quería). Lexical archaisms are also present. See Moreno Fernández, Francisco. *La lengua española en su geografía*. Arco Libros, 2009. pp 439-40.

¹⁹ For further reading on the literature of the Sephardim consult Roth, Cecil. *A History of the Marranos*. Jewish Publication Society of America, 1932. pp 322-38.

²⁰ For more information on the emergence of secular Sephardic literature see: Borovaia, Olga. "The Role of Translation in Shaping the Ladino Novel at the Time of Westernization in the Ottoman Empire (A Case Study : Hasan-Pasha and Pavlo y Virzhinia)." *Jewish History*, 2002, pp. 263-282, Borovaya, Olga. "Jews of Three Colors: The Path to Modernity in the Ladino Press at the Turn of the Twentieth Century." *Jewish Social Studies*, vol. 15, 2008, pp. 110-130, ---. "New Forms of Ladino Cultural Production in the Late Ottoman Period: Sephardi Theater as a Tool of Indoctrination." *European Journal of Jewish Studies*, vol. 2, 2008, pp. 65-87, ---. "The Serialized Novel as Rewriting: The Case of Ladino Belles Lettres." *Jewish Social Studies*, vol. 10, 2003, pp. 30-68.

World War II marked a substantial decline in Sephardic literary production due to the near-total annihilation of this community in the former Ottoman lands. Only in Turkey and Israel, as a result of later immigration, does this language survive.²¹

There has been much debate among scholars of Jewish Studies as to the proper name for this language. Some have suggested the following terms, each intending to focus on a different variety, dialect or register of the language: Judezmo, Ladino, Spanyolit, Judeo-Spanish, Djidio, and Kasteyano Muestro. But even native speakers of this language cannot decide on the proper denomination.²² This is evidenced in a debate that took place on Ladinokomunita, the list-serve geared towards speakers of this language (employing the term 'Ladino' in the name itself). José Poveda, for example, argues that the spoken language should be called Judeo-Espanyol (or Judeo-Spanish), while the term "Ladino" should be reserved for calque translations (Poveda n.p.). For her part, Gloria Ascher agrees that Ladino is not the right name for this

²¹ Note that sub-varieties of this Judeo-Spanish survive as postvernacular languages (languages of nostalgia) in many Sephardic communities in the Americas and in Morocco where it is heard in songs and idiomatic expressions. Only in Turkey and Israel are there sizeable communities of native speakers who use Judeo-Spanish for daily communication. For more on postvernacular languages see Shandler, Jeffrey. "Postvernacular Yiddish: Language as Performance Art." *TDR (The Drama Review)*, vol. 48, no. 1, 2004, pp. 19-43, doi:papers3://publication/uuid/5DF9E1F8-667D-4394-8982-61ADB45BE7B2.

²² Whether we should give preference to the names preferred by speakers is up for debate, as indicated by David Gold; he suggests that even current native speakers may not be informed enough of their language to serve as an authority regarding original terminology and usage Gold, David. "Planning Glottonyms for Jewish Languages (With Emphasis on Judezmo and Yahudic)." *Jewish Language Review*, vol. 3, 1983, pp. 71-95. p. 71. Whether these speakers are in fact native rather than heritage speakers is also up for debate as they have all exclusively grown up surrounded by another dominant community language. For further reading on the definition of "heritage speaker" see Polinsky, Maria and Olga Kagan. "Heritage Languages: In the 'Wild' and in the Classroom." *Language and Linguistics Compass*, vol. 1, no. 5, 2007, pp. 368-95, doi:10.1111/j.1749-818X.2007.00022.x.

language; she suggests the terms “Spanyol” or “Spanyol de mozotros” to refer to her native tongue (Ascher "Teaching" 78). When asked about the confusion surrounding this issue, Moshe Shaul, editor of the Sephardic periodical *Aki Yerushalayim*, replied: “It does not matter to me what name is used for our language. What matters is that people speak it, read it and try to write letters, poetry, articles and books in this language – as only in this way will it be able to keep on living” (Markova 1). Though it may not matter to its speakers, the language variety of the Sephardic Jews still living in the lands of the former Ottoman Empire needs to be given a name that we can all agree upon. Most Hispanists would perhaps argue that the term “Ladino,” as defined by the DRAE, is the correct term for this language. However there are several objections to this assumption that I would like to call into question.

7. m. Ling. Lengua religiosa de los sefardíes. Es calco de la sintaxis y del vocabulario de los textos bíblicos hebreos y se escribe con letras latinas o con caracteres rasíes.

This definition implies that Ladino effectively replaced Hebrew as the liturgical language of the Sephardic Jews. Hebrew is, and always has been, the liturgical and religious language of all the Sephardim. However, since the entirety of the Sephardic population was not able to read and understand Hebrew, rabbis explained ethics and proper conduct through a didactic literature known as *musar*. In the past, *musar* literature was written in Hebrew. But, due to the low rate of Hebrew-language literacy among the Sephardic population (particularly among Jews who left Spain after 1600 and joined their coreligionists in the Ottoman Empire), rabbis made *musar* as well as biblical texts available to the population at large by preparing calque translations of the Hebrew

originals (Bunis "Overview" 407). The term 'Ladino', originally used as a designator for these calque translations, was later given a verb form, "enladinar," which means to render a Hebrew or Aramaic text into a Romance vernacular. The two earliest works written in Ladino were Jacob Huli's *Meam Loez* (first instalment in 1730) and Abraham Asa's translation of the Bible (1739) (Lehmann 34).²³ The DRAE is accurate in its description of the calque nature of these translations. Those translators did not produce a text written in the native vernacular of the readers; in fact the first literature written in a truly native Judeo-Spanish only emerged in the 20th Century. These Ladino translations followed Hebrew syntax while replacing the Hebrew words with Peninsular ones.²⁴ Although they were translations, these texts also included large chunks of the Hebrew original that the rabbis and translators presumed the reading public could understand (55). Sometimes, the translators would provide more, and at other times less, commentary in the translations than in the original, prompting some scholars to refer to these texts not as translations but as adaptations. Scholars don't always agree about the degree to which a document must be a word-for-word translation rather than an adaptation to be considered a "Ladino" text. Haim Vidal Sephiha, for example, provides a very narrow definition of the language. He suggests that the term should be applied to

²³ For more information about Meam Loez see Ginio, Alisa Meyuhas. "The history of the Me'am Lo'ez: a Ladino commentary on the Bible." *European Judaism*, vol. 43, no. 2, 2010, pp. 117-125, doi:10.3167/ej.2010.430211.

²⁴ It is inaccurate to speak about "Spanish" or "Castilian" words here since the Jews were expelled from Spain in 1492 and arrived in the Ottoman Empire speaking not only Spanish/Castilian but also a number of other languages. The words that would have been used early in the translation process may indeed have been Spanish, but they may also have been from other languages from the Peninsula. For more details on these calque uses in Judeo-Spanish and Yiddish see Szulmajster-Celnikier, Anne and Marie-Christine Bornes Varol. "Émergence et évolution parallèle de deux langues juives : Yidiche et judéo-espagnol." *La linguistique*, vol. 53, 2017, pp. 199-236, doi:10.3917/ling.532.0199.

the language used for biblical translations but not for *musar* (Sephiha "paradis calqué" 193). On the other hand, Matthias B. Lehmann argues for a broader definition (Lehmann 52). He explains that written Ladino was not intended to be read by individuals but rather in a group setting known as a *meldado*. This group setting served as a forum for the community to work together to understand these texts, making religious learning accessible to all (78).²⁵ Despite some minor discrepancies, the general consensus among Jewish Studies scholars is that Ladino became the "religious" language of the exiled Sephardic community only in reference to the translations and the *musar* literature that served to make the Hebrew or Aramaic texts accessible to those who could not read the original. It did not replace Hebrew as the religious or liturgical language of the Sephardim, as the DRAE definition implies.

8. m. Ling. Variedad del castellano que, en época medieval, hablaban los judíos en España, y que, en la actualidad, hablan los judeoespañoles en Oriente.

This definition of Ladino states that it was the medieval language of the Jews of Spain and is the current language of the Sephardim in the East. In the first place, Ladino, as a language, did not exist in the Middle Ages. As indicated above, Ladino is a written language that developed only in the early eighteenth century and in all likelihood never had a spoken tradition (Wexler 163). Prior to their exile, the Jews of Medieval

²⁵ It is important to note that though some rabbis working in Ladino apologised for using Ladino and justified it as directed to females who did not know Hebrew, Lehmann suggests that the shift of rabbis away from producing didactic literature in Hebrew was due to their dissatisfaction with the overall educational standards of the time among both men and women. See Lehmann, Matthias B. *Ladino Rabbinic Literature & Ottoman Sephardic Culture*. Indiana UP, 2005. pp. 35-39.

Spain, like the Jews in modern-day North America, were a highly integrated community. They spoke Castilian, Catalan, Galician, or other languages (with an infusion of Hebrew and Arabic loanwords) based on the region in which they lived. In this regard Spanish Jews were very different from their contemporary Yiddish-speaking coreligionists in Eastern Europe who spoke a uniquely Jewish language.²⁶ David Bunis says:

Native texts replicating the popular spoken language of the medieval Sephardim do not exist, but if we may judge by the Hispanic elements preserved in the modern popular vernacular, most of the Hispanic elements employed on an everyday basis by the average medieval Sephardi may have differed little, if at all, from the popular forms used by their average Christian neighbours – from whom they probably learned them in the first place through direct interaction in the marketplace and local neighborhoods. (Bunis "Overview" 403)

These varieties of Iberian languages differed from the speech of the predominantly Christian population much in the same way that modern Jewish English dialects deviate, at times only slightly, from Standard English.²⁷

The eighth DRAE definition also ignores the possibility of any substantial linguistic evolution in the language spoken by the Sephardim between the Middle Ages

²⁶ A brief history of the conditions and development of Yiddish can be found in Kriwaczek, Paul. *Yiddish Civilisation: the Rise and Fall of a Forgotten Nation*. Weidenfeld & Nicolson, 2005. pp. 96-97.

²⁷ For more information on what constitutes Jewish English consult: Gold, David. "An Introduction to Jewish English." *Jewish Language Review*, vol. 6, 1986, pp. 94-120. More information regarding the difference between the medieval Ibero-Romance languages of the Jews and Christians can be found in: Bunis, David M. "The Language of the Sephardim: a Historical Overview." *Moreshet Sepharad: the Sephardi Legacy II*, edited by Haim Beinart, Magnes P, 1992, pp. 399-422. pp. 402-404. See also Rodrigue, Aron. "The Rise and Fall of Ladino Literary Culture." *Cultures of the Jews: A New History*, edited by David Biale, vol. III, Schocken Books, 2002, pp. 141-63.

and the present day. Ramón Menéndez Pidal and Ángel Pulido were among the philologists who provided the basis for Royce W. Miller's view that:

If we look closely at the language of this [Sephardic] folk literature, we are rewarded linguistically with a living monument of Old Spanish. Words, linguistic processes, grammatical and syntactical structures antedating 1492 are all there for the linguist to explore, as though time had stood still. Living, breathing people speak the language kept for us from a moment in the past (Miller 193).

But time, of course, did not stand still any more for the Sephardim than it did for Castilians. David Bunis points out that the "break with Iberian Castilian enabled the language of the Jews to develop more independently of Castilian influence than it had in Spain. The internal tendencies and trends of its speakers took their natural course without pressure from the host community" (Bunis "Judeo-Spanish Culture in Medieval and Modern Times" 58). This allowed the Sephardim to remain at times more conservative than the Iberians in their usage of the language and at times adopt new forms more readily.²⁸ Bunis describes three main periods in the evolution of the language; old, middle and modern (Bunis "Overview" 402). In fact, as pointed out above, even the idea that the Sephardic Jews were originally part of any linguistically homogenous group is erroneous. The Jews expelled in 1492 took with them into exile the languages and dialects spoken in the regions where they had lived: Castile, Aragon, Catalonia, Balearic Islands, etc. The expulsion of the Jews from Portugal in 1497 pushed much of the Lusophone Jewish community into exile and some of them joined

²⁸ Judeo-Spanish evolved lexically by adopting many words from Hebrew and local languages, phonetically by exchanging /e/ and /i/ or /o/ and /u/ vowels, by reducing the /r/ to /r/, and others. See Moreno Fernández, Francisco. *La lengua española en su geografía*. Arco Libros, 2009. p. 439.

their coreligionists from Castile and Aragon in the Ottoman Empire, thus adding Portuguese to the list of languages spoken by the Jewish immigrants there. Upon arriving in the Ottoman lands the Sephardim established separate synagogues based on the origin of the communities.²⁹ Jane S. Gerber explains that the language of the Ottoman Sephardim is the result of a fusion of these original Iberian languages with borrowings from Hebrew, Aramaic, Greek, Turkish and some local dialects (Gerber 156). Paul Wexler describes and diagrams two differing views on the origin of the Sephardic vernacular. While some of Wexler's research has been questioned by prominent scholars in the field of Jewish languages, he usefully outlines the mainstream view of the evolution of this Sephardic vernacular that was in essence based on Castilian with substantial influences from Catalan and Portuguese (Wexler 162-95). As Mahir Saul explains, prior to its substantial decline following World War II there were in all likelihood more than one dialect of this language. He identifies two dialects among the Sephardim living in Turkey and the Balkans. The first dialect spoken in present-day Turkey is similar to Castilian. The second dialect—spoken in the Sephardic communities of Bosnia, Romania, Macedonia, and Salonika (Thessaloniki)—, “contains features reminiscent of characteristics of northern Spanish dialects and Portuguese” (Saul 327).³⁰

Beginning in the late nineteenth century the Alliance Israélite Universelle, a Paris-based organization, established Jewish schools in the Ottoman Empire with an aim at educating the Sephardim in French and according to a French model. This

²⁹ Consult Penny, Ralph. *A History of the Spanish Language*. Second edition, Cambridge UP, 2002. p 27.

³⁰ See also Penny. pp 26-29.

created an intelligentsia that was fluent in French and consequently many French terms were borrowed into the Ottoman Sephardic vernacular. In fact, some Sephardim, particularly those who had left the Ottoman Empire, became so enamoured with Western European models that they began to consider their own language as backward. The Hebrew alphabet was largely replaced by the Latin alphabet and some Sephardim even preferred to adapt their own language to more closely resemble Castilian norms; others wrote in French. The Alliance Israélite Universelle's influence on the language had a lasting impact that is still visible today. In Koén-Sarano's Sephardic folktales it is common to see terms such as *chemín de fer* and *bidjú*, which bear witness to this French influence.³¹ In other words, not only is this language different from the various languages spoken by the Jews in medieval Spain, it has evolved substantially in the last five centuries, though in different ways from Castilian.

Furthermore, a search of the word 'Ladino' in the *Corpus diacrónico del español* (CORDE), the Real Academia Española's searchable database of historic Spanish texts, shows that the term did not refer to a specifically Jewish language, but rather to the ability of a non-Christian Spaniard (a category that would include Jews and Moors)

³¹ For further reading about the influence of the Alliance Israélite Universelle on the language of the Ottoman Jews consult Rodrigue, Aron. "The Alliance Israélite Universelle and the Attempt to Reform Jewish Religious and Rabbinical Instruction in Turkey." *L'Alliance dans les communautés du bassin méditerranéen à la fin du 19ème siècle et son influence sur la situation sociale et culturelle : actes du deuxième Congrès International de recherche du patrimoine des juifs sépharades et d'Orient 1985* edited by Simon Schwarzfuchs, 1987, pp. 53-70. See also Borovaya, Olga. "Jews of Three Colors: The Path to Modernity in the Ladino Press at the Turn of the Twentieth Century." *Jewish Social Studies*, vol. 15, 2008, pp. 110-130. For more information about the Sephardic bourgeoisie and their views of their own native language see Díaz-Mas, Paloma. "Folk Literature among Sephardic Bourgeois Women at the Beginning of the Twentieth Century." *European Journal of Jewish Studies*, vol. 3, 2009, pp. 81-101.

to speak Latin or Castilian fluently. Examples of this usage can be seen in the following quotes:

E maguer los que fazen tal pleyto no fablasen amos vn lenguaie como si el vno fablase ladino & el otro arauigo vale la promission solamente que se entienda el vno al otro sobre la pregunta & respuesta. Eso mismo dezimos que seria si fuessen amos de dos lenguaies maguer no lo entendiese el vno al otro. – *Siete partidas de Alfonso X* (1491 edition).

Y el otro tercio de África comiença de Alexandria con una partida de la provincia de Egipto y tiene desde al cibdad de Barta, que es en la parte de Oriente, fasta Tangad Aladia, que es a la parte de Poniente y dízenle en ladino Mauritana. Y tiene en ancho desde la mar fasta los arenales que se tienen con las tierras de los etíopes; y son grandes arenales & grandes sierras y van desde Poniente fasta en Oriente. - *Libro del cavallero Cifar* (1300-1305)
(Real Academia Española "Corpus diacrónico del español").

In the *Tesoro de la lengua castellana o española* (1611) Covarrubias' definition of 'Ladino' is as follows:

LADINO. En rigor vale lo mesmo que latino, mudada la *t* tenue en la *d* media. La gente bárbara en España deprendió mal la pureza de la lengua romana y a los que la trabajaban y eran elegantes en ella los llamaron ladinos. Estos eran tenidos por discretos y hombres de mucha razón y cuenta, de donde resultó dar este nombre a los que son diestros y solertes en cualquier negocio: al morisco y al extranjero que aprendió nuestra lengua con tanto cuidado que apenas le diferenciamos de nosotros, también le llamamos ladino. (Covarrubias Orozco et al. 1158)

It seems evident that the term 'Ladino' was not used in the Middle Ages to refer to any dialect of the Jews of Spain. In modern Spanish this acceptation has been retained in the expression 'saber latín', a phrase used to indicate that someone is considered to be well educated. In this sense, it was possible for a Jew (or anyone else) to speak

'Ladino', but the term clearly did not refer to a separate language that was exclusive to the Jews.

In short, the Sephardic Jews never had a *spoken* language named Ladino, although, after 1492, they did develop a written language that was known by that name. What then should we call the colloquial language used for centuries by the descendants of the Spanish Jews? Many scholars prefer the term 'Judeo-Spanish' or 'judeoespañol' as defined by the DRAE:

1. adj. Perteneiente o relativo a las comunidades sefardíes y a la variedad de lengua española que hablan.
2. adj. Se dice de la variedad de la lengua española hablada por los sefardíes, principalmente en Asia Menor, los Balcanes y el norte de África. Conserva muchos rasgos del castellano anterior al siglo XVI. U.t.c.s. (Real Academia Española "Diccionario de la lengua española (22.^a ed.)")³²

As I have shown, and as the RAE has attested to in the 23rd edition of their online dictionary, the eighth definition of the term Ladino is incorrect and should be avoided.

The seventh, on the other hand, still requires some edits. It would be more accurate if it were amended in the following way:

7. m. Ling. Lengua de las traducciones y adaptaciones de los textos religiosos de los sefardíes. Es calco de la sintaxis y del vocabulario de los textos bíblicos hebreos y se escribe con letras latinas o con caracteres rasíes.

³² Translation: 1. Belonging or relating to the Sephardic communities and the variety of Spanish that they speak. 2. Said of the variety of the Spanish language spoken by the Sephardim, principally in Asia Minor, the Balkans and North Africa. It retains many elements of Castilian prior to the 16th Century.

Since the content of the corpus of my source texts is of a colloquial nature, rather than a calque translation of a religious text, I will refer to their language of collection and publication as “Judeo-Spanish” in this dissertation.

Having now established the difference between Ladino and Judeo-Spanish, at least insofar as the definition that I will uniformly apply to this thesis, let us turn our attention to the history of the Judeo-Spanish language and communities that settled in the Ottoman Empire. As mentioned previously, Judeo-Spanish, like Ladino, was most frequently printed in the Rashi script of the Hebrew alphabet, as was also true of most Sephardic texts. Some biblical texts were the exception to this norm, being printed instead in Hebrew block letters, also known as Meruba. From the 16th to early 19th Centuries spelling conventions were dynamic, based on the pronunciation of the local population.³³ As no language regulatory body existed, there was no one to standardize a uniform orthography, produce grammars, or publish dictionaries. Nevertheless, according to David Bunis, a quasi-standard orthography was established by the early 19th Century (Bunis *Guide* 1). These spelling conventions, however, would not last due in large part to influence from outside the Ottoman Sephardic cultural sphere.

By the middle of the 19th century “Enlightened” Jews (Maskilim) from Western Europe, first Vienna and later Paris, started setting up schools in Jewish communities of the Ottoman Empire. With a mission to “modernize” their coreligionists in the East, these schools taught in European Languages (generally German or French) and

³³ For the purpose of this thesis we are most concerned with the evolution of the orthography of the language that led to its current usage. It should not be inferred, however, that there were no other significant developments in the language from the 16th to 19th Centuries. For more information consult Minervini, Laura. "El desarrollo histórico del judeoespañol." *Revista internacional de lingüística iberoamericana*, vol. 4, no. 2, 2006, pp. 13-34.

stressed the importance of secular academics in addition to traditional religious education. By the early 20th Century the largest umbrella organization, the Paris-based Alliance Israélite Universelle, was operating 115 schools in 47 cities with a total student body of over 11 000 (Saul 333). The linguistic and cultural colonization of the Ottoman Jews by their coreligionists was influenced by the larger colonial endeavours of the western European imperial nations, and indeed the German Jews joined the race against the French to implant their secular nation's culture in the East. World War I eventually sealed the fate of the German effort, thereby leaving the region open to the unfettered growth of the Alliance Israélite Universelle. At its peak French was spoken by between 80 000 and 100 000 Sephardim in the Ottoman Empire, far more than those who spoke Turkish, the majority language of the empire (334-336).³⁴

The success of French among a native Judeo-Spanish population, however, resulted in significant linguistic and cultural shifts. The first Judeo-Spanish newspaper published in the Latin alphabet appeared in 1886 (338). Some have argued, albeit somewhat ironically, that the language used in these publications was so heavily influenced by French that it should more accurately be called Judeo-French.³⁵ With the

³⁴ For more information on the Alliance Israélite Universelle and its impact on the Sephardim consult Rodrigue, Aron. "The Alliance Israélite Universelle and the Attempt to Reform Jewish Religious and Rabbinical Instruction in Turkey." *L'Alliance dans les communautés du bassin méditerranéen à la fin du 19^{ème} siècle et son influence sur la situation sociale et culturelle : actes du deuxième Congrès International de recherche du patrimoine des juifs sépharades et d'Orient 1985* edited by Simon Schwarzfuchs, 1987, pp. 53-70, See also Rodrigue, Aron. "Jewish Enlightenment and Nationalism in the Ottoman Balkans : Barukh Mitrani in Edirne in the Second Half of the Nineteenth Century." *Princeton Papers*, vol. 12, 2005, pp. 127-43.

³⁵ See Sephiha, Haïm Vidal. "Le judeu-espagnol: un siècle de gallomanie." *CRISOL*, vol. 4, 1986, pp. 14-27. This use of "Judeo-French" is not to be confused with a separate language known as Judeo-French or Zarphtic that had long since been extinct, see Levy, Raphael. "The Background and the Significance of Judeo-French."

shift to the Latin alphabet came the disappearance of the quasi-standardized orthography in use with the Hebrew alphabet. As more and more texts appeared written with Latin letters, so too did a variety of spelling conventions, influenced each in turn by French, Italian, Turkish or other languages (Bunis *Guide* 2). Inspired by Western European novels and theatre, in the late 19th and early 20th centuries the Sephardim developed their own secular literature, produced in both the Latin and/or Hebrew alphabets, as we've previously seen. The establishment of the secular Turkish Republic in 1923 was widely supported by Turkish Jews who began to abandon the Hebrew script in even larger numbers following the Turkish language reforms of 1928 that replaced the Arabic-based script that had been used to write Turkish with a newly adapted version of the Latin script.

At the same time increased transportation options and stronger ties to Western Europe put Judeo-Spanish speakers in regular contact with Castilians for the first time in centuries. Beginning at the turn of the 20th Century, Spanish politician Ángel Pulido and later philologist Ramon Menéndez Pidal, who reportedly spent his honeymoon studying the Spanish of the Sephardim, became among the first to study Judeo-Spanish and the linguistic and cultural ties between Spain and the Sephardim of Ottoman lands (Díaz-Mas 82-86). Until now the Judeo-Spanish-speaking community was unaware that their vernacular was so far removed from the literary standard of Spain. When encountered with this fact, and already believing their language an inferior jargon devoid of cultural production—a sentiment that stems from the belief that the variety is inferior to Hebrew, Turkish, Greek, French, and other “literary” languages—some of the

Modern Philology: A Journal Devoted to Research in Medieval and Modern Literature, vol. 45, 1947, pp. 1-7.

bourgeois Judeo-Spanish population attempted to adopt Castilian norms (93). This added even yet another spelling system to the many competing orthographies of Latin-alphabet Judeo-Spanish.

In the period between the fall of the Ottoman Empire and World War II, Salonica (modern day Thessaloniki), a major Judeo-Spanish centre, was transferred to Greece and ethnic population exchanges were arranged between Turkey and Greece. Choosing overwhelmingly to remain in their home city, the Judeo-Spanish speaking Jews found themselves surrounded by an ethnic nationalism that had not existed under the Ottomans (Eyal Ginio 238). Greece became home to two different Jewish populations, a Greek-speaking population centered in Athens, and a Judeo-Spanish population based near Salonica. Whereas their Turkish coreligionists were an active part of the establishment of a new political project, the Turkish Republic, and engaged in secular community life in Turkey, the Jews of Salonica struggled to adapt to the new cultural and linguistic context. While in a multi-ethnic empire the Jews could move more freely between languages. Greece, on the other hand, was a nation built around an ethnic identity and learning Greek was essential for employment. In this context, an accent marked most of the Judeo-Spanish Jews as others. The Jews, try as they might, were unable to integrate quickly enough. When Greece was occupied by the Axis forces during World War II the Jews were deported. Almost the entire population of Salonica was obliterated, indeed 86% of Greek Jews were exterminated, mostly in Auschwitz (The National WWII Museum). Eyal Ginio believes that the majority of those who survived were Greek-speaking Jews who were more successfully able to hide among the majority (Eyal Ginio 255). Hitler did not overlook the Judeo-Spanish communities of

Yugoslavia nor Romania. They too became victims of the Holocaust. Only the Sephardic communities of Turkey and Bulgaria emerged largely unscathed from the war.

Despite the survival of the Turkish and Bulgarian communities, Judeo-Spanish had been decimated. The horrors of the Holocaust pushed many Sephardim to leave their homes and relocate, most to the newly created the State of Israel. Two ideologies, neither new, but both gaining traction, contributed to the further decline in the population of native Judeo-Spanish speakers: the identity of a Turkish secular republic, and Zionism. The former, as mentioned previously, was supported by the majority of Turkey's Jews. Over time they adopted Turkish, first in the public and later in the private sphere, and the younger generation of Sephardim ceased to transmit Judeo-Spanish to their children.³⁶ Similarly, Judeo-Spanish speakers who left Europe and Turkey for Israel did so because of the draw of Zionism. One can imagine the optimism and motivation to help build a new nation for your people in the aftermath of nearly total annihilation of your minority community at the hands of others. The Jews arriving in Israel were not, however, a homogeneous group. Yiddish, Judeo-Spanish, Persian, Arabic, English, French, Russian, Polish and German were but some of the languages spoken by the early Zionists so Hebrew, the traditional language of the Jews, was chosen to be the language of the new country. This again situated Judeo-Spanish in the context of a minority language, with younger generations preferring Hebrew and English

³⁶ For more information about the social situation of Judeo-Spanish in Turkey at the turn of the 21st Century, see Altabev, Mary. "The Role of Judeo-Spanish in the Framework of the Turkish Jewish Collective Identity." *Jewish Studies at the Turn of the Twentieth Century. Volume II: Judaism from the Renaissance to Modern Times*, edited by Targarona Borrís and Angel Sáens-Badillos, 1998, pp. 440-445.

(Harris "The State of Ladino Today" 51; Schwarzwald 575). Israel became, as a colleague once stated informally, the place where Jewish languages go to die.³⁷

Despite the overwhelming decline of Judeo-Spanish, many have been focused on preserving, reviving, and standardizing this variety. Matilda Koén-Sarano (also occasionally transliterated from her Hebrew orthography as "Matilde" or "Cohen-Sarano"), is one of the most notable, contributing significantly to the effort, and to whom I return at length momentarily. Other efforts, by academics, community members, and even governments, are underway to preserve what remains of the language. Yet despite the publication of books, dictionaries, and even a periodical in Judeo-Spanish, the population is declining. Perhaps 11 000 native speakers remain, many over 70, and with varying degrees of fluency (Harris "The State of Ladino Today" 58).³⁸ Nevertheless, these last-ditch efforts to preserve the language are worth mentioning. In 1985, while Koén-Sarano was preparing her first manuscript for press (in the Latin alphabet with Hebrew translation), David Gold published an article in which he suggested a standard

³⁷ While this is true of many Jewish languages, Israel is, of course, where Hebrew was revived. Another major exception to this tendency is Yiddish, which thrives as an important language of the Hassidic and Ashkenazi Haredi communities in Israel; nevertheless, even Yiddish is in drastic decline among the remainder of the population.

³⁸ Tracy Harris, in the aforementioned citation, provides this assessment. However, given the sociolinguistic context presented and the assertion by David Gold that the usage of living speakers may not reflect "the traditional usage of good native speakers," we must consider the possibility that the entire Judeo-Spanish speaking population may be comprised of heritage speakers, rather than native speakers in the true sense of the term? Gold, David. "Planning Glottonyms for Jewish Languages (With Emphasis on Judezmo and Yahudic)." *Jewish Language Review*, vol. 3, 1983, p. 71. It would appear that most living speakers would have grown up with Judeo-Spanish at home, but with the majority language of the country in which they lived dominating their public life, including education, media and employment. This would almost certainly have resulted in Judeo-Spanish being a complete language for the speakers, but based on incomplete input, which would substantiate the argument that living speakers are not, in fact, native speakers of the variety.

Judeo-Spanish orthography.³⁹ Just over a decade later, in 1996, the Autoridad Nacional del Ladino (ANL) was established by order of the Knesset (Israeli Parliament). The ANL went on to suggest another standard Latin orthography.⁴⁰ While the ANL's orthography has been adopted by its quarterly publication *Aki Yerushalayim*, it seems the suggestions may have been made too late. Indeed, by this time, Koén-Sarano had already made massive contributions to Judeo-Spanish literature, largely through the collection and publication of folktales. Koén-Sarano's tales were copied from the oral tradition and are published with brief bios of the informants, including their places of birth. What is interesting is that from one tale to the next Koén-Sarano's orthography changes slightly, as does the vocabulary, with the degree of Greek, Turkish, French or Hebrew influence changing presumably following the usage of the informant who inspired the tale. Regardless of the cause, it is clear that Judeo-Spanish is far from a standardized language variety.

Even now, in 2018, a new Academia Nacional del Judeoespañol en Israel has been founded with a mandate to accomplish a similar mission to that of the Autoridad Nacional del Ladino. This time, however, it is in partnership with the RAE and is on its way to becoming a member of the Asociación de Academias de la Lengua Española, the unifying body of all of the Spanish language academies. Of course, with so few remaining speakers, this begs the question for whom exactly they are attempting to

³⁹ See ---. "Proposed Latin-Letter Transliteration for Judezmo." *Jewish Language Review*, vol. 5, 1985, pp. 104-108. Reminder: Judezmo is another suggested name for Judeo-Spanish.

⁴⁰ See Navon, Yitzhak. "The Israeli National Authority for Ladino and Its Culture." *European Judaism*, vol. 44, no. 1, 2011, pp. 4-8.

standardize the language. Time will tell if this project will be more successful than previous attempts.⁴¹

The Author

The folktales that comprise the corpus studied in this dissertation were collected, edited and published by Matilda Koén-Sarano. Undoubtedly the most recognized modern author in the Judeo-Spanish language, Koén-Sarano is known by much of the Judeo-Spanish community by her first name. To understand Matilda's passion for the Judeo-Spanish language we must begin with the story of her family.

Alfredo Sarano, Matilda's father, was born in Aydın, Turkey in 1906. In 1912 he moved with his family to the island of Rhodes, which had been taken from the Turks by Italy in the Italo-Turkish war. Though the Dodecanese islands (of which Rhodes is one) were to be under Italian occupation only temporarily, in 1924 the Fascist Italian government made this control permanent (Bosworth 49, 296). In 1926 Alfredo left Rhodes, a decision that proved life-saving since the Jewish community there had no escape route to flee the invading German army in 1944. Consequently almost all of the Jews of Rhodes were deported to concentration camps. Alfredo settled in Milan where he met Matilda's mother, Diana Hadjés. Diana was also a native of Aydın, but had moved to Izmir as a child and remained there until 1937 when she relocated to Milan,

⁴¹ For more about the creation of the Academia Nacional del Judeoespañol en Israel see Morales, Manuel. "Nace la academia 'nacionala' del ladino en Israel." *El País*, 20 Feb 2018 2018. elpais.com/cultura/2018/02/20/actualidad/1519127816_439498. See also Real Academia Española. "Se acuerda la creación de la Academia Nacional del Judeoespañol en Israel." RAE www.rae.es/noticias/se-acuerda-la-creacion-de-la-academia-nacional-del-judeoespanol-en-israel. Accessed 10 March 2018.

no doubt at least in part motivated by the Thrace Pogroms of 1934.⁴² Diana and Alfredo married in 1938 and stayed in Milan until their immigration to Israel in 1969. The native language of both Alfredo and Diana was Judeo-Spanish.

On November 17, 1938 Fascist Italy enacted a set of laws known as the Manifesto of the Race (*Manifesto della razza*). This was a series of racial purity laws that show heavy Nazi influence. Under the Manifesto ethnic Italians were affirmed as belonging to the Aryan race and restrictions were placed on non-Aryans (including Jews). These restrictions limited their professions, abolished the right for Aryans and non-Aryans to marry each other, and allowed for the confiscation of property belonging to non-Aryans. Jews, in particular, were required to register their status with the municipality. Prior to the establishment of these laws, anti-Semitism in Italy was, ostensibly, absent. The enactment of these laws provoked a backlash from the Italian population towards this overt discrimination. Even the Catholic Church endeavored to protect the Italian Jews.⁴³ The Italian laws defined Jews less strictly than did the race laws of the Third Reich. Whereas in Germany one was identified as Jewish if one grandparent was Jewish, regardless of one's own religious or cultural practice, in Italy even conversion to Christianity was enough to escape the law. Still, Italian Jews undoubtedly feared that laws would later be amended to parallel more closely those of Germany. Ida Mancuso, the protagonist in Elsa Morante's *History: A Novel* (1977), demonstrates this fear. Ida's mother was Jewish and her father was Italian. Since she

⁴² For more information about the Thrace Pogroms of 1934 and possible causes see Bayraktar, Hatice. "The anti-Jewish pogrom in Eastern Thrace in 1934: new evidence for the responsibility of the Turkish government." *Patterns of Prejudice*, vol. 40, 2006, pp. 95-111, doi:10.1080/00313220600634238.

⁴³ See Bosworth, R J B. *Mussolini's Italy: life under the fascist dictatorship, 1915-1945*. Penguin Books, 2006, pp. 414-21.

had been baptized as a young girl, the *Manifesto della razza* did not consider her to be Jewish. The Third Reich, however, did. Ida feared that any change in the race laws would impact her son, Nino (Morante and Weaver 46-48). It was into this environment that Matilda Koén-Sarano was born in 1939 in Milan.

In 1943 Italy signed an armistice with the Allied forces and was occupied by the Third Reich. It was only then that deportation of Jews to concentration camps began, and only in German-occupied areas of Italy. Being immigrants to Italy and involved in the Jewish community there—Alfredo worked for the Jewish Community of Milan—it would have been almost impossible for the Sarano family to hide their Jewishness from the larger society. So, endangered by the constant bombing of Milan and the implementation of the Nazi's Final Solution in Italy, the Sarano family fled to Mombaroccio. In this small village in the mountains of Italy the Sarano family hid for a year (Koén-Sarano *Plazer* 66-72). In order to make ends meet Alfredo sold the family's gold jewellery and occasionally taught math lessons that the local priest secured for him. Matilda describes this year as one of austerity and fear. After a year allied soldiers took the Sarano family first to Pesaro, then to Rome. Following the liberation of Milan, the Sarano family finally returned home (Koén-Sarano "Interview"). Three years had passed since their flight from Milan.

After the War, when the family had returned to Milan, Alfredo became the secretary of the local Jewish community. There Matilda grew up speaking Spanish (or so she thought) at home and Italian in public.⁴⁴

⁴⁴ This belief in the fact that she was speaking Spanish is not unique to Koén-Sarano, but is important in considering how we approach the text.

In 1956 Matilda began her university studies in Foreign Languages and Literatures at the Università Bocconi. It was there that she became aware that the “Spanish” that she knew was different from the Spanish that she was being taught in the classroom. After telling her father, he secured a Mexican tutor for her. Through exposure to *Lazarillo de Tormes* (1554) Matilda realized that the language that she had grown up with was not standard Modern Spanish, instead she referred to it as “Old Spanish” (espanyol antiko), since it more resembled medieval or renaissance Spanish than it did the modern language that she was being taught in university (Koén-Sarano *Plazer* 116). This distinction became particularly evident when the professor had a hard time translating certain parts of *Lazarillo de Tormes* to the class in Italian; these same passages seemed to Matilda to be very close to her everyday speech.⁴⁵

Shortly thereafter, in 1960, Matilda married Aharon Cohen (Koén); in 1962 they joined the growing number of Zionists immigrating to the newly independent state of Israel. They settled in Jerusalem. Matilda had three children before starting a career at the Ministry of the Exterior where she worked for 23 years before retiring in 1997. In 1987 Matilda graduated with a B.A. degree from the Hebrew University, having specialized in Italian Literature, Folklore, and Judeo-Spanish, thus completing the university studies that she had begun in Milan many years before. Aharon worked as a school principal.

Despite having full-time careers in unrelated areas, Aharon and Matilda laboured pro-actively to ensure the survival of the Judeo-Spanish language. Aharon became the

⁴⁵ The story of Matilda’s discovery that Judeo-Spanish differed from modern Castilian as well as her personal preferences surrounding the name of this language are found in: Koén-Sarano, Matilda. *Por el plazer de kontar : kuentos de mi vida ; seleksión*. Nur Afakot, 2006, pp. 115-16.

Director General of the *Autoridad Nacional del Ladino*, the aforementioned organization dedicated to the preservation of the Judeo-Spanish language and culture; in the late 70's Matilda began collecting folktales that would later be published in her first book *Kuentos del folklor de la famiya djudeo-espanyola* (1986). While compiling these stories Koén-Sarano was on occasion invited to broadcast about Sephardic and Italian folktales and music on Kol Israel (Israel's public radio service); in 1995 she became host of the semi-weekly Judeo-Spanish news broadcast. Koén-Sarano continues educating others and researching about Judeo-Spanish folktales and music through a story-telling group and a traditional music group that she coordinates. Due to recent efforts to preserve the performative element of Judeo-Spanish storytelling and music, Matilda can now be seen lecturing, telling tales, and singing on the YouTube channel "autoridadladino."

In the introduction to *Kuentos del Folklor de la Famiya Djudeo-Espanyola* Matilda credits her parents with instilling in her a pride for her native language but says that it was not until her *aliyah* (immigration to Israel) in 1962 that she truly learned the value of this language and culture. Upon arriving in Israel, Matilda spoke no Hebrew and many of her first steps to integrating into Israeli society took place with the help of other Judeo-Spanish speakers who aided her in getting adjusted to her new surroundings. Despite developing a life and career in Hebrew, a necessity in Israel and an ideal of the Zionist ideology, Koén-Sarano realized that her native language and traditions should be preserved for posterity. By engaging in this work she has also enriched her own connection with her parents and heritage. Matilda states that she believes that it is her

mission in life to preserve her native language and culture since many Judeo-Spanish speakers were not spared from the Holocaust, as she was.

Matilda Koén-Sarano has taught courses on Judeo-Spanish at the Autoridad Nacionala del Ladino i su Kultura, Ben Gurion University of the Negev, Midreshet Amalia seminary, the Sentro de Musika i Bayle Klasiko Oriental (Jerusalem), and in several short-term courses abroad. She is on the editorial committee for *Aki Yerushalayim*, a magazine published in Judeo-Spanish, and *Los Muestras*, a multi-lingual magazine that highlights themes of Sephardic interest around the world. Koén-Sarano has published or collaborated on 18 collections of Sephardic folktales (predominately in Judeo-Spanish with Hebrew translations but also in English, French, and Italian), one cookbook, a complete Judeo-Spanish-Hebrew dictionary, nine musical collections, two textbooks, two didactic books and a made-for-radio musical (Koén-Sarano *Kuentos*; Koén-Sarano *Plazer XVI-XXI*).

The Corpus

There are three Judeo-Spanish works translated in this thesis. All were selected from the works of Matilda Koén-Sarano and were published between 1986 and 1999. The short stories studied are presented by Koén-Sarano as folktales compiled from the oral tradition. While the purpose of this dissertation is not to explore the anthropological methodology of folktale collections by Koén-Sarano, nor to examine these short stories as written examples of tales from the oral tradition, it is perhaps surprising to note that Koén-Sarano does not provide detailed descriptions of her

collection methodology. She does say, however, that she wrote some tales from her memory. I have also learned through conversation, though Koén-Sarano has not published anything on this, that she has, since she began publishing, also hosted regular storytelling circles. Some of these circles have been filmed and can be consulted on the Autoridad Nacionala del Ladino's youtube channel (Autoridad Nacionala del Ladino i su Kultura "Youtube"). Consequently, despite the fact that the Israel Folklore Archive has accepted these tales for inclusion in their collection, I will consider these texts much in the same way as I will approach the Spanglish crónicas in chapters three and six, as short stories that reflect the language use of the author, and by some extension the community, of which she is a member.⁴⁶

Koén-Sarano's books present tales ostensibly copied verbatim from the oral tradition both in Judeo-Spanish and Haketía, the Spanish variety of the Jews of Morocco. Her orthography and vocabulary appear to reflect this diversity; it may also be indicative of the aforementioned fact that Judeo-Spanish does not seem to have a unified orthography that she might consult in preparing her work for publication. To be consistent with my definition of Judeo-Spanish, I have selected only from among the tales that she cites as having been inspired by informants from the former Ottoman Empire. As such, there is a fair bit of Turkish present in the texts as well as Hebrew. Where there is either, I have footnoted the term, its definition in the language of origin, and a note on my translation.

⁴⁶ For a brief but insightful perspective on folktale methodology see Thompson, Stith. *The Folktale*. Dryden P, 1946, pp. 47-48, 409. For a discussion on the challenges of proving the authenticity of origin of Sephardic folk tales in particular see Alexander-Frizer, Tamar. *The heart is a mirror: the Sephardic folktale*. Wayne State UP, 2008, pp. 26-27.

In further narrowing my selection I aimed to identify some of the longer works that Koén-Sarano has published. If one were to flip casually through her books, the brevity of many of her stories would stand out. In fact, the majority of her tales are roughly one page in length, with some being far shorter. Stories of this length do not provide enough source text to truly be able to apply the type of translation methodology that I propose, as we will see in the next chapter. In order to select longer texts, I have not been able to restrict my search to one collection as I was able to for Spanglish, instead I have drawn from two books *Kuentos del folklor de la famiya djudeo-espanyola* (1986) and *Lejendas i kuentos morales de la tradición djudeo-espanyola* (1999).

Finally, Koén-Sarano's works are often presented by category—for example King Solomon tales, animal tales, numskull tales, anecdotal tales, etc.⁴⁷ Often one tale may fit into two categories. For example “El Pishkado de Oro” is a tale about King Solomon but also features a fish quite prominently. In selecting the corpus, I wanted to resist the urge to focus on one type of tale. Of the three stories identified for translation there are two featuring King Solomon—one fable and one didactic—and one anecdotal tale. While this corpus does not include every type of work published by Koén-Sarano's, it does capture some of the stylistic diversity of her tales.

One element that is unique to Koén-Sarano's publications is that she self-translated almost all of her stories into Hebrew in order to reach the larger Israeli market; some have also appeared in English. This is a marked difference from the

⁴⁷ In some of her books, Koén-Sarano organizes tales in a way that is loosely consistent with folktale studies methodologies in which these are referred to as “genres” by some and “categories” by others. Reginetta Haboucha speaks about the subdivisions of the Judeo-Spanish folktale corpus in: Haboucha, Reginetta. *Types and motifs of the Judeo-Spanish folktales*. Garland, 1992, pp. XXIV.

stories we will look at in Spanglish and may support the consideration that these stories have been compiled for a “postvernacular Judeo-Spanish” audience, rather than native speakers, an issue I will return to. Insofar as it is relevant to the thesis and methodology explored, I will comment and reference these existing translations. However, in general no explanation has been provided as to the translation methodology, theory, or approach that either Koén-Sarano or the English translator has used.

In this chapter I have defined the language to be studied and the name that we will use throughout this thesis. We have looked at its history, and important internal and external forces that have affected its development as a minoritized language in the diaspora until the present. I have demonstrated that, while not subscribing to the proscribed norms imposed by the RAE, Judeo-Spanish is nevertheless an important part of the larger Spanish-speaking world, albeit on the periphery. I have situated the author within this community and explained the impact that she has had on the preservation of the modern Judeo-Spanish community and have outlined how, from amongst her sizeable corpus of publications, I have selected three stories as source texts to which I will apply the translation strategies explained in chapter four.

Chapter 2

Spanglish Context and Corpus

Spanglish, Tex-Mex, Cubonics, Nuyoricano, Code-Switching, “the presence of English in Spanish”, or “new immigrant English” are but a few of the ways that people refer to the vernacular spoken by much of the bilingual Hispanic community in the United States.⁴⁸ In this chapter I explain why Spanglish is the term that I use throughout this thesis by establishing a common understanding of key themes relating to the history, demographics, and language use of this community and the emerging trends in literary production over the last few decades. Later I turn my attention to the author of the works translated in this dissertation and explore how she describes her place within the larger Spanglish-speaking society. Finally, we look at the specific corpus to see how it was selected. Before continuing to the translations, I highlight some details of how the language is used in the corpus. Whereas with Judeo-Spanish there has been substantial research on the history of the language, far less research has been published about the history of the Spanglish-speaking community. Similarly, whereas Matilda Koén-Sarano has published her memoirs from which I was able to draw much inspiration, Susana Chávez-Silverman has provided me with fewer sources from which

⁴⁸ Gloria Anzaldúa names a few of these, Francisco Moreno Fernández mentions a few others; I have heard even more in my own interactions. See Anzaldúa, Gloria. *Borderlands/La Frontera : The New Mestiza*. Aunt Lute Books, 1999. See also Moreno Fernández, Francisco. *La lengua española en su geografía*. Arco Libros, 2009. And, Zentella, Ana Cecilia. "Spanish and English in Contact in the United States: The Puerto Rican Experience." *Word*, vol. 33, 1982, pp. 41-57.

to draw inspiration. Nevertheless, in the pages that follow I will paint the most complete picture possible with the sources that are available.

The history of the Spanish-speaking diaspora in the United States begins long before the constitution of the country. Depending on our definitions of diaspora and community, we might say that the history begins with the founding of Saint Augustine by the Spanish in 1565, but of course that was a Spanish colony and perhaps it is incorrect to refer to this community as diasporic. The same could be said of the Spanish settlements in Texas in the 1600s or the establishment of Spanish missions in what is now California in the 1770s. In 1682 the first Sephardic (Judeo-Spanish-speaking) synagogue in North America was founded in New Netherland, which would later become New York and one of the thirteen original colonies that would declare independence from Britain in 1776. But selecting any of these dates as the foundation of the Spanish-speaking diaspora in the US, while important to remember, is anachronistic, since, in fact, all of these events predate the establishment of the country and / or the annexation of those lands into what is now the United States. A better date is proposed by Gloria Anzaldúa.

With the victory of the U.S. forces over the Mexican in the US-Mexican War... The border fence that divides the Mexican people was born on February 2, 1848 with the signing of the Treaty of Guadalupe-Hidalgo. It left 100,000 Mexican citizens on [the American] side, annexed by conquest along with the land (Anzaldúa *Borderlands* 29).⁴⁹

⁴⁹ Florida had been ceded to the US from Spain in 1819 with the Treaty of Adams-Onís, having previously passed from Spanish to British hands in 1763 and back again twenty years later, however most Spanish-speakers abandoned Florida for Cuba in 1763, and so the transfer of ownership to the US did not create a sizeable diaspora in the same way as did the Treaty of Guadalupe Hidalgo.

The Gadsden Purchase in 1853 further extended the US border into what was previously Mexico. The Treaty of Paris (1898) at the end of the Spanish-American War resulted in the annexation of Puerto Rico, the last major addition of Spanish-speaking lands to the US. As a result of these treaties a large diaspora was created overnight, continuing US actions grew this diaspora over a period of 50 years.⁵⁰ Immigration from Latin America, while influential much later, was not yet a significant force in the creation of this community. The reality, then, is that it was not necessarily Latinos who crossed the border to create these communities in diaspora, but rather for many it was the border that crossed them; in this regard it becomes evident that it is perhaps more appropriate to refer to the Spanish-speaking community in the US as transnational.

Mexicans and Puerto Ricans have been major players in the construction of the Hispanic-American identity due in large part to their early arrival to the (mainland) US. While the Mexican population that had been annexed as a result of the aforementioned treaties and purchases were granted citizenship immediately. Puerto Ricans were granted US citizenship by the Jones Act in 1917, thus granting both populations freedom of movement between Spanish-majority and Spanish-minority areas.⁵¹ In addition to US-born Mexicans, by 1965 there were an estimated 4.8 million Mexican-born immigrants who had responded to immigration channels designed to remedy war-

⁵⁰ Puerto Rico is a US territory with Spanish as the official language and therefore its residents are not living in the diaspora, nevertheless the acquisition of Puerto Rico by the US and their relationship with one-another is important to consider as we look at the creation of a Spanish-speaking diaspora in the US through migration and immigration.

⁵¹ Despite conveying US citizenship on Puerto Ricans, the Jones Act is also fiercely criticised for perpetuating the island's dependence on the US by limiting the flow of goods to that which has passed through mainland US ports. See Meléndez, Edgardo. *Sponsored Migration: The State and Puerto Rican Postwar Migration to the United States* Ohio State UP, 2017, pp 25-29.

time labour shortages. By the same year there were also roughly 1 million island-born Puerto Ricans living on the mainland (Oboler 39). According to Suzanne Oboler, it was the strength of numbers of these two communities and the fact that both were well established in the 1960s that enabled them to begin to forge a sense of collective Hispanic-identity within the US context, despite the cultural differences between these communities (44-79). It was into this context that large numbers of other Hispanic immigrant communities began to arrive in ever larger numbers. In the US in 2010 an estimated 37 million people spoke Spanish at home, or roughly 13% of the total population. Of them, 75% declared that they speak English “very well” or “well” (Ryan 3). So it is clear that Spanish is not merely spoken by immigrant populations until they learn English, but rather that these languages exist in constant contact with each other. Language contact is defined as a state where “two or more languages are spoken in geographically and socially close areas” (Díaz-Campos and Newall 179).⁵² That is to say, where borders do not clearly separate one language from another, as they frequently fail to do. Where bilingualism and language contact exist, language evolution and change tends to be more vibrant or active than in areas in which the population is predominantly monolingual.⁵³ This certainly holds true in the case of Spanish in the US, as we shall see.

⁵² I have translated the quote for ease of reading flow. The source text reads: “El término contacto se emplea para reflejar que dos o más lenguas se hablan en ámbitos geográficamente y socialmente cercanos”

⁵³ Carmen Silva-Corvalán has demonstrated this in the context of Spanish and English contact in the US. See Silva-Corvalan, Carmen. "Bilingualism and Language Change: The Extension of *Estar* in Los Angeles Spanish." *Language*, vol. 62, no. 3, 1986, pp. 587-608.

The constant renegotiation of the linguistic borders between English and Spanish did not, however, begin with the wartime arrival of large numbers of Mexican and Puerto Ricans to the US mainland, nor did it emerge as the result of those early treaties that created the Mexican-American transnational community in the first place. Ilan Stavans suggests that “the emergence of Spanglish is neither sudden nor new. In one way or another it has been around for decades, even centuries” (Stavans "Sounds" 29). This does not mean that what we now know as Spanglish has existed in its present form for centuries. Rather, in these areas in which English and Spanish have been in contact for several generations (prolonged bilingualism or “prolonged language contact”) the lines between the two languages have been blurring through borrowings, code-switching,⁵⁴ redefining terms, shifting grammatical constructions and so-forth, slowly evolving into what many refer to as Spanglish. In fact, there are letters from English-speaking immigrants to the Mexican region of Alta California, in the present-day State of California, written in Spanglish dating from as early as the 1830s.⁵⁵ Since then, Spanglish has spread from a variety of the US Southwest with heavy Mexican influence to “borderlands” across the nation, evolving differently in each.

⁵⁴ Code-switching is the linguistic term for a speaker alternating between two or more languages or varieties of languages in one conversation in a way consistent with the syntax and phonology of each language or variety. This is distinct from borrowing. Borrowing (or the use of loanwords) is defined as “elements integrated into the grammar of the recipient language” Budzhak-Jones, Svitlana and Shana Poplack. "Two Generations, Two Strategies: The Fate of Bare English-Origin Nouns in Ukrainian." *Journal of Sociolinguistics*, vol. 1, no. 2, 1997, pp. 225.

⁵⁵ A book-length manuscript is currently in the works on this topic; however a brief note has been published. See Train, Robert W. "Becoming Bilingual, Becoming Ourselves: Archival Memories of Spanglish in Early Californian Epistolary Texts." *Hispania: A Journal Devoted to the Teaching of Spanish and Portuguese*, vol. 96, no. 3, 2013, pp. 438-39.

By “borderland” I am not merely referring to the 3 200 kms that mark the division between Mexico and the United States, but rather a larger concept of borderland as defined by Gloria Anzaldúa as “a vague and undetermined place created by the emotional residue of an unnatural boundary. It is in a constant state of transition. The prohibited and forbidden are its inhabitants. *Los atravesados* live here...in short, those who cross over, pass over, or go through the confines of the ‘normal’” (Anzaldúa *Borderlands* 25).

According to this definition Chicago, Miami, New York, Los Angeles, even the very capital of the country, Washington DC, are all borderlands. Spanglish is the unofficial language of these borderlands and speaking it is a way of saying “I belong to two worlds and can function in either, but I am most at ease when I can shift back and forth from one to the other” (Zentella "PR Experience" 54).⁵⁶ There is great diversity in the US population, whether English or Spanish speaking, and the same holds true with Spanglish. It differs from region to region drawing from the language use of the dominant communities, both English-speaking and Spanish-speaking.

But what is Spanglish, and what is it not? For the purpose of this thesis I will define Spanglish as “the variety resulting from language contact between Spanish and English in the United States.” While it is true that there are many sub-varieties of Spanglish including nuyorican, cubonics, chicano, tex-mex, and others, my use of the

⁵⁶ Many studies have shown that, contrary to popular belief, code-switching is not the result of a low level of proficiency in the languages in question, but rather it is evidence of a high degree of fluency in both. See Becker, Kristin R. "Spanish/English Bilingual Codeswitching: A Syncretic Model." *Bilingual Review*, vol. 22, 1997, p. 3. See also Muysken, Pieter. *Bilingual speech : a typology of code-mixing*. Cambridge UP, 2000, 12-34. Finally, Toribio, Almeida Jacqueline and Edward J Rubin. "Code-Switching in Generative Grammar." *Spanish in Contact: Issues in Bilingualism*, edited by Ana Roca and John B Jensen, Cascadilla, 1996, pp. 216-17.

term will encompass all of these sub-varieties in the same way that the term Hispanic serves as an umbrella term for a large number of cultural groups based on a shared national language.⁵⁷ Spanglish has an observable grammar, of which code-switching is one element. However, it is reductionist to say that Spanglish is a name for Spanish-English code-switching as it fails to consider other important elements of Spanglish such as borrowings and calque translations. Nevertheless, as code-switching is an important part of Spanglish we shall begin by exploring how code-switching is used by Spanish-English bilinguals.

At first glance code-switching may appear to be haphazard, random, or disorganized, however Kristen Becker has demonstrated that Spanglish code-switching has an observable grammar which dictates where switches can occur and where they cannot.⁵⁸ As we've seen, code-switching is the alternation between languages in a way consistent with the syntax and phonology of each language. Given this, it is reasonable to expect that switch must happen at a place that does not disrupt the grammar of either language, and indeed this is what has been consistently observed.⁵⁹ Shana Poplack describes two main linguistic constraints on Spanish-English code-switching, the Free

⁵⁷ The differentiation between the terms "Hispanic" and "Latino/a" is complex and political. I will use the term "Hispanic" since I am discussing Spanish-speaking populations for the most part in the United States, which could include Spaniards, a population often excluded from the definition of the term "Latino/a". For an extensive discussion on the politics and history of these terms see Oboler, Suzanne. *Ethnic labels, Latino Lives: Identity and the Politics of (Re)presentation in the United States*. U of Minnesota P, 2005, pp. 1-16.

⁵⁸ See Becker, Kristin R. "Spanish/English Bilingual Codeswitching: A Syncretic Model." *Bilingual Review*, vol. 22, 1997, pp. 3-30.

⁵⁹ See Poplack, Shana. "Syntactic Structure and Social Function of Codeswitching." *Latino Language and Communicative Behavior*, edited by Richard P Durán, Ablex, 1981, pp. 169-184, See also Toribio, Almeida Jacqueline and Edward J Rubin. "Code-Switching in Generative Grammar." *Spanish in Contact: Issues in Bilingualism*, edited by Ana Roca and John B Jensen, Cascadilla, 1996, pp. 203-226.

Morpheme Constraint, and the Equivalence Constraint. The former states that “it is possible to switch full sentences...as well as any constituent within the sentences provided that the constituent consists of at least one free morpheme” (Poplack 175). The latter constraint, which operates in tandem with the former, “states that the codes will tend to be switched at points where the juxtaposition of English and Spanish elements does not violate a syntactic rule of either language” (175). She goes on to provide a variety of examples illustrating these observations, later stating that code-switching is limited to the area in which the grammar of English and the grammar of Spanish demonstrate equivalences. Some examples of code-switching that Poplack provides include:

- A) “Ella canta canciones insultando a los hombres. That’s why you never heard of her.”
- B) “What ruined this people is la vagancia de no ‘cer na.”
- C) “Cojo mi garlic puro” (176-177)

Where the grammar of both languages does not show equivalences the utterance will default to either one language or the other (183). Despite this observable grammar, Spanglish must not be understood as only code-switching.

Borrowings or loanwords differ from code-switching in that they use a word from Language A in Language B in a way that does not preserve the phonetic and syntactic rules of Language A, but rather those of Language B. Smead and Clegg estimate that roughly 7-9% of Chicano Spanish consists of Anglicisms that have been borrowed into Spanish such as “*atender* ‘to attend’ and *éxito* ‘exit’” (Smead and Clegg 125). These particular examples are not pure borrowings, but rather lexical transfer, that is to say a

redefinition of a Spanish word through influence from English. This is similar in Spanglish; Ilan Stavans suggests that a careful distinction should be made “between code-switching and established words.” He points out that in Spanglish there may be the presence of Anglicisms in Spanish, Hispanicisms in English, or “cyber-Spanglish” that is used for technical terms online (Stavans "Sounds" 29). Citing a number of reference works⁶⁰ Stavans compiles a list of vocabulary that is unique to Spanglish, including more direct borrowings from English, such as ¡*Guachá!* “watch out” (Stavans "Sounds" 30-40). Stavans’ list is not exhaustive, but it is a useful sample of borrowings that are commonplace in Spanglish discourse. It is clear then that Spanglish is not merely a mix of Spanish and English, rather a portion of its vocabulary has developed through contact between these two languages, but is not per se native to either English or Spanish.

In addition to the use of loanwords and a vocabulary unique to Spanglish, Spanglish-speakers may also use calque translations either into English or Spanish as a type of in-group speech. This is one element of what Jonathan Rosa refers to as “Inverted Spanglish.” A written example is “pink cheese, green ghosts, cool arrows’,

⁶⁰ Stavans cites the following works: Cobos, Rubén. *A Dictionary of New Mexico & Southern Colorado Spanish*. Museum of New Mexico P, 2003, Cruz, Bill and Bill Teck. *The official Spanglish dictionary: un user's guía to more than 300 words and phrases that aren't exactly español or inglés*. Fireside, 1998. See also Galván, Roberto A and Richard V Teschner. *The Dictionary of Chicano Spanish: El diccionario del español chicano*. NTC Publishing Group, 1996. And, Sánchez-Boudy, José. *Diccionario de cubanismos más usuales: (cómo habla el cubano)*. Universal, 1989. Another work that focuses on the influence of English on Spanish, but that does not consider code-switching, international borrowings into Spanish, or culture-specific terms unique to one US Latino population and not another is Moreno-Fernández, Francisco. *Diccionario de anglicismos del español estadounidense*. Instituto Cervantes at Harvard University, 2018.

which, when read aloud sounds like the Spanish ‘pinches gringos culeros’” (Rosa 43).⁶¹ This type of translation word play, which can come in the form of phonetic or calque translations, is sometimes used as a source of in-group humour, for example “in good time, green sleeves” (calqued from “en buena hora mangas verdes”). It is clear that to understand the wordplay the speaker must not only be bilingual, but must also understand the idiomatic reference in the source. Another element of Rosa’s so-called “Inverted Spanglish” is the use of a register⁶² consisting of Spanish lexical items with English phonology so as to highlight the pan-ethnic and hybrid nature of Latino identities in the US. It is a way of indicating that the speaker can speak English without an accent, but is choosing to speak Spanish (Rosa 32, 43-44).

The definition of Spanglish for the purpose of this thesis includes, but is not limited to code-switching, borrowings, vocabulary that is unique to Spanglish and independent of English and Spanish, and the presence of elements of “Inverted Spanglish” used by bilingual Spanish-English speakers in the United States.⁶³

My definition does not include Englañol, the name given by Rose Nash to refer to the English variety spoken in Puerto Rico.⁶⁴ This is dominated by direct syntactical and

⁶¹ “Pinches gringos culeros” can be translated as “fucking asshole Gringos.”

⁶² A register is defined as “referring to a variety of language that serves a particular social situation” Salzmann, Zdenek et al. *Language, Culture, and Society: An Introduction to Linguistic Anthropology*. 5th edition, Westview Press, 2012, p. 192.

⁶³ I have not found sufficient research on Spanish-English contact in Canada to ascertain whether or not the same elements are present here, since the corpus and existing research are US based, I will limit my definition to the US communities for this thesis.

⁶⁴ Some examples of Englañol would include the following: The deletion or addition of medial consonants such as the addition of an m in the phrase “he interrupted our conversation.” Direct transfer such as “Rosario Ferré grew in a castle” (a single-word verb in English rather than a phrasal verb “grew up,” this is from the Spanish *criarse*).

phonetic carry-over from Spanish into English and shows frequent use of false cognates in English. Englañol does not demonstrate significant lexical borrowings or code-switching as does Spanglish. Neither does my definition include Spanish varieties that include English borrowings into Spanish phonetic or syntactic structures as may be heard throughout the Spanish-speaking world.

Spanglish is most common in oral settings and most studies of this variety have examined it as a vernacular in the true sense of the word—"the style in which the minimum attention is given to the monitoring of speech" (Labov 208). However, over time Spanglish has served as a source of inspiration for authors, slowly moving it from a purely oral vernacular towards a language with a written and published literary corpus. But this shift was not quick and, indeed, is still underway.

Lourdes Torres describes a number of ways that authors have attempted to replicate the bilingual nature of Spanglish when writing for a predominantly English readership. One common technique is to use Spanish words only when the meaning can be deduced from the context including "culturally recognizable items like food (mango, taco, tortilla, etc.), places (casa, rancho, playa, etc.), familiar common nouns (mamá, hermano, hijo), and so forth" (Torres "Contact Zone" 77-78). Another commonly used approach includes the use of Spanish followed by an English translation. These two approaches ensure a minimum degree of discomfort for the monolingual English reader while at the same time marking the text as not belonging to the ethnic majority. However, Torres goes on to criticize this by saying that they:

There are many more examples in Nash, Rose. "Englañol: More Language Contact in Puerto Rico." *American Speech*, vol. 46, no. 1/2, 1971, pp. 106-122.

may serve to perpetuate mainstream expectations of the Latino/a text in that they can make the text exotic and allow the reader to believe that s/he is interacting with and appropriating the linguistic Other,⁶⁵ while in reality a reader does not have to leave the comfortable realm of his/her own complacent monolingualism ("Contact Zone" 78).

A contrasting approach to including Spanish within an English-dominant text would be to prioritize the bilingual reader, albeit at the potential discomfort of the monolingual reader. Examples of this would include leaving Spanish words untranslated and unmarked (not in italics, for example) or including calque translations of words in English that may look bizarre to the monolingual Anglophone, but would resonate with the bilingual reader much as we have seen above with "inverted Spanglish". Torres gives an example of this in literature in Sandra Cisneros's novel *Caramelo* (2003) where one character is referred to both as "Aunty White-Skin" and later "Titi Blanca" ("Contact Zone" 78). For the bilingual reader this is no doubt the same character, but the monolingual English-speaker may not draw that same conclusion. Torres says that many of the works that she studied include a plurality of these elements; however as prioritizing the bilingual reader is more subversive to the larger English publishing market, techniques that prioritize the monolingual English-speaker tend to prevail. The choice of authors to include Spanish within English texts dates back decades but has gained much more attention in recent years with the commercial success of authors such as Sandra Cisneros, Junot Díaz, Esmeralda Santiago and others. It is clear, however, that while they draw inspiration from Spanglish for their writing, these elements, even when used in tandem, don't truly replicate Spanglish as I have defined it

⁶⁵ Husserl's concept of "Other" can be commonly understood as someone exterior to the "Self," or, in a societal context, outside the socially dominant cultural/class/linguistic group.

above. Torres has one further approach that some authors have chosen, albeit far less frequently, she calls it "radical bilingualism." This is the attempt by authors to produce highly bilingual texts, sometimes employing all of the elements of Spanglish that we have previously discussed. Giannini Braschi and Susana Chávez-Silverman are two such authors. Their work has had a profound impact on the Spanglish cultural sphere by being among the earliest published literature in this variety. Nevertheless, perhaps because it is not in a language that is accessible to the majority of the North American market their works have not been picked up by mainstream publishers, rather they have been published in smaller runs by academic presses ("Contact Zone" 86).

Since Spanglish has been predominantly an oral variety, the orality present in the work of both Braschi and Chávez-Silverman almost requires a performative reading of the text. One may argue that this is the case with much early literature from previously oral communities, but neither *Yo-Yo Boing!* (Braschi) or *Killer Crónicas* (Chávez-Silverman) seem as focused on the content of the story as they are in the language and expression in which it is told. And indeed the forward to *Killer Crónicas* seems to support this observation.⁶⁶ This is not a negative critique, however. This literature has provided significant contributions to the literary corpus of Spanglish and has done so through the subversion of the mainstream publication norms. The mere act of publishing this work has given Spanglish a never before seen degree of prestige and has allowed the Spanglish-speaking community to see themselves in print for the first time.⁶⁷ Still,

⁶⁶ See Chávez-Silverman, Susana. *Killer Crónicas : Bilingual Memories*. U of Wisconsin P, 2004, pp. IX-XIII.

⁶⁷ In sociolinguistics prestige is the power or authority granted to a language or variety of a language, whether by speakers of the language or based on the perception of it by those influential in the global sphere, based on the cultural production, economic

we must not fool ourselves into believing that any published work is truly representative of a vernacular. Whereas a vernacular is defined as a variety in which the least amount of attention is paid to style and form, writing requires far more thought and editing. Still, the birth of a Spanglish literature after two centuries is important to recognize. And, just as written English (or Spanish) varies from its spoken mode, sometimes substantially; it is still English. The same standard should also apply to Spanglish.

Spanglish, as a growing force, is what some have referred to as a type of negative assimilation, that is to say a readiness by Hispanics “to retain their ancestral heritage against all odds and costs” (Stavans "Hyphen" 7). The goal of this negative assimilation, according to Stavans is that:

we are all to become Latinos *agringados* and/or *gringos hispanizados*; we will never be the owners of a pure, crystalline collective individuality because we are the product of a five-hundred-year-old fiesta of miscegenation that began with our first encounter with the gringo in 1492 ("Hyphen" 9).

Indeed, the publication of *Yo-Yo Boing! And Killer Crónicas*, both written by bilingual authors is a statement that affirms that while they can conform to English or Spanish publication norms, they choose not to.

The Author

value, or social class of the speakers of that particular variety. Ralph Penny discusses prestige in Spanish at great length and from a variety of angles. For exhaustive reading consult Penny, Ralph. *Variation and Change in Spanish*. Cambridge UP, 2003.

Susana Chávez-Silverman, the author of the Spanglish works studied in this dissertation, was born in Los Angeles to June A. Chávez, a Chicana teacher of Spanish and French originally from California and Joseph H. Silverman, a New York City Jew who, incidentally, was a professor and renowned researcher of Judeo-Spanish oral literature (Chávez-Silverman *Killer XVIII*, University of California n.p.).

Chávez-Silverman spent her childhood between California, Madrid and Guadalajara, but would later live in numerous other cities including Boston, Buenos Aires and Pretoria (Montalvo). Susana Chávez-Silverman studied Spanish at the University of California, Irvine where she graduated in 1977. She received her MA in Spanish from Harvard two years later and her PhD in Spanish 1991 from the University of California, Davis (Chávez-Silverman CV 1). In 1989 she joined the faculty of Pomona College where she is a professor of Latin American and US Latina-o/Chicana-o Literature and Queer sexualities in Latin America (Pomona College).

Chávez-Silverman's writing style is considered by Rashawnda Derrick to be "radically bilingual" in a way that is not typical of other bilingual writers. In her PhD thesis (2015) Derrick analyses the language use in *Killer Crónicas* and concludes that only about 18% of the sentences are in English with no presence of Spanish, a number she contrasts with Junot Díaz's work where she found approximately 90% of the text to be in English (Derrick 100-103). She goes on to break down the writing into a number of subcategories including monolingual English, monolingual Spanish, English-based bilingual, Spanish-based bilingual, and hybrid sentences. The largest single category consists of hybrid sentences at 45%, that is to say sentences that have "no base language" (102-103).

Insofar as translation of her writings is concerned, Chávez-Silverman is reluctant. Derrick suggests this may be because code-switching is used as a resistance to dominant culture (129), and indeed this seems consistent with the exchanges I have had with the author. Nevertheless, after explaining that my thesis focuses specifically on the challenges of striking a balance between domesticating and excessive foreignization, exoticization, or caricaturizing, when translating varieties that resist standardization, Chávez-Silverman agreed to the translation of her work. Even so, this consideration will be examined further in chapter three.

Corpus

There are three Spanglish works translated in this dissertation, all were selected from the book *Killer Crónicas* by Susana Chávez-Silverman (2004). The individual stories that constitute the book are personal and inspired by the life and experiences of the author, written between 2001 and 2004 in various cities around the world. These crónicas are compiled in a disjointed epistolary style and some of them appear to have been written almost as soon as the events they recount had happened, while others reflect back on events long past, defining moments in Chávez-Silverman's life. With the exception of the larger stated context of these being crónicas based on events from the author's life and ostensibly not fiction, there is no common narrative thread that runs from one crónica to the next. Therefore, it poses no problem to consider these texts independently.

The crónica as a genre has a long history in Hispanic literature. Characterized by the chronological retelling of historic (ostensibly true) events, one of the early Iberian crónicas, the *Chronica Visigothorum*, was written in Latin and dates as far back as the IX Century (Deyermond 82). Later crónicas would be translated into, or written in, Castilian. During the conquest of the Americas the crónica served as a way of communicating the conquests and riches of the colonies—albeit often exaggerated—back to Spain (Monsiváis 17). The crónica took on a new character when the Costumbristas in the XIX Century used it to promote the creation of a common shared national identity, both in Spain and in the newly independent Latin American countries (25).⁶⁸ The crónica is now most frequently considered to be an epistolary journalistic genre; however, some authors such as Carlos Monsiváis and Elena Poniatowska, both Mexican, have used a book-length crónicas to bring together a diversity of testimonies around issues of societal concern, giving literary voice to those who might not otherwise be heard (Crues 21-22). Chávez-Silverman, on the other hand, writes about her own experience in the format of short crónicas written to friends. Still, her crónicas are recounted in chronological order and written in the first person.

In reading the corpus, and the larger body of Chávez-Silverman's Spanglish⁶⁹ work including her 2010 book *Scenes from la Cuenca de Los Angeles y otros Natural*

⁶⁸ How the use of the crónica by Chávez-Silverman in Spanglish to metaphorically write a transnational US Latina-o identity may mimic the work of the costumbristas is beyond the scope of this thesis, but is considered in the conclusion as an opportunity for future research.

⁶⁹ Chávez-Silverman does not use the term "Spanglish" in either of her books. She refers to them as "bilingual," however this term would more appropriately be applied to dual-language texts published with Spanish and English in parallel. In fact, the text in *Killer Crónicas*, is not in English nor in Spanish, but rather in something else entirely that does conform to my definition of Spanglish. On her Pomona College website, on the

Disasters, it quickly becomes clear that her language use is anything but uniform from one text to the next. She addresses her language use in *Glossary Crónica*⁷⁰, which has not been included in this corpus, but since the diversity of her language use from one text to the next is important in the selection of the corpus I'll take a moment to address it here. In selecting the corpus from among the twenty-four crónicas in her book it was important that I include a sufficient cross-section so as to be able to explore in translation the wide variety of language use that she employs in her writing. In all of the crónicas Spanglish is the most prominent feature however; in some crónicas she uses phonetic, rather than conventional, orthography. For example, sometimes this appears as using an "h" in the place of an aspirated "s" as in "Y ¿de dónde soh?" (Chávez-Silverman *Killer* 129). At other times she chooses to lengthen vowels or add hyphens to demonstrate intonation ("taaaan" or "ob-vio"). Sometimes, Chávez-Silverman writes out "(pausa porteña)." For example: "Y... (pausa porteña) nada más les pude decir well, that's just it!" (Chávez-Silverman *Killer* 33). This is another example of forcing intonation on a reader. Having spent substantial time in Argentina myself, I can imagine no better way to convey the idea of skepticism or shame, the raised eyebrow, and the dramatic pause so characteristic of the "pausa porteña" except to write these words just as the author has. Finally, on several occasions she forces the reader to read one particular English word with a Spanish accent—the word "anygüey." While not all of Chávez-Silverman's phonetic or stylistic examples are present in the source texts that have

other hand, she does use the term Spanglish in reference to her works. In addition, in an interview in the *New Delta Review* she states that she is a "committed Spanglish practitioner" See Newman, David. "Interview: Susana Chávez-Silverman Speaks with David Newman." *New Delta Review*, vol. 27, 2010, p. 228.

⁷⁰ See Chávez-Silverman, Susana. *Killer Crónicas : Bilingual Memories*. U of Wisconsin P, 2004, pp. XIX-XXI.

been selected for this thesis, a wide variety are and the remainder are worth mentioning.

Another characteristic of Chávez-Silverman's *Killer Crónicas* is that she occasionally chooses to quote people in the language in which they would have presumably spoken/written, which results in a forced detour from an otherwise Spanglish text. An example of this is found in a text not retained for this thesis "Otra vez en Hurlingham Crónica." Here Chávez-Silverman comments on a publication in the *Clarín*, a widely-read newspaper in Buenos Aires. While the commentary on the article is in Spanglish, Chávez-Silverman quotes the newspaper in Spanish, the language of its publication (Chávez-Silverman *Killer* 83-84). This is interesting since in earlier texts where Spanglish appears it is typically the Spanglish that is the deviation from an otherwise English or Spanish narrative; Chávez-Silverman has turned the tables on this traditional power dynamic. Nevertheless, it is common in Spanglish to quote someone else in the language in which they spoke. So, while it does upset the existing power dynamics, it is not a departure from regular Spanglish use, though it may appear to be the case in the context of the text. Perhaps it would be better to say that this duality reinforces the authenticity of the Spanglish.

Furthermore, in selecting my corpus I also wanted to include texts of different styles. While all inclusions are crónicas, they are quite heterogeneous. *Tecolote Crónica* is a letter written in Mexico to the author's deceased mother. This crónica begins as a conversation between the author and her imagination of what her mother would reply. There is a certain back-and-forth with an interlocutor who isn't present: "No, I refuse the 'real' translation. I prefer *la ternura*. Tenderness –I know, ya sé mamá. It's

not the *real* word for it and I should speak right. La gente va a creer que I don't know right from wrong" (Chávez-Silverman *Killer* 45). *On the Road Crónica*, written in Los Angeles, is more or less a narrative of a period of her youth from her perspective. Finally, *Mini Barrio Norte Crónica* is a reflection on her time spent on a National Endowment for the Humanities grant in Buenos Aires and a reflection of her place in the city and her feelings of belonging, wanting to belong, and feeling like an outsider. In addition to these examples included in the corpus, the author's larger works also include the aforementioned *Glossary Crónica*, a component of the introduction that comments her identity and language use as well as some crónicas that demonstrate a free writing style that more closely resembles spoken speech.

A variety of themes was also considered; in particular I have strived to replicate the diverse locations from which she writes the corpus. California, Mexico, and Argentina, though in this corpus I have not been able to include some of her works from Spain or South Africa. The events recounted stem from childhood into adulthood and focus on such diverse topics as coming of age stories, research sabbaticals, and homages to deceased parents.

I have also tried to provide a window into the author's own hybrid identity through the texts selected. As a PhD educated Chicana having spent time in a variety of countries, it is clear that her Spanglish is influenced not only by US norms, but by other countries in which she has resided. She admits, in her writing, to having an accent in Spanish that is peppered with Mexican, Caribbean, Castilian and Argentine pronunciations and uses. It is safe to say that her usage is not necessarily indicative of the Spanglish of the larger US population. She embellishes her language with poetic

terminology or philosophical references, makes comparisons between regionalisms in different Spanish-speaking countries, and occasionally includes short bits of French or Afrikaans in her writing. Few of these would be present in the speech patterns of Miami, New York, Los Angeles or Chicago. The fact remains, though, that the larger US Spanglish-speaking population isn't yet writing in their own vernacular, so much of the diversity of spoken Spanglish has yet to be captured in writing. Chávez-Silverman's *Killer Crónicas* captures the hybrid reality of millions in what will, in years to come, no doubt be seen as a foundational work of Spanglish literature.

Chapter 3

Translating Nonstandardized Varieties: Common Challenges

We have already established a clear understanding of Judeo-Spanish and Spanglish and explored the many ways that their respective authors, populations, cultures and texts studied in this dissertation differ from one another, but for the English translator of these texts there are a number of challenges, decisions, and ethical postures that must be considered regardless of the variety. In this chapter I begin by exploring the power dynamics that are inherent to any translation process; after all, as we've seen in the introduction, translation is very rarely a relationship of equals. I then reflect on the relationship of these texts as the product of minority and diaspora communities and juxtapose that with the power of English, as the most prolific language of the global Centre, in which both academic and creative literature is most widely accessible and disseminated. I go on to situate these power imbalances between source language and target language in the larger context of postcolonial trends in Translation Studies. As there are strong opinions for and against translation of this type of literature, I consider the issue of whether or not I should translate these texts. Of course, since you are reading this thesis, it should come as no surprise that I have decided that I should translate these works. Still, a consideration of the rationale behind that decision is important as it goes on to set the stage for the next question addressed in this chapter—why to translate. Here I consider the target readers, probable markets, and desired impact of these translations. I round out this chapter by addressing how I will translate. This final segment does not focus on the micro-level decisions that were

applied for each approach and strategy, but rather it discusses common challenges that I faced across both corpora. One topic is the role of prevailing ethical postures, particularly as regards tendencies of domestication in English translation and a resistance to this through intentional foreignization of translations. I explore how this impacts communities that are hybrid, or “in the hyphen” (to borrow a term from Ilan Stavans)⁷¹ before concluding by explaining my decision to foreignize.

The objective of this chapter is to introduce some overarching philosophies or ideologies that have informed my approach to both corpora at a macro level. This is to avoid repetition of these frameworks in the chapters that follow and ensure a common understanding of these theories before examining how I have applied them. While I will provide examples of some solutions that I have applied in the translation process, the majority of the examples and a more detailed explanation of the different translation strategies will be presented in the chapters that follow.

Power in Translation

As mentioned in the introduction, Susan Bassnett and Harish Trivedi provide the following thoughtful and poignant quote, which will serve as a starting point for our discussion about power in translation:

First, and very obviously: translation does not happen in a vacuum, but in a continuum; it is not an isolated act, it is part of an ongoing process of intercultural transfer. Moreover, translation is a highly manipulative

⁷¹ See Stavans, Ilan. "Life in the Hyphen." *The Essential Ilan Stavans*, edited by Ilan Stavans, Routledge, 2000, pp. 3-25.

activity that involves all kinds of stages in that process of transfer across linguistic and cultural boundaries. Translation is not an innocent, transparent activity but is highly charged with significance at every stage; it rarely, if ever, involves a relationship of equality between texts, authors, or systems. (Bassnett and Trivedi 2)

I would be surprised to find a Translation Studies scholar today who would not take this posture to be rather widely accepted within the field, still, as this thesis is addressed to a multidisciplinary readership we will take a moment to consider the origin and implications of this.

The power dynamics present between cultures is a recurring theme throughout thousands of years of literature. Edward Saïd brought Husserl's notion of Othering in literature to our attention through his book *Orientalism* (1978), in which he explains the way in which Middle Eastern, North African, and Asian societies have been exoticized, reduced, homogenized, and fetishized in Western literature for centuries. Growing out of Saïd and other critics' work, Postcolonialism emerged with the goal of examining the power dynamics present in European colonization efforts of the 15th to 20th Centuries. The definition has since expanded; Paul Bandia says "Post-colonial literatures are now understood to include literatures dealing specifically with neocolonialism and metropolitan, migrant and diaspora literatures...as well as non-hegemonic cultures such as the Irish and those from settler colonies like Australia, Canada and South Africa" (Bandia "Post-Colonial Literatures and Translation" 265). And indeed, the Judeo-Spanish and Spanglish literature studied in this thesis aligns perfectly with Bandia's definition.

Insofar as Translation Studies is concerned Postcolonialism has provided a lens through which researchers have been able to explore power in a variety of contexts,

from Vicente Rafael's translation history work that explores translation as a symbolic, rather than useful, tool in the conversion of the Tagalogs—the Spanish made no attempt to ensure comprehension or cultural accuracy of the texts they translated, instead it sufficed that the colonized population repeat, even if the repetition was, for the Tagalogs, devoid of meaning⁷²—to Salah Basalamah's research that explores the relationship of power between the colonizers and the newly independent nations that is manifest through international law, namely in the various iterations of the Berne Convention (1886)—he explains how international copyright law essentially perpetuates colonialism and hinders the free flow of ideas by creating excessive bureaucratic and economic barriers that ensure that texts emerging from the West are not translated into languages of newly independent nations without significant economic benefits flowing back to the West. This limits the access of these populations to emerging knowledge and forces them instead to access it through Western languages and, by extension, concentrates the publishing power and economic benefit from the act of publishing within the hands of the former colonizing nations.⁷³—These are but two examples of the breadth of ways in which Postcolonialism, as a lens, has impacted Translation Studies, but how then does it apply to the question of my translation decisions and ethical posture? Given the power imbalances that we have come to see as myriad in the process of translation, or in the absence thereof, I cannot ignore them as I explore the ways in which to translate Koén-Sarano and Chávez-Silverman's texts into English. At

⁷² See Rafael, Vicente L. *Contracting Colonialism: Translation and Christian Conversion in Tagalog Society under Early Spanish Rule*. Cornell UP, 1988.

⁷³ See Basalamah, Salah. "Translation Rights and the Philosophy of Translation." *In Translation. Reflections, Refractions, Transformations*, edited by P. St-Pierre and P. Kar, John Benjamins Publishing, 2007, pp. 117-132.

first glance neither Koén-Sarano nor Chávez-Silverman’s literature would necessarily fit Deleuze’s and Guattari’s definition of minor literature—a term used to denote “not the literature of a minor language, but the literature that a minority makes in a major language” (Deleuze et al. 16)—since it is written in varieties that the majority considers to be of the periphery in response to the norms of the Centre. On the other hand Kafka, who Deleuze and Guattari discuss as the quintessential example of an author of minor literature—as a Jewish philosopher in Prague has the conflictual relationship of being a minority in the context of the Austro-Hungarian Empire but nevertheless writing in German. This is not the case with the corpus studied in this thesis. It is not written in the dominant language (or varieties) of the society. Still, at least in the case of Spanglish, it does mimic Néstor Perlongher’s assessment of Wilson Bueno’s use of *Portuñol* that appears in the introduction to *Mar paraguayo* (1992). The language use “mines the preposterous majesty of major languages, through which it wanders as if without intention...never predictable” (Bueno *Mar* 11).⁷⁴

For the translator, however, the conflictual relationship that Deleuze and Guattari describe is everpresent when translating this into English. Though it is a translation in English, it is to some degree disguised—or required to perform—as minor literature, it becomes more politicized than it may have been in the source and can be interpreted to have a collective value rather than be an “individuated utterance” as would be the case for literature written by the majority (Deleuze et. al 16-17). Translation, in general, may

⁷⁴ “que mina a impostada majestositade das línguas maiores, com relação às quais ela vaga, como que sem querer...a que não se quer previsível.” Translation by Erin Moure in: Bueno, Wilson. *Paraguayan Sea*. UP of New England, 2017. p. 4

prove to be challenging—even “minorizing”—in this context, but what of translation into English specifically?

Sebnem Susam-Sarajeva is also concerned with the access to and flow of information between the Centre and the periphery, albeit she focusses on the role of cultural hegemony⁷⁵ rather than legal frameworks. Susam-Sarajeva defines languages of the Centre as the international global languages whose libraries, metaphoric and physical, serve as repositories for much of internationally-recognized knowledge (that is to say that which is valued in the West) be it as originals or in translation—namely she is referring to English, French, German, and Spanish. Works in these languages, she goes on to say, represent the majority of texts that are translated into the languages of the Periphery—or all of the rest of world's languages (Susam-Sarajeva 194-95). The problem, then, is that this translation tendency results in a unidirectional flow of information from the Centre to the Periphery, thus allowing hegemonic cultures to exert their influence over others without being themselves influenced.

While Susam-Sarajeva presents this as a binary of Centre vs. periphery, it's important to note that no two languages are equally central or equally peripheral and thus a binary is reductionist. Some have countered this by suggesting three categories: Centre, semi-periphery, and periphery. A great many others have proposed varying classification systems to further nuance the relationship of power between languages.

⁷⁵ Cultural hegemony is a notion emerging from Gramsci in which “‘spontaneous’ consent [is] given by the great masses of the population to the general direction imposed on social life by the dominant fundamental group; this consent is ‘historically’ caused by the prestige...which the dominant group enjoys because of its position and function in the world of production” Lears, T. J. Jackson. "The Concept of Cultural Hegemony: Problems and Possibilities." *American Historical Review*, vol. 90, no. 3, 1985, p. 568.

Marc Pomerleau has extensively reviewed a wide range of such classifications and has provided his findings in table format to facilitate comparison between the hierarchies emerging from these different classification systems:

Chan (2016)	Calvet (2012)	Lobachev (2008)	Weber (1997)	Graddol (1997)
anglais	anglais	anglais	anglais	anglais
mandarin	espagnol	allemand	français	allemand
français	français	espagnol	espagnol	français
espagnol	allemand	mandarin	russe	japonais
arabe	russe	français	arabe	espagnol
russe	japonais	japonais	chinois	chinois
allemand	néerlandais	italien	allemand	arabe
hindi	italien	russe	japonais	portugais
japonais	portugais	portugais	portugais	malais
portugais	mandarin	néerlandais	hindi	russe
cantonais	suédois	coréen		hindi
italien	turc	hindi		bengali
néerlandais	norvégien	arabe		
malais	polonais	bengali		
polonais	danois	polonais		
coréen	finnois			
turc	hongrois			
roumain	roumain			
norvégien	catalan			
suédois	tchèque			

(Pomerleau 69)

As we can see, English leads the pack in every study, and there can be no doubt, given this information, that it is currently the language of the global Centre. Still, for the remaining languages, there is a wide range of discrepancy based on the methodologies used and the geographic and cultural reference points from which the researchers

started.⁷⁶ What's more, these studies don't consider the relationship of prestige varieties to non-prestige varieties or the more central role that national languages (even of the periphery) may occupy relative to unofficial languages.⁷⁷

Judeo-Spanish and Spanglish are neither official languages nor prestige varieties. Quite the contrary, in both cases they are varieties that need to disappear in order for the linguistic unification goals of Israel and the US to succeed. Thus, despite their connections to Spanish (or English in the case of Spanglish), both Judeo-Spanish and Spanglish are most certainly peripheral varieties, both to the languages that influence them and on the global stage. Consequently, in the context of this thesis, it still seems appropriate to use the term Centre to refer to English and Spanish and periphery to refer to Judeo-Spanish and Spanglish. After all, authors who wrote in these varieties did so *because* they are peripheral, not despite that. Every modern author in Judeo-Spanish goes about their daily lives in a language with more speakers and more prestige than Judeo-Spanish, whether that is Hebrew, Turkish, Serbo-Croatian, Bulgarian, or English. They could have chosen to write their folktales in any of those languages and doing so would likely have ensured them a wider readership; instead they decided to write in Judeo-Spanish to resist assimilation and preserve their vernacular in writing. Likewise, every author of Spanglish was educated in either English or Spanish and is, therefore, capable of writing in either of those two languages;

⁷⁶ Pomerleau's in depth discussion of the power of languages on the world scene and the different methodologies used by each of the studies cited in his table can be found on pages 41-70 of his work.

⁷⁷ While beyond the scope of this thesis, it would be interesting to apply similar classification systems for varieties of Spanish, varieties of English, or Jewish languages to better understand the internal power struggles of different communities and how the use of one variety or language rather than another contributes to reception at the meta level.

in fact, most, if not all, published Spanglish authors have also been published in either one or another (or both) of those two languages. Instead of conforming to English or Spanish publishing norms, these authors have decided to carve out a space for their own variety and, in so doing, have contributed to the emergence of a literature in a vernacular that had previously been only oral. In both cases this literature has challenged the Centre's "hegemony and imperialist-universalist pretensions, and [disrupted] the classic notion of a standard language" (Bandia "Post-Colonial Literatures and Translation" 265). Recognizing this disruption one might wonder how these power dynamics play out specifically in the case of translating into English, the centre of Centre.

Ethnocentricity should be an ever-present concern for any translator, especially for those of us working into English because of the power that English-speaking countries, economies, markets, and cultural production hold on the world stage. Indeed, my decision to translate from the Judeo-Spanish and Spanglish cultural spheres into a language of the Centre opposes the unilateral flow that Susam-Sarajeva problematizes. But, if this cultural hegemony of the Anglosphere is so strong that they are rarely influenced by the periphery, and considering that these authors resist the hegemony through their language choice, what guarantee do we have that this can actually be translated at all? Does translation guarantee English-speakers access to the mentality of the Judeo-Spanish and Spanglish-speaking periphery? Finally, given the tendency to require the colonized to assimilate to the hegemony as the sole path to success (Robinson 19-20), I wonder whether or not I *should* translate.

If to Translate and Why

I'm far from the first to wonder whether it is equitable and ethical to translate. While Matilda Koén-Sarano had no problem with me translating her works, the same cannot be said of Susana Chávez-Silverman who, when I asked for permission to translate her works, initially resisted—fueled by Gloria Anzaldúa's poignant diatribe against the need to translate:

Ethnic identity is twin skin to linguistic identity—I am my language. Until I can take pride in my language, I cannot take pride in myself. Until I can accept as legitimate Chicano Texas Spanish, Tex-Mex and all the other languages I speak, I cannot accept the legitimacy of myself. Until I am free to write bilingually and to switch codes without having to translate, while I still have to speak English or Spanish when I would rather speak Spanglish, and as long as I have to accommodate the English speakers rather than having them accommodate me, my tongue will be illegitimate. (Anzaldúa *Borderlands* 81)

But, not *having* to translate, however, is not the same as not translating. For Anzaldúa, the requirement to translate herself in order to be accepted by society seems to be the problem. The illegitimacy of her language in the eyes of the English or Spanish hegemony is manifest through the obligation to accommodate *them*, rather than them accommodating *her*. Anzaldúa's criticism is also informed by her understanding of translation as a unilateral act of submission by the colonized to the colonizer.⁷⁸ Michaela Wolf provides a different view:

⁷⁸ We should note that Anzaldúa is referring to translating her speech and culture to conform to Anglo-American expectations rather than translating literature, a subject she doesn't directly address. Nevertheless, the power dynamics are present in this case as well.

As translators and translation researchers we are becoming increasingly aware that translation is not only a matter of transfer 'between cultures' but that it is also a place where cultures merge and create new spaces. In the context of the interaction between asymmetrical cultures translation does not confirm borders and inscribe the dichotomy of centre versus periphery; rather, it identifies "pluricentres" where cultural differences are constantly being negotiated.
(Wolf 186)

This echoes Anzaldúa's definition of the borderlands:

a vague and undetermined place created by the emotional residue of an unnatural boundary... a constant state of transition. The prohibited and forbidden are its inhabitants. *Los atravesados* live [t]here...in short, those who cross over, pass over, or go through the confines of the 'normal.'
(Anzaldúa *Borderlands* 25)

Given the mimetic connection between Anzaldúa's and Wolf's borderlands, I wondered why Anzaldúa so resists this notion. Vanamala Viswanatha and Sherry Simon provided some insight: translations are not always well received. They are the "objects of suspicion" for many postcolonial societies.⁷⁹ They go on to say that "as vehicles of colonial influence, as purveyors of foreign novelty to the metropolis they...enter into relations of transfer...between cultures of unequal power" (Viswanatha and Simon 162). And this was exactly Chávez-Silverman's fear. When I articulated that my thesis was focused specifically on exploring power in translation she consented, saying "Fo'sho, 'these things must be done *deeeelically* [pa' parafrasear a la Wicked Witch Occidental en el *Wizard of Oz*] or you'll break the spell'" (Chávez-Silverman "Correspondence" n.p.). Indeed, Edwin Gentzler suggests that "translation is the tool par excellence to

⁷⁹ "Colonialism" we will understand in the context of this thesis as the relationship between the subjugated linguistic minorities being studied to that of the larger language groups surrounding them.

dislodge and displace from within, to allow new meanings and possibilities to surface” (Gentzler "Translation and Border" 368).

The history of the exoticization or “novelty” of the Other is found throughout literature and works in translation are no exception.⁸⁰ When translating a source text in which there are frequently many references that are unfamiliar to the translating culture, a translator is faced with a challenge as to how to translate these ideas and how much to bring the text to the audience, and how much to pull the readers towards the text and out of their comfort zone.⁸¹ How this is accomplished will be addressed shortly, but if translation, as Gayatri Chakravorty Spivak notes, is a practical necessity in order to disseminate literature beyond the borders of the periphery, then the decision of if to translate seems short-sighted (Spivak "The Politics of Translation" 182). Instead of “if”, Anthony Pym would have us ask “why?” (Pym *Ethics* 6).

One reason to translate is put forth by Bandia who suggests that translation is “pivotal in the writing and dissemination of postcolonial literatures. It plays a central role in the struggle of marginalized cultures for acceptance and recognition in the global literary space” (Bandia "Post-Colonial Literatures and Translation" 266). Kwame Appiah supports this approach, but narrows it to focus on the role of translation of African texts for use in the “American academy.” He says:

⁸⁰ Consult Said, Edward W. *Orientalism*. 25 Anniv. edition, Random House, 1979, pp. 1-28.

⁸¹ See Tymoczko, Maria. "Post-Colonial Writing and Literary Translation." *Post-Colonial Translation: Theory and Practice*, edited by Susan Bassnett and Harish Trivedi, Routledge, 1999, pp. 24-29. See also Schleiermacher, Friedrich. "On the Different Methods of Translating." *The Translation Studies Reader*, edited by Lawrence Venuti, 2nd edition, Routledge, 2004, pp. 43-63.

In the American academy, therefore, the translation of African texts seems to me to need to be directed, at least by such purposes as these: the urge to continue the repudiation of racism (and, at the same time, through explorations of feminist issues and women's writing, of sexism); the need to extend the American imagination—an imagination that regulates much of the world system economically and politically—beyond the narrow scope of the United States; the desire to develop views of the world elsewhere that respect more deeply the autonomy of the Other, views that are not generated solely by the legitimate but local political needs of America's multiple diasporas. (Appiah 27-28)

This is in direct resistance to the tendency toward homogenization of the Other that Spivak, with the support of Perry Anderson, describe as “all alien shapes take[ing] on the same hue” (Spivak "The Politics of Translation" 278). This need to open the collective imagination of those within the global Centre doesn't only apply to Anglo-Americans. The dynamics of the Centre-periphery can also apply to the relationship between Hebrew, as an official language, and Judeo-Spanish as well as between Spanish and both Judeo-Spanish and Spanglish. In a moment we shall see that the “how” of the translation process can contribute significantly to the opening of this collective imagination. However, before moving to the “how,” it is crucial that we examine another aspect of the “why”—translation for the purpose of “South-to-South” communication.

Johan Heilbron conceives of literature as a world system whereby all literature from the periphery must pass through the Centre in order to reach others who are, in turn, in the periphery. He says:

The international translation system is, first and foremost, a hierarchical structure, with central, semi-peripheral and peripheral languages. Using a simple definition of centrality, one can say that a language is more central in the world-system of translation when it has a large share in the

total number of translated books worldwide... Distinguishing languages by their degree of centrality not only implies that translations flow more from the core to the periphery than the other way around, but also that the communication between peripheral groups often passes through a centre. What is translated from one peripheral language into the other depends on what is translated from these peripheral languages into the central languages. In other words, the more central a language is in the translation system, the more it has the capacity to function as an intermediary or vehicular language, that is as a means of communication between language groups which are themselves peripheral or semi-peripheral. (Heilbron 309-311)

This proposal is, at first glance, jaw-dropping. To suggest that we must assimilate a literature into the Centre or make it in the image of those against whom it may be resisting in order for it to communicate its purpose beyond its borders sounds akin to the idea of Manifest Destiny or the benevolent dictator. On this, Christopher Larkosh asks "Is it possible for contacts between areas of the Global South to take place both 'on their own turf' (at least in a traditional sense) and, as Borges suggests, in languages other than English, French or what he calls 'mere Spanish'" (Larkosh 29)? I must concede that, at least now, from a practical perspective it is hard to imagine how many speakers of Jewish Malayalam⁸² would likely be able to translate these Judeo-Spanish texts from the originals; likewise, how many Hinglish⁸³ speakers would be comfortable enough in Spanglish to translate Chávez-Silverman's crónicas. Still, speakers of Jewish Malayalam might find solidarity in reading Judeo-Spanish tales, as both are struggling Jewish communities whose languages are in decline; indeed, they may be inspired to

⁸² A Jewish variety of the Malayalam language spoken in Southern India, most speakers now reside in Israel and are elderly. See Benor, Sarah Bunin. "Jewish Malayalam." Jewish Language Research Website www.jewish-languages.org/jewish-malayalam.html.

⁸³ Hinglish is a hybrid language involving English and Hindi elements. See Sailaja, Pingali. "Hinglish: code-switching in Indian English." *ELT Journal*, vol. 65, no. 4, 2011, pp. 473-480, doi:10.1093/elt/ccr047.

take down their own folktales as Koén-Sarano has done. Similarly, speakers of some so-called “hybrid” vernaculars may desire to understand the realities, challenges, power dynamics, and celebrations of others.⁸⁴

Anzaldúa’s lens is called into question when we consider translation to be a means by which this literature may serve to empower the producing community by spreading their message beyond the domestic power struggles and into the larger international sphere, thus developing cross-cultural solidarity and exchange of ideas with other marginalized populations.

Finally, deciding to translate in order to create a derivative work is another consideration. Situating a translation as derivative to an original in a peripheral language, thus reclaiming rather than resisting the notion of derivation, is another way of minimizing the power imbalance between the Centre and the periphery. The matter of whether a translation is a separate work—and by extension the translator is an author—or a derivative creation is a matter that is hotly debated in the field of translation studies. Lawrence Venuti argues that all literature is derivative and therefore the target text is no less original than its source text (Venuti *Invisibility* 13-14). However, copyright law and public perception of translation beg to differ.⁸⁵ Furthermore, within Translation Studies, Barbara Folkart argues that Venuti’s perspective incorrectly and indiscriminately applies two different notions of what is “derivative.” On the one hand she states that there is the

⁸⁴ This is the case with Portuñol writer Fabián Severo who is considering having some of his work translated into Spanglish.

⁸⁵ For further information on both sides of this argument see Pym, Anthony. “The Translator as Non-Author, and I am Sorry about that.” *The Translator as Author. Perspectives on Literary Translation*, edited by Claudia Buffagni et al., LIT Verlag, 2011, pp. 31-44. See also Venuti, Lawrence. *The Scandals of Translation: Towards an Ethics of Difference*. Routledge, 1998, Zeller, Beatriz. “On Translation and Authorship.” *Meta*, vol. 45, no. 1, 2000, pp. 134-139, doi:10.7202/004640ar.

neutral notion of derivative as "that which derives from" and on the other hand she defines a pejorative definition of the term, meaning "that which, wedded to the already-said, is insipidly lacking in originality" (Folkart 343-344). Venuti's argument relies on Folkart's first definition; after all, intertextuality teaches us that all literature incorporates styles, themes, characters, and poetics from other works. Many Translation Studies scholars rebel, however, against the second definition, insisting that translation is not lacking in originality, but that it is an art in its own right. I agree with this assessment in general, however since my primary concern in this translation process is to manage power relationships, it seems to me that presenting works as translations explicitly, that is to say as derivative of the source texts—for example showing them in parallel with the originals as I have in this thesis—forces the reader to recognize that English is, in this situation, a vehicle that conveys a message that is subservient to the message of the original text. In this way the reader is reminded that, at least in this instance, it is the periphery that is calling the shots. English serves to allow the reader access, but that ultimately the work is not an English text.

Given all that we have seen, and despite the fact that these translations may be undertaken in an effort to communicate with other peripheral populations or presented with the source texts in parallel, these works are nevertheless being translated for an Anglo-American reader and would presumably, if this were in any context besides that of a PhD thesis, be published by a North American publisher. With these two target populations in mind, let's consider the ethical challenges and lenses that inform the translation approaches that I have used in this thesis.

How to Translate

Since at least the end of World War II translation in the English-speaking world has been praised, by readers and publishers alike, when “it reads fluently...in other words, [it looks like it] is not in fact a translation, but the ‘original’” (Venuti *Invisibility* 1). Any evidence that the work is a translation is viewed as a failure on the part of the translator. Lawrence Venuti coins this tendency “the translator’s invisibility.” The burden of digesting a text, removing from it all traces of foreignness, and situating the work within the culture and value system of the translating language (a process he calls domestication) lies with the translator. That is not to say that the translator works in a vacuum, the publisher and market economics do play a part in determining whether the work will be translated and for what market; an editor makes the final call on whether the text is sufficiently domesticated, but it is the translator who understands the nuances present in the source text and holds the agency to decide how to render them in accordance with the desires of the publisher and editor. In short, in the English-speaking market, when works are selected for translation, domestication is the prevailing norm.

When the translator is truly invisible there is no expectation that readers leave their comfort zone and consider the text as the product of any culture besides their own. Instead the translator’s responsibility hinges on “the reconstitution of the foreign text in accordance with values, beliefs, and representations that preexist it in the translating language and culture, always configured in hierarchies of dominance and marginality, always determining the production, circulation and reception of texts” (14). This work,

then, “wields enormous power in the construction of identities for foreign cultures, and hence it potentially figures in ethnic discrimination, geopolitical confrontations, colonialism, terrorism, war” (14).⁸⁶ This approach is not unique to English, however given what we have discussed about the cultural, economic and political hegemony of the United States since World War II and the much larger ratio of translations from English into other languages, rather than the reverse,⁸⁷ this expectation of invisibility “is symptomatic of a complacency in British and American relations with cultural others, a complacency that can be described – without too much exaggeration – as imperialistic abroad and xenophobic at home” (*Invisibility* 13). If we concede that all acts of translation contain an element of violence insofar as they alter a key defining element of a text, the language, in order to make the text available to a foreign readership—itsself not necessarily a violent pursuit, indeed sometimes noble and beneficial—how much more violent is a domesticating translation in the case of my corpus, where the language in which the texts are written is itself a tool to resist assimilation into the larger societies in which the authors reside?

Domestication is not only harmful for the source culture that is essentially erased in the translation, but also potentially for the receiving culture. Eugene Nida’s “functional

⁸⁶ Venuti’s use of the term “violence” and his assertions of the power that translation can directly wield are not without critics. Anthony Pym is quick to note that using the term “violence” in relation to translation, which can only indirectly result in such acts of violence to which Venuti makes mention, leaves us without a term to properly apply to “the type of violence where people bleed and die as a result of transcultural relationships” Pym, Anthony. “Venuti’s Visibility.” *Target*, vol. 8, no. 1, 1996, p. 166, doi:dx.doi.org/10.1075/target.8.1.12pym, p. 166.

⁸⁷ For a comparison of translation into English versus from English over the last 70 years see: Venuti, Lawrence. *The Translator’s Invisibility : a History of Translation*. Routledge, 2008, pp 11-12. See also Post, Chad W. “Three Percent: Database.” U of Rochester, 11 March 2018. <http://www.rochester.edu/College/translation/threepersent/index.php?s=database>.

equivalent” method, a particular type of domestication, states that it is the responsibility of the translator to present the information in a way that will incite among the readers the same reaction that the readers of the source text would have felt.⁸⁸ Recognizing that Nida is speaking from the position of an evangelical Christian bible translation scholar, whose work serves to convert populations to Christianity, we can see that, rather than empowering a population through the translation of texts to which they did not previously have access, Nida appears to be appropriating a text and translating it in such a way as to elicit a desired response, namely the response that *he* would feel upon reading the same text (Venuti *Invisibility* 17). Ethnocentric violence then, seems to be ever-present in both these translation approaches; be it through xenophobic erasure of any indication of the source culture when a “domestication” strategy is employed, or a reduction of agency of the readership of the receiving culture when a desired interpretation is force-fed to them through the “functional equivalent” method

We must not allow ourselves to believe that there is no alternative to the idea that a successful translation hinges on fluency and that the act of translation must be invisible. In fact, there is an alternative to both Venuti's domestication and Nida's functional equivalence, one that strives to reduce the violence inherent in translation by

⁸⁸ See Nida, Eugene. "Principles of Correspondence." *Translation Studies Reader*, edited by Lawrence Venuti, Routledge, 2000, pp. 126-140. Whether this can even be successful is called into question when we consider that there is no one monolithic reader of any source text in the same way that there is no single reader of a translation. In considering Stanley Fish's influential work on “interpretive communities” I wonder if it is even possible for a bilingual (or multilingual) translator to understand how both the monolingual source and target populations would receive a given text, or indeed which “interpretive communities” we should consider when looking at the reception of a text in the source vs. in the target cultures. For more information on interpretive communities and reader response theory see Fish, Stanley. *Is There a Text in This Class?: The Authority of Interpretive Communities*. Harvard UP, 2003.

preserving more of the source culture while at the same time requiring more effort from the reader to draw his or her own conclusions; this is foreignization.

Foreignization is Venuti's term that is in many ways similar to Schleiermacher's notion of forcing the reader to approach the source text—and by extension the source culture—as much as possible rather than bringing the text to the reader of the translation through the aforementioned domesticating norms. At least this is how Pym and others have understood the term (Pym "Terms" 80). But there is a broader use of this term that is worth mentioning: the more general use of techniques that break fluency for the reader of the translation and make it seem as though they are reading a text that was not originally written in English. This definition of foreignization is a bit more evident if we consider the French translation of the term—*étrangéization*. Here we see not only the foreign in the term—the *étranger* as it were—but also the *étrange*, the strange. While this was presented in *The Translator's Invisibility* as one type of foreignization, Venuti later uses the term "heterogeneity" to add precision (Venuti *Scandals* 8-30). The key difference between the more widely used definition of foreignization, that is in line with Pym's, and the later heterogeneity is that the former tries to create a source-oriented translation while the latter, it would appear, can break fluency with even the most arbitrary of poetic barriers that may, I would argue, even further obscure the source culture for the reader.

Given the terminology used to define the spectrum of "foreignizing" and "domesticating," and given that a translation from Spanglish to English does not involve a *foreign* language at all, but rather a relationship between two domestic languages, the terms themselves do not do justice to the reality that I am using them to convey. In the

larger context of interlingual translation—as with the translations between Judeo-Spanish and English—this vocabulary is clear and does not cause problems, but when applied to the translations of works emerging from within the same country, the terms serve to perpetuate the othering of the already more marginalized of the two (or more) populations. A discussion that would do justice to this topic is beyond the scope of this thesis, and—due to their widespread use in Translation Studies—I have retained those terms for the entirety of this thesis, but I am doing so understanding their limitations.

At first glance, foreignization and domestication appear to be at two ends of a binary, but Venuti argues that these are “ethical attitudes towards a foreign text and culture,” rather than discursive as might be the case for binaries such as “literal vs. free,” for example (Venuti *Invisibility* 19). Since translation is often the only mechanism available to open a text to a new readership, import it into a different polysystem, and for that text to then affect a different culture, it would seem to me that foreignizing translation would be the better option. After all, if you cannot perceive the foreign culture in the translation, how could it possibly serve to expand your worldview beyond that which is domestic? Venuti suggests that:

Translating is also utopian. The domestic inscription is made with the very intention to communicate the source text, and so it is filled with the anticipation that a community will be created around that text—although in translation. In the remainder lies the hope that the translation will establish a domestic readership, an imagined community that shares an interest in the foreign, possibly a market from the publisher’s point of view... Yet the inscription can never be so comprehensive...as to create a community of interest without exclusion or hierarchy. It is unlikely that a foreign text in translation will be intelligible or interesting (or both simultaneously) to every readership in the receiving situation. And the asymmetry between the foreign and domestic cultures persists, even when the foreign context is partly inscribed in the translation. (Venuti *Changes* 28).

In other words, try as we might “this communication will always be partial, both incomplete and inevitably slanted towards the receiving situation” (16)

Even if we prioritize foreignization—at the expense of fluent and effortless communication—in order to mitigate violence by preserving or replicating elements of the source culture in the target language, it is still, to a degree, domesticating since the role of translation is to situate the foreign within the limits of the receiving language. Given this, Venuti would suggest even the most careful translator is guilty of perpetuating ethnocentricity (*Invisibility* 19). Perhaps he would prefer instead that translators abandon their craft and take up foreign language pedagogy so as to truly bring the reader to the text, rendering translation obsolete. But alas, this is a highly impractical solution, ideal though some may believe it to be. The issue that I must consider then is not how to eliminate this violence entirely, but rather how to find a balance that permits foreignization while still facilitating communication as I translate these Judeo-Spanish and Spanglish texts into English.

My goal in approaching these texts has been to challenge the norm of domestication through creative foreignization that forces the English reader out of their fluent comfort zone and pulls them towards the text through the use of creative literary devices that are fairly uncommon in English. Of experimentation in translation, Maria Tymoczko says:

Translation is frequently a source of formal experimentation in receptor cultures, as translators import or adapt the genres and formal strategies of the source text into the receptor system. Because translation is at times one locus in a literary system where formal experimentation is more easily tolerated, translation can even become an ‘alibi’ for

challenges to the dominant poetics...When translation acquires prestige, in part because it is associated with literary innovation, one even finds the phenomenon of pseudo-translation, in which an innovative, original literary work masquerades as translation. (Tymoczko 33)

Experimental translation will form the basis for my translation approaches, but even with experimental translation, there are tough decisions to be made, particularly insofar as how to preserve the so-called "hybridity" in the target texts.

Hybridity in any form, though, is far too often reduced to comedy; ridiculized to ensure the continuance of more normative forms of expression. This is true of bodies; when the gender that is performed ventures outside of the binary that is most acceptable to society it becomes an object of parody (Butler 187-89). So too, when language ventures outside of the normative restrictions imposed upon it it becomes an object of ridicule. What may be quite an authentic congratulatory "mazal tov" in Jewish English can instead become, to those who associate such an utterance only with sitcoms of the likes of Seinfeld, an absurdity. While the translator must be mindful of such tendencies on the part of the readers, readers too must become ever more aware that reality lies well beyond the borders of that which is privileged in the mainstream.

In reading the texts that make up my corpus, it has occurred to me that the risk of domesticating these texts in English translation is two-fold due to the "hybrid" identity of the communities that have produced them. The first is self-evident, the erasure of the foreign in favour of Anglo-American cultural and publication norms. The second, though, is still possible even when one rebels from these norms; it is the erasure in the mind of the Anglo-American reader of the hybridity of the source cultures in favour of a stereotyped Hispanic caricature devoid of any trace of American, borderland, or Jewish

identity. One might wonder how this is a form of domestication, Douglas Robinson states that “current clashes in the United States between the dominant Anglophones and peripheralized Hispanics, and between whites and blacks, are postcolonial problems. The English Only Movement and the ‘melting-pot’ heteroglossia it reflects are postcolonial problems” (Robinson 17). This is because in dominant Anglo-American discourse, particularly as is evidenced in current political rhetoric, the Other is homogeneous. It is a foreign menace, a domestic problem to be solved, or a parody; nuanced it is not.

In order to translate texts that demonstrate these elements of hybridity into a culture that may not recognize them as such, the translator may have to make a difficult decision: if forced to choose between which element—or which side of the hyphen: Judeo or Spanish, Hispanic or American—to highlight at the expense of the other, which one takes precedence? Of course, the ideal would be to capture both, but I believe that if pressed to choose we can glance back to the source text and forward to the target culture to inform our approach.

The Judeo-Spanish and Spanglish were written in varieties of the periphery. As we have seen, the authors decided to produce the texts, consciously or not, as rebellion against the pull towards the Centre. In the case of the Judeo-Spanish texts, these could have been written either in international Spanish, or more likely in Hebrew. Instead, Koén-Sarano wrote in Judeo-Spanish to highlight the Spanish part of her identity, rather than the Jewish, and indeed preserve her dying language for posterity. This should come as no surprise. Being Jewish in Israel is not remarkable and a reader of any text originally published in Israel would likely imagine the author to be Jewish, even more so

with these texts because they are accompanied by a parallel Hebrew translation. The same cannot be said of the Anglo-American context. In North America Hispanics far outnumber Jews, and their population is increasing. On the other hand, Jewish communities seem to be constantly discussing problems of assimilation and dwindling collective identity,⁸⁹ concerns Koén-Sarano shares about the Judeo-Spanish community. In the North American context it would probably make more sense to favour the Jewish rather than Spanish element in these translations. And, in fact, that is exactly how David Herman's translation of some of Koén-Sarano's stories was marketed to North American readers. Whereas at least eight of Koén-Sarano's works published in Israel include a reference to either Judeo-Spanish or their Sephardic character in the titles or subtitles, the only mass market publication of her work in English is entitled *Folktales of Joha Jewish Trickster* (2003). The fact that the source text was in Judeo-Spanish is first mentioned on the inside cover. While this doesn't give us licence to erase the Hispanic in these translations, and in fact Herman has not done that, it does provide us a lens as we consider how others have balanced this choice in translation.

Similarly, should Susana Chávez-Silverman have valued a wide readership for her crónicas, she could have written them in either English or Spanish. Her choice to write them in Spanglish was a decision to publish in her own vernacular. What's more, as we've seen, the very act of publishing serves to raise the profile of Spanglish by moving it from a variety based in orality to one with a literature. Writing from Southern

⁸⁹ Information about Jewish assimilation in the United States and the community's reactions to this trend can be studied from a variety of intersectional perspectives with the findings in the following study: Pew Research Center. "A Portrait of Jewish Americans: Findings from a Pew Research Center Survey of U.S. Jews." 2013. <http://www.pewforum.org/files/2013/10/jewish-american-survey-full-report.pdf>

California, it doesn't take much ingenuity for us to imagine which aspect of her identity she is emphasizing. Had she wanted to write for a predominantly Anglo audience she would have written with far less Spanish, even if she did incorporate some (as we have seen is common in Junot Díaz and Sandra Cisneros' work). Had she wanted to stress her Hispanic identity she would likely have written with less English. But, given that the act of using Spanglish is in and of itself overwhelmingly Hispanic,⁹⁰ I would say that if a decision to choose between keeping the English at the expense of the Hispanic or the Hispanic at the expense of the English should be required, preserving the Hispanic would be more in line with the author's intentions.

Ideally, I would never have to make such choices, but sometimes translators are confronted with untranslatable elements in the source texts. Speaking of these in the context of Bengali to English translation Spivak states that "Translation is as much a problem as a solution. I hope [it] will be taught by someone who has enough sense of the language to mark this unavoidable failure" (Spivak "Translating into English" 95). Susam-Sarajeva supports this idea, but in relation to cultural elements in critical or theoretical works. She says:

Researchers of periphery-origin cannot afford to leave certain historical, literary, social or political information implicit in their work, as they cannot assume such a vast erudition on the part of their audience – even though a similarly vast erudition on central practices and traditions of translation is often expected on their part. Therefore, research on peripheral systems is often full of background information, which would not be necessary to anything like the same extent for research on central systems. (Susam-Sarajeva 200)

⁹⁰ Spanglish is not exclusively the domain of US-Hispanics, however. Though I have seen no studies on the use of Spanglish by bilinguals born to English-speaking parents, I have observed this on many occasions, particularly among those who have spent significant amounts of time in predominantly Spanish-speaking environments.

In other words, it would seem that any flow of information from the periphery to the Centre risks being misunderstood. Therefore, any translation of my corpora must also resist the temptation to presume knowledge of the periphery by the English-speaking reader. Instead it should apply foreignization in such a way as to highlight the peripheral nature of these texts. The failure to replicate the peripheral identity of these texts in the English translation could have the undesired effect of erasing their identity. While the very act of translating them into English could result in a shift towards the Centre, and their subsequent appropriation, an over-domestication in the translation would exacerbate this problem.

In addition to translating these texts through a foreignizing approach, since both Judeo-Spanish and Spanglish cultures belong undoubtedly to the periphery, my translations require further context. Additional information is necessary to make the reality of the periphery accessible to a reader of the Centre. Kwame Appiah refers to this as "thick translation."⁹¹ On rare occasions I have used footnotes, more frequently than not, however, I have decided that, as part of my foreignizing strategy, this background information will be omitted and it will be the responsibility of the reader to seek out further clarification as they require.

Conclusion

⁹¹ Thick translation is the use of footnotes, parenthetical clarification, and other explanatory commentary that a translator adds to a translation to facilitate understanding by a reader who might be unfamiliar with the source culture. For more information see: Appiah, Kwame Anthony. "Thick Translation." *Translation Studies Reader*, edited by Lawrence Venuti, 2nd edition, Routledge, 1993, pp. 417-429.

In this chapter we've reviewed the history and context of postcolonialism insofar as it informs Translation Studies and this thesis. We have gone on to explore the power dynamics present in translation generally and more specifically when languages of the periphery are translated into English. Building on this foundation I've answered the question of whether or not to translate these texts and why. Through this process we have identified both an ideal reader, someone from another peripheral community who might find inspiration and solidarity in this literature, and a probable reader, an English-speaking North American. The latter would likely represent a more significant segment of the market. We've also see that publication of these works, both in the source text and for a larger market through translation, further contributes to the development of prestige for these peripheral varieties.

Having decided in favour of translation, the latter part of this chapter has focused on understanding the overarching translation ethic. To summarize, I concluded that foreignization, rather than domestication, is the ethical posture that I will adopt to respond to the concerns of power that we've previously considered; and experimental translation seems a useful option to apply that posture to these corpora. We concluded by considering some challenges unique to the task of translating hybridity and how to manage untranslatability.

In the two chapters that follow we explore a variety of strategies to apply these frameworks to the translations.

Chapter 4

Translation Approach to Judeo-Spanish Source Texts

In preparing to translate the Judeo-Spanish source texts I debated several possible approaches; I finally decided on one, though I have not applied it uniformly to the entire corpus. One benefit in choosing to translate a selection of short stories rather than a longer work is that it has allowed me the flexibility to explore different strategies of applying my approach from one source text to the next. In this chapter I will describe why I identified the need to translate these texts, the challenges that I was confronted with in translating them into English, and the translation approach that I applied to address those challenges. I will close the chapter by looking at each source text and describing briefly the strategy that I used to apply the overarching approach to each translation and I will outline any particular challenges or elements that stood out as unique to that source text.

The question of why I should translate these texts is best answered by looking at where Judeo-Spanish is in its lifecycle, who may want to access these texts, and the translations that have been published to date. As we've seen previously, the native population of Judeo-Spanish is quickly aging and, since the language is not being taught to the younger generations; it stands to reason that the stories written in this vernacular will soon become far more difficult to read if they are not translated. In fact, rather than retaining a strong and independent identity on the periphery of Spanish, the study of these tales might become absorbed completely into Spanish philology as the variety becomes impossible for non-specialists, or researchers in other fields to access

in Judeo-Spanish. As we've seen in chapter one, Judeo-Spanish has a history of being seen as a curiosity to be studied as a way of gaining insight into Spanish. The attention that it has received as a work in its own right is due, we could argue, to the ongoing preservation work of the Judeo-Spanish-speaking community. One can only speculate as to the future of Judeo-Spanish as an independent form of scholarship when the native population is unable to advocate for its study and continued preservation. If, by the time of this eventuality, the population of Judeo-Spanish-speakers has disappeared, who would miss these texts, and for whom, then, am I translating them? This is, perhaps, a morbid question to pose; it is akin to asking that when an ethnic group disappears who will be left to mourn the loss? I would argue that in addition to Sephardic Jews who may find links to their own heritage in these folktales, folklorists,⁹² Jewish Studies scholars, and those interested in Diaspora Studies will find this work of interest for quite some time. These stories give the readers a glimpse of the impact of prolonged diaspora on a people. After 500 years of exile from the land that gave them their language, the Sephardim of the former Ottoman Empire have a rich collection of stories that may provide insight into how long-term borderland or diaspora cultures negotiate hybridity and cultural syncretism⁹³ while still maintaining a separate identity from that of the majority among whom they reside. But for any study of this nature to advance, these stories must be available for research as independent works and not

⁹² It is useful to reiterate that I am not calling into question the nature of these texts in this thesis. Whether or not they were collected from the oral tradition in accordance with anthropological methodologies and best practices, while useful to consider for future study, is beyond the scope of this thesis.

⁹³ Syncretism is defined as "The amalgamation or attempted amalgamation of different religions, cultures, or schools of thought" Oxford University. "Syncretism". *Oxford Dictionary*, Oxford UP, 2017.

merely as dependent elements of the larger Spanish corpus or relegated to a subsection of Jewish Studies.

Of course, as previously mentioned, the argument can be made that these stories have already been translated into Hebrew. But, while Hebrew translations certainly open these texts up to Jewish Studies scholars, they don't particularly contribute to the larger academic context. These stories, be they in Judeo-Spanish or in Hebrew translation, are still largely inaccessible to most researchers. In English these will have a much wider reach; they could be studied at a variety of academic levels and across a range of disciplines.

Before continuing, I'd like to return briefly to my claim that translation between a dying Jewish language and Hebrew is perhaps more violent than would meet the eye. To do so we must consider the Israeli national narrative. The modern State of Israel was founded on Zionist ideals, which aimed to return the Jewish people to their traditional land from which they had been exiled. Part of this project included the revival of Hebrew and its establishment as the official language of the State. It was viewed by many of the Zionist leaders as a neutral language that was part of a shared history of all Jews, regardless of the vernacular that they spoke in the diaspora (Johnson 442). As such, the responsibility of immigrants to Israel was to learn Hebrew and assimilate into an Israeli national identity, rather than preserve the dozens of Jewish languages they had spoken prior to their immigration.⁹⁴ In this respect the Zionist ideology has achieved great success; there are now millions of fluent speakers of Modern Hebrew, 200 years

⁹⁴ The Jewish Languages Research Website identifies 28 Jewish languages Benor, Sarah Bunin and Tsvi Sadan. "Jewish Language Research Website." www.jewish-languages.org/.

ago there were none. The end result is, as a colleague once said in passing that “Israel is where Jewish languages go to die.” Indeed, the success of Modern Hebrew has come at the expense of many Jewish languages and Judeo-Spanish is no exception. For this reason the translation into Hebrew is mimesis of the return of the exiles, but it is also mimesis of the assimilation of the Judeo-Spanish identity into the larger Jewish melting pot that strives to unite Israelis through the creation of a new identity at the expense of the diversity that previously existed.

As mentioned in chapter three, it is important to consider the peripheral nature of the Judeo-Spanish stories studied in relation to the larger global Centre. Since the theories and frameworks through which we will explore this issue have been examined in depth previously, here I will focus not on repeating myself, but rather on specific ways in which this issue applies to the Judeo-Spanish texts.

As a variety of a minority community in constant contact with other languages, the influence of more dominate languages and cultures is everywhere; Turkish and French influences are particularly commonplace. Turkish was the language of the majority in many of the cities in which the Ottoman Sephardim resided and as such it imbues the texts with characters, geography, and situations particular to that region. French came into contact with Judeo-Spanish by way of the schools established by the Paris-based Alliance Israélite Universelle. These schools affected the Sephardic mindset by establishing French as the language and culture of the intelligentsia and of the elite.⁹⁵ Consequently, Judeo-Spanish has a strong presence of French borrowings.

⁹⁵ For more information about the mission of the Alliance Israélite Universelle and its effects on the collective Sephardic mentality surrounding Judeo-Spanish and their culture see chapter one.

For example, in *El piskado de oro* we can see “bidjú”—a French borrowing— as contrastive to “djoya”—a Spanish term. Throughout Koén-Sarano’s larger corpus the coexistence of French terms with seemingly parallel Spanish-derived terms are myriad. The influence of the French language and culture has also contributed characters such as Louis XIV and Napoleon, who appear in Sephardic folktales on occasion—albeit not in those studied in this thesis. With all of these traces of larger more dominant culture groups influencing Judeo-Spanish, it is clear that Judeo-Spanish is the language of lesser influence or prestige.

As we have seen in chapter three, Susam-Sarajeva identifies the languages of the Centre as English, French, German and Spanish, but we must not reduce our understanding to the belief that there is but one Centre and that everything else is uniformly peripheral. Rather it is a spectrum, and the prestige of languages, or their proximity to the Centre relative to each other should also be considered. According to her theory, Turkish is also a language of the periphery in that there is far more knowledge that flows from the Centre towards Turkish than the reverse. However, insofar as Turkish was the majority and official language of the Ottoman Empire and later of the Turkish Republic, it is fair to recognize that traditionally, at least for Judeo-Spanish speakers, it is likely that more information flowed from Turkish to Judeo-Spanish than the reverse. In other words, Judeo-Spanish is farther away from the Centre than Turkish, just as Turkish is farther away from the Centre than, perhaps German. This is self-evident when we consider that Judeo-Spanish has rarely benefitted from being the language of a majority population and has never held official status in any national jurisdiction. As a language of the periphery, in translating these stories it is

important to resist the tendency of the Centre to erase the periphery through domestication of texts, particularly when translating into English, as we saw in chapter three.

In recognizing the tendency to domesticate texts, and in deciding to rebel against this norm in English, I have translated the three Judeo-Spanish stories in this thesis following one single approach, though not always to the same degree. Since the source texts of these tales are written in Judeo-Spanish rather than in a more standardized international variety of Spanish, translating them into an international variety of English would be an act of domestication of the text, thus robbing them of the unique characteristics of the source language. Two problems then arise in my translation of these texts: the first is how to avoid losing the nonstandardized spelling and highly oral syntax unique to Judeo-Spanish and the second is how to capture the polysemy present in certain aspects of the source texts, such as in character names. In this introduction to the translations I will explain the approach I used in preparing my translations. I will address my use of foreignizing strategies to reduce the impact of domestication as well as the decisions I made to attempt to render the polysemy present in character names into English.

Several authors and translators have incorporated foreignizing strategies that seek to preserve or imbed into their texts a written version of a colloquial sociolect or ethnolect,⁹⁶ a practice that some have referred to as “literary dialect,” that is meant to

⁹⁶ “The term sociolect is used to distinguish the speech of different social groups according to ethnicity, socio-economic status, education level, etc. This term reflects the differences in speech due to barriers that exist between different groups in the same society.” [El término sociolecto se emplea para distinguir el habla de diferentes grupos sociales según la etnicidad, el nivel socio-económico, el nivel educativo, etc. Este

conjure up in the mind of the reader a particular speech pattern as is used by the community that the writer is representing. Jewish English is one such option.

An example of Jewish English in writing, albeit in an untranslated context, is found in *The Apprenticeship of Duddy Kravitz* (1959) by Mordecai Richler:

Context: Duddy (a Jewish schoolboy who is a third generation Canadian) says:

“Why not, eh? You think I have to be a moron just because my old man is a taxi driver? My brother’s studying to be a doctor. I read lots of books... Look, I’m not the kind of shmo who has to get his sex second-hand” (Mordechai Richler 23).

Context: Conversation between Duddy and his teacher, Mr. MacPherson:

“We know how to deal with *tuchuslecker*s here,’ he [Duddy] said. Then, turning to Mr. MacPherson, he asked, ‘How’s about a free period, Sir?’
‘All right.’

Two minutes later Duddy shot up in his seat. ‘Sir, there’s something I’d like to ask you. I’ve been looking at my hist’ry book and I see there’s only one paragraph on the Spanish inquisition. You don’t even mention it in class, so seeing we got lots of time now I thought you might like to tell us something about it” (35).

Context: Simcha, Duddy’s grandfather, says:

“Your Uncle Benjy with all his money is nothing too. Of your father I won’t even speak” (49).

Context: Feigning a Jewish accent over the phone, Clara Shields (a friend of Mr. MacPherson) says:

“[It’s] Clara Shield-berg. Und vat’s new vit you, Abie?” (32).

In the first three examples we see the written representation of Jewish English, a set of varieties of English that I will discuss in further length later. In these examples, the

término refleja las diferencias en el habla debido a barreras que existen entre diferentes grupos en una misma sociedad.] Díaz-Campos, Manuel and Gregory Newall. *Introducción a la sociolingüística hispánica*. Wiley Blackwell, 2014, p. 301. Translation is mine. By extension, an ethnolect can be understood to specifically refer to the speech of different ethnic groups within a society.

younger Duddy has evidence of Jewish syntax and words in his speech, but his deviations from a more Standard Canadian English are much smaller than those of his immigrant grandfather, Simcha. Richler has so foreignized Simcha's syntax that he does not need to alter the orthography to capture the sound of the spoken English variety commonly used by first-generation Eastern European Jewish immigrants to Montreal. On the other hand, the fourth example provided above is not a case of a foreignizing strategy as much as it is an example of disembedding.⁹⁷ Clara Shields is not a Jewish character from an underprivileged neighbourhood, but rather a wealthy (presumably Anglophone) Montrealer. Here her syntax remains unchanged from that of Standard Canadian English; however the strange orthography shows that she is attempting to create an exaggerated parody of the older generation of Jewish immigrants. This is done in a mocking fashion.⁹⁸

The Apprenticeship of Duddy Kravitz was originally written in English; however these same strategies that manipulate orthography or syntax can be applied to foreignize translations as well. One example of this type of orthographic manipulation, albeit not in a Jewish context, is Keith Ellis' translation of Nicolás Guillén's poem *Si tú supiera...* (from *Motivos de son* 1930). The first stanza of the poem is presented below with the source text and translation in parallel:

⁹⁷ Disembedding is defined as "the 'lifting out' of social relations from local contexts and their rearticulation across indefinite tracts of time-space." See Coupland, Nikolas. "Introduction: Sociolinguistics and Globalisation." *Journal of Sociolinguistics*, vol. 7, no. 4, 2003, p. 468.

⁹⁸ Other examples of writing in Jewish English can be seen and are analyzed in Wirth-Nesher, Hana. *Call it English : the Languages of Jewish American Literature*. Princeton UP, 2006. pp. 32-51, 149-76.

Si tú supiera...

¡Ay, negra
si tú supiera!
Anoche te bi pasá
y no quise que me biera.
A é tú le hará como a mí,
que cuando no tube plata
te corrite de bachata,
sin acoddadte de mí

If You Only Did Know...

Oh mi fickle black woman
if you only did know!
Laas night ah see you passin'
an ah didn' want you to see me.
Yu goin' du im juss like you du me,
for when ah didn' have no money
dere went mi honey,
out spreein' widout me.
(Guillén 46-47)

In the translator's introduction Ellis addresses the use of a particular variety in Guillén's poems:

"When Guillén published his first book of poetry, *Motivos de son*, in which he began his defense of the broad masses of the Cuban population by focusing on the disadvantaged black sector, he used popular speech to give resonance to the utterances of the characters who people these poems... Guillén produces this effect by altering standard phonetics rather than standard grammar and syntax" (Guillén 21).

He goes on to explain how he, as translator, has replicated this sound in the English rendering of these poems, "The translator is obliged to respect this usage in the context of an anthology... Thus I have attempted to approximate this feature by rendering the poems from *Motivos de son* in light, rather than heavy, vernacular Caribbean English" (21). Here we see that Guillén used altered orthography, rather than syntax, to achieve his goal. His approach is different from Richler's, who often chose to foreignize syntax rather than orthography, but the effect is the same. Still, Rainier Grutman warns that we must be careful when translating in this way, as translating from a "dialect" into a "dialect" may amount to nothing more than exoticization or stereotyping if the source culture and the target culture do not share close ties (Grutman 20-21). If the alternative

is domestication then the choice to foreignize through the use of an ethnolect or sociolect must prioritize cultural ties and resist parody.

In considering community preoccupations in order to understand the logical cultural ties between the Judeo-Spanish and North American contexts, I am drawn back to the motivations that drive Koén-Sarano to collect these tales; a resistance against assimilation and the resulting (and impending) disappearance of her culture. In the English-speaking North American context, as mentioned in chapter three, the fear of assimilation into non-Jewish or secular life—often through interfaith marriage—and possible ways in which community leaders can help curb this trend are frequent topics of discussion in Jewish community contexts. Consequently, translating into Jewish English not only recreates the Jewish aspect of these tales in English, but also relates them to a similar struggle against assimilation into the majority that is taking place within the Jewish community in an English-speaking North American context.

There are a few elements of the Judeo-Spanish texts that I have focused on when deciding what type of foreignization strategy to employ in these translations. As previously mentioned, the Autoridad Nacional del Ladino has attempted to standardize Judeo-Spanish spelling; their attempts have not gained widespread acceptance. This may be in part because a significant amount of recent publications have been of folktales taken from the oral tradition. Koén-Sarano explains that:

Readers should not be surprised to find in these texts the same words written in different ways... This is because the tales were told to me by different people coming from different places with different influences. I did not change the forms of the words, I left them just as they were

pronounced by those who told me the tales (Koén-Sarano *Kuentos* XIX).⁹⁹

In other words, her orthography is based on each individual's pronunciation of the language, thus allowing different accents to be "heard" as a reader sees their pronunciation in writing.¹⁰⁰ Vocabulary and grammatical structures also vary based on each speaker's family history or town of origin.

Though regionalisms and sociolects are commonplace in languages, English has a formal register that is established and used in writing. Therefore, unless an author intends to write in a literary dialect for artistic effect—as did Richler—in English, these "accents" tend to disappear once ideas are committed to paper. Sometimes this happens through a conscious decision of the author, at other times it is addressed later in the editing process. In this respect rendering Judeo-Spanish into English presents the translator with a number of challenges. The first is how to recreate in English the Jewish sound of the source text. The second problem is how to represent in written English the wide range of varieties that are present in the Judeo-Spanish texts.

I have decided to translate these texts into Jewish English in order to resolve some of these problems. Jewish English is described by David Golds as "a cluster of varieties which share these features: [1] their chief component is English, [2] they are used by Jews, and [3] they express their users' Jewish experiences adequately. These varieties are at various distances from non-J[ewish] E[nglish]" (David Gold "Jewish

⁹⁹ Translation is my own.

¹⁰⁰ For more on writing Judeo-Spanish see Halio-Torres. "Writing the Spanish-Jewish Dialect." *Studies in Sephardic Culture: The David N. Barocas Memorial Volume*, edited by Marc D. Angel, Sepher-Hermon, 1980, pp. 95-106.

English" 94).¹⁰¹ He goes on to say that Jewish English differs from non-Jewish English not only in lexicon, but also in phonology, grammar, style, and paralinguistics ("Jewish English" 95).¹⁰² Nevertheless, "not every English utterance by a Jew need be in JE, though Jews whose entire life's output of utterances has been only in non-JE must be remote from Jewish Life" ("Jewish English" 95).¹⁰³

Jewish English, like non-Jewish English, is not uniform. Speakers from Eastern Ashkenazi Yiddish-Speaking backgrounds who live in New York City do not speak the same variety of Jewish English as the Persian Jewish community of Los Angeles, which in turn speaks differently from the Ashkenazi Jewish community of Australia.¹⁰⁴ Still, because of frequent appearances in television and movies, it is the "accent" of the Jewish population of the Northeastern United States (as well as Montreal and Toronto), where the largest concentration of English-speaking diaspora Jews reside, that is most easily identifiable by Jew and non-Jew alike. Indeed, many non-Jews would be familiar with Jewish English as it has been present on television for decades.¹⁰⁵ Even within the

¹⁰¹ Gold uses many acronyms in his article, among them JE for "Jewish English."

¹⁰² Paralinguistics refers to the nonphonemic elements of a language such as intonation, volume, or pitch that may alter the nuance of an utterance.

¹⁰³ This type of code-switching among Jews is not only restricted to English-speakers. Naïm Kattan describes the habit of Baghdadi Jews to effortlessly move between Jewish and non-Jewish speech patterns in Arabic in Kattan, Naim. *Adieu, Babylone : roman*. Leméac, 1986, p. 10.

¹⁰⁴ Regional differences in Jewish English is briefly mentioned in Gold, David. "An Introduction to Jewish English." *Jewish Language Review*, vol. 6, 1986, pp. 95-96. Australian Yiddish English is described in Clyne, Michael et al. "Ethnic Varieties of Australian English." *English in Australia*, edited by David Blair and Peter Collins, John Benjamins Publishing, 2001, pp. 229-32. And in ---. "Ethnolects as In-Group Varieties." *Us and Others: Social Identities across Languages, Discourses and Cultures*, edited by Anna Duszak, John Benjamins Publishing, 2002, pp. 140-47.

¹⁰⁵ Some notable examples include: *Rhoda* (1974-78), *Welcome Back Kotter* (1975-79), *Seinfeld* (1989-98), *The Nanny* (1993-99), *Will and Grace* (1998-2005, 2017), *Curb Your Enthusiasm* (2000-current).

Jewish community of the Northeast (plus Montreal and Toronto) there is a range of varieties depending on many variables, as I showed through Richler's texts. However, many contain traces of Yiddish intonation, vocabulary, and sometimes syntax, even after many generations in North America.

Authors like Mordecai Richler have committed these varieties to paper in an attempt at replicating the social class, immigrant status, or ethnic origin of their characters. Sometimes these techniques are used by authors to self-other, while in other instances it is to demonstrate how far the Jewish community has come from its immigrant roots. Hana Wirth-Nesher explains this self-othering in literature:

Mary Antin knew that she could only dream about speaking American English without an accent. Pronunciation as a sign of racial or ethnic difference was such a given for Abraham Cahan and for Henry Roth that their way into American writing was to stylize and experiment with speech representations in the contact between English and Jewish languages, so that their entry into America was through American letters. (Wirth-Nesher 150)

She contrasts this by showing how Jewish English can also be portrayed as a stepping stone on the path from an immigrant heritage to the ideal of full integration into American society. She gives an example by citing and explaining a passage from Cynthia Ozick's novel *The Puttermesser Papers* (1997):

The young Jews were indistinguishable from the others" except for their accents, the 'a' a shade too far into the nose, the 'i' with its telltale elongation, had long ago spread from Brooklyn to Great Neck, from Puttermesser's Bronx to Scarsdale. These two influential vowels had the uncanny faculty of disqualifying them for promotion." The fact that Puttermesser was herself treated like a "fellow aristocrat" she attributes to the drilling of her fanatical high school teachers, "elocutionary

missionaries hired by the Midwest” to prevent prize students from dentalizing their “t,” “d,” or “l.” (Wirth-Nesher 149)¹⁰⁶

Though serving different purposes, both models are used in conjunction with context, to give readers the effect of reading a Jewish voice.

Jewish English plays a prominent role in my translations, but it is not applied uniformly across all texts. Three different strategies were applied depending on the story. On one end of the spectrum, inspired by Mordecai Richler, Jewish English is only used in the dialogue of the characters, that is to say in direct quotations. Here I manipulated syntax and vocabulary in order to replicate Jewish English. The orthography, however, remains as in Standard English. For example, in the tale *The Golden Fish* the following two sentences appear: “Oy, the net, it’s very heavy” and “On penalty of death, tell me, these pearls how did they come into your possession?” (see pages 157 and 162) In both examples it is clear that these utterances would not likely be made by non-Jewish speakers of English. This is visible even without my resorting to altering the orthography. Due to the larger amount of dialogue in this source text, there are more opportunities for me to create this Jewish “accent” without changing the orthography, which might result in impaired understanding by those who are less familiar with spoken Jewish English. Likewise, in the middle of the spectrum I have applied a similar strategy but to the entirety of the text, not merely to the dialogue (see pages 166-170).

On the far end of the spectrum I have turned to Keith Ellis’ translations of Nicolás Guillén for inspiration. Here I manipulate orthography in order to create a text that forces

¹⁰⁶ The quote from *The Puttermesser Papers* can be found in Ozick, Cynthia. *The Puttermesser Papers*. Knopf, 1997, p. 7.

the reader to imagine the character's accent. I have aimed for a bit of a heavier accent than Ellis to illustrate the extent to which this type of a strategy can be applied and to provide the opportunity to discuss pros and cons as concern the translation process and the potential challenges that a reader may encounter with such an approach. Even this orientation could be understood as having an underlying value of domestication, as it situates the source text within a North American context, but I have strived for a balance, avoiding both parody and erasure. In the first strategy the narrator's voice is translated into a more neutral English. However, how might I employ Jewish English if the characters in the tales were described explicitly as non-Jews? This does not occur in my corpus, it does occur, albeit rarely, in the larger corpus of Koén-Sarano's work. In these tales, to translate the dialogue into Jewish English would be inconsistent with the characters' position as others when compared to the Judeo-Spanish writer and readership of the tale. On the other hand, translating the entire text into Standard English would eliminate the Jewish sound of the tale. The solution I would propose for these tales is to translate the narrator's voice into Jewish English while at the same time rendering the characters' dialogue into a more neutral English. This preserves the Jewish sound of the text while creating a stark contrast between the narrator's voice and the voice of the characters. In tales where this explicit distinction is made between the (presumably) Jewish narrator and the non-Jewish characters it is often to explain how Jewish behaviour or values differ from that of the larger community. Retaining a clearly Jewish narrator whose voice is juxtaposed against the neutral English characters' voices, through the foreignizing approach described, would preserve the feeling of othering that I believe to be present in these tales.

In replicating Jewish English across this spectrum, I have been careful to pay heed to Gold's quote that "not every English utterance by a Jew need be in JE" (95). Of course, in the most foreignized of my examples the orthographic distance between the Jewish English and a more standard variety of English is ever-present. Anthony Pym cautions that foreignization and domestication methodologies often overly privilege either the source culture or the target culture. He advises that when translating with an eye for foreignization, "whatever you do, question the simple binarism" (Pym "Terms" 80). In other words choosing to overly privilege the source culture may result in a translation that is quite difficult for readers, thus impeding a wide-spread acceptance of the translation. On the other hand, catering too much to the target culture results in domestication, and with it the many postcolonial challenges addressed in chapter three. For this reason I tried to find a balance that permitted me to sufficiently foreignize the text so as to preserve the Jewish nature of the source text while not reducing the register from a colloquial source text to an English-language comedic caricature. I wanted to ensure that the variety reproduced in the translation was readable to the English-speaking reader while at the same time representative of its own Jewish roots. This was no easy task, however. And we shall see how this was attempted on a case-by-case basis shortly.

Another challenge present in the translation of the Judeo-Spanish texts was how time was manipulated in the source texts through the use of verb tenses in a way that is very inconsistent. It is quite common in Koén-Sarano's texts for a story to be told in a combination of past tense verbs and present tense verbs; this is infrequent in written expression. For example:

El rey Shelomó, ke estava degizado entre eyos, sintiendo esto, se vino al palasio, yamó a todos los mansevos de la sivdá, ke vengan, ke los kere ver. Kuando ya vinieron, les disho: "Ya es verdá! Ke los estamos aziendo a estos viejos? Kale ke los ekspulsemos de la sivdá!". "Bravo," le disheron los mansevos a Shelomó, "ke estamos pensando kom'a él!". I así fue echo. (Koén-Sarano *Kuentos* 177-180). (See page 166)

As can be seen in this short excerpt, there seems to be no narratological pattern in the switch between present and past tense verbs. Of course, if these stories were copied verbatim from the oral tradition, one might argue that there is a clear pattern that would have emerged if we had been present to observe the performance of this tale and the paralinguistic elements present in the moment, such as facial expression, extended pauses, gestures, or intonation; yet none of these are evident from this written version and are thus impossible to consider for the translator of these texts.¹⁰⁷ What is certain, however, is that leaving these verb tenses intact in the translation does not serve to foreignize the work, but it does result in a story that is hard to navigate, as the reader is seemingly in constant flux in time with little rhyme or reason. I chose to address this issue by ensuring a clear flow of events in the translation using a pattern that is more reminiscent of folktales or bedtime stories in English, that is to say using the various verb options available in English to express the past (simple past, past continuous, pluperfect, etc.) to clearly situate the events chronologically in the past without altering the order in which those events are revealed to the reader. This, it may be argued, is an act of domestication. But, leaving these verb tenses as-is in English would be an example of the over-privileging of the source text that Anthony Pym cautions against.

¹⁰⁷ For a visual example of the performative elements of Koén-Sarano's storytelling see Autoridad Nacionala del Ladino i su Kultura. "כהן מתילדה של המספרות מפגש - לאדינו" Ladino - Las kontaderas." youtube www.youtube.com/watch?v=RRqJ9MzE12M.

And, as with any translation, decisions must be made that consider both the source and the target cultures.

The final challenge of translating these texts is the polysemy present in some of the character names in the corpus. Where this appears, the names not only provide the reader a means by which to differentiate between characters, but may in fact hint at the character's attributes in a hidden or subtle manner. Some names contain references to other words via the root words they contain;¹⁰⁸ others, through gematria,¹⁰⁹ have numerical values that contribute to the construction of the characters. Both the notion of root words as used in Semitic languages and the use of gematria (or any system of numerology for that matter) as serious exegetical tools are absent from the non-Jewish English context—though, as a part of Jewish culture these ideas may be referenced in English in a Jewish context, most probably using Jewish-specific words. Consequently there is no native way to render these names into English and maintain the polysemy present in them, choosing not to translate them (as is the norm with names) ensures a complete disappearance of the polysemy. Roman Jakobson suggests that “No linguistic specimen may be interpreted by the science of language without a translation of its

¹⁰⁸ In Hebrew, as in other Semitic languages, words are constructed around a root. Drawing connections between roots in a person's name and roots in other words is used as an exegetical tool that will be explored shortly.

¹⁰⁹ Gematria is a centuries-old form of Jewish numerology in which numerical values are assigned to letters of the alphabet, in particular for people's names. The total numerical value of a person's name is then examined against other words that share the same value in an attempt to gain further insight into the person's character. This is often employed when deciding on the name for a child. It is a complex system that cannot be explained in a footnote, however an in-depth explanation is beyond the scope of this thesis. See Gabai, Hyman. "Gematria of the Torah and the Prayer Book." *Judaism, Mathematics, and the Hebrew Calendar*, Jason Aronson, 2002, pp. 71-78, 117. See also Blech, Benjamin and Elaine Blech. *Your Name is Your Blessing : Hebrew Names and Their Mystical Meanings*. Jason Aronson, 1999, pp. 7-8.

signs into other signs of the same system or into signs of another system” (Jakobson 114). However, this type of polysemic sign has no equivalent in the English system. He goes on to say that “All cognitive experience and its classification is conveyable in any existing language. Whenever there is deficiency, terminology may be qualified and amplified by loanwords or loan-translations, neologisms or semantic shifts, and finally, by circumlocutions” (115). However, the degree to which this is practical in a one-word name is questionable. Therefore, as a translator, I am faced with the dilemma of deciding what to do with each character’s name. These decisions must be made on a case-by-case basis depending on the type of polysemy in question (numerological, intertextual,¹¹⁰ or related to Hebrew roots) and the options available for trying to recreate that polysemy without domesticating the text by creating a character name that is incongruous with the source. There is, insofar as I can tell, only one *initial* decision to make when translating character names; either I translate them or I do not.

If I decide to translate them, I see three possible options. The first is to render them as native English names. The immediate problem with this solution is that it domesticates the text by stripping them of their character, exactly what I’m trying to avoid. Though some Jewish names could be translated into their English equivalents, some have no equivalents. How then can I translate the name “Aminadav,” for example, which has no English equivalent? If we look at the name “Shulamit,” the feminine form of Shelomó (Solomon), the closest English equivalent is “Salomé.” While translating

¹¹⁰ Intertextuality can be applied in many ways. The most useful understanding for this purpose is that it is the notion that works of literature are connected and that the reader of one work may be influenced by references, whether implicit or explicit, to other works. This is particularly evident in the use of character or place names that have strong characteristics associated with them across the literary canon.

Shulamit as Salomé is certainly an option, the image created by the name changes drastically between the two traditions. In the Jewish tradition Shulamit is the beautiful lover of King Solomon in Song of Songs, and as such is often viewed as a positive symbol of romantic-erotic love. Salomé, on the other hand, reminds Christian readers of the erotic femme-fatale daughter of King Herod who gained the king's favour by dancing for him and, in recompense, asked for John the Baptist's head on a platter as is described in the New Testament and expanded upon by Oscar Wilde in his play *Salomé*. Consequently, Salomé is not viewed in the same positive light by non-Jews. Clearly, translating names in this fashion is not the best option.

The second option for translating names applies to biblical names in particular. For these there are English-language equivalences that reference the same biblical characters. For this reason translating "Shelomó" as "Solomon" or "Eliyahu" as "Elijah" is far more acceptable than the aforementioned examples. Nevertheless, depending on the example, the references of some of these names to other concepts may be lost. The phonetic connection between the Hebrew names "Shelomó" and "Shulamit" disappears when "Shelomó" is rendered as "Solomon." I have translated biblical names whenever possible based on the context and where intertextuality provides the strongest type of polysemy in the text. Sometimes I judged that altering the names would impact the hidden meaning too greatly. In these cases I have footnoted the English-language name of the character so the reader may conceive a character based on the intertextual references that the name evokes without removing from the text the polysemy present to the trained eye.

The third option that I considered in deciding whether or not to translate these names was homophonic translation. This is the act of “translating” a text based not on the semantic meaning of the source-language words, but rather based on their sound. The result is that homophonic translations sound very similar (if not identical) to the source text, however they are comprised of words that have a very different meaning in the target text than they had in the original.

There are few scholars who have taken it upon themselves to create this type of translation, and they have generally been undertaken either as an academic exercise in experimental poetics (Louis Zukofsky’s *Catullus Fragmenta*, and Ghil’ad Zuckermann’s *Italo-Hebraic Homophonous Poem*) or comical farce (Luis d’Antin van Rooten’s *Mots d’heures: gousses, rames*).¹¹¹ Zukofsky, for his part, is not seeking an equivalence in meaning, or at least not an equivalence that privileges the dictionary translation of the Latin word, he is seeking equivalence in English of the Latin source’s “aural weight” (Scroggins 43). Luis d’Antin van Rooten is working towards the same goal. To illustrate this I have included the following excerpt of a homophonic translation into French of an English nursery rhyme. I have included an English translation of the French text to show that meaning is not transmitted through homophonic translation, though “aural weight” is retained:

¹¹¹ In the Forward to *Mots d’heures: gousses, rames* the author introduces it as a collection of poems (dubbed “the d’Antin Manuscript”) inherited by Luis d’Antin van Rooten upon the death of a relative in France. He goes on to claim that the “manuscript” was written “in an antique and scholarly script on a few sheets of handmade paper, Canson et Montgolfier, watermarked 1788” (Van Rooten). Note that this book does not contain page numbers.

English Nursery Rhyme	Homophonic Translation	English Translation of French
Humpty Dumpty sat on a wall.	Un petit d'un petit S'étonne aux Halles	A child of a child Was surprised at Les Halles. ¹¹²
Humpty Dumpty had a great fall.	Un petit d'un petit Ah! degrés te fallent	A child of a child Disgrace befalls you.

(Van Rooten n.p.)

A homophonic translation of any length at all clearly does not convey the same message as the source text. Indeed, some might assert that this type of translation is useless or that it is not translation at all. On the other hand, Paul Mann disagrees; he says:

Zukofsky seems at first to be making merely phonetic or acoustic translations, gratuitously and mechanically transposing Latin sounds into English. Even if this were all he was doing, these would be interesting translations, for they would point up some of the ways other translators automatically dispose of Latin sounds. (Mann 5)

I was first drawn to homophonic translation as an option when confronted with one of the alternatives, translating names into English. Homophonic translation seemed like an interesting alternative to domestication since it would preserve the sounds of the source text, thereby maintaining some unique foreign elements albeit with English words. I wondered, since the polysemy in character names will be lost regardless of the translation technique, if perhaps a homophonic translation of names might be an option. However, after considering that such an approach might result in absurd names like “Slow-mo” “Sue Lay Meat” or “Tan Tea Knees” (for Shelomó, Shulamit and Tantanhís, respectively), I decided that it was best to abandon this strategy as it would result not in

¹¹² Les Halles is an area in Paris. (author footnote)

cultural preservation, as was Koén-Sarano's stated goal in publishing these texts, but rather ridicule them and distract from that objective.

Still, I have considered phonetic correspondences between names in translation when there is a phonetic correlation between the Judeo-Spanish names. This is the case with "Shelomó" and "Shulamit." In the source text these names are merely the masculine and feminine forms of the same name. In English, however, "Shelomó" is known as "Solomon," which is much further removed phonetically from "Shulamit." The latter name has no suitable English equivalent. I debated long and hard as to how to replicate this phonetic connection in the English translation of this name. I finally decided to conserve the original name Shelomó and footnote that it refers to King Solomon. In this instance a purely homophonic translation methodology was not used. Instead I preferred to leave the names in the original, since there is polysemy in the phonetic connection between the names. Trying to reproduce that phonetic polysemy by going to Zukofsky and Van Rooten's extremes seemed incongruous with the stated goals of this translation approach.

The final option at my disposal when dealing with character names was not to translate them at all. If applied universally, this means that biblical characters would be referred to by their Hebrew names in English, thus eliminating any intertextual references for the Anglophone readers. Hebrew and Judeo-Spanish names would be rendered exactly the same in the English text as in the source text. This would result in awkward spellings and unnecessarily cumbersome names for English speakers, even where clear and established translations already exist and point to known characters from Judeo-Christian literature.

The best solution seemed to be to translate names only in two instances: 1) when biblical names have an equivalent in English and 2) when a connection exists between two names that can be preserved in translation. In cases in which neither of these criteria applies, I have decided not to translate the names. I have also not translated names that do have English equivalents but where I judged that too much polysemy would be lost if the phonetic connection between two names is broken. Insofar as the gematria is concerned, I have concluded that a reader aware of the applications of gematria as a Jewish exegetical tool would likely be able to determine the Hebrew spellings, and therefore the numerological value of the names, whether they are written in English or Judeo-Spanish. I have, in an effort to preserve the polysemy, decided to explain the polysemy of names in footnotes. This is, admittedly, a poor substitution, as sometimes part of the thrill of reading a story comes in realizing that the clues have been presented to you long before you realized where they were leading. On the other hand, in a footnote the clue is articulated clearly thus removing the element of surprise, but I do not see any other way to approach this type of polysemy.

The translations in the appendix have been organized by degree of foreignization with the most domesticated translation being *El Pishkado de Oro* and the most foreignized being *El Mazal i El Lavoro*. In the following sections I will give a brief description of the strategies applied to each tale.

El Pishkado de Oro

In *El Pishkado de Oro* I have used the foreignizing strategy that conserves Standard English orthography while focusing on rendering the Jewish English mainly by manipulating the syntax. This approach is predominately reserved for the dialogue of the tale, while I have translated the narration in a more domesticated style so as to outline the contrast between the two. In this story there is substantial dialogue, much more than in other tales, so the foreignized style is still quite evident. The approach to Jewish English used in this translation is very much in line with Mordecai Richler's work in which he keeps the English orthography intact, but uses syntax and borrowings in line with Jewish usage. And indeed, I used substantial borrowings from Yiddish and Hebrew that are common in North American Jewish English, even more than the source text would require.¹¹³ This has created a very Ashkenazi text, which is not necessarily desirable.¹¹⁴ On the other hand, as the translator I have to consider both the source text and the target readership of the translation. In this thesis I have consistently described a target reader as a monolingual English-speaker who is presumably neither Jewish nor Hispanic. If that is the case, I cannot expect the reader to have a strong understanding of the distinctions between Ashkenazi and Sephardic Jews, much less in their uses of

¹¹³ While the majority of the inspiration for the Jewish English was drawn from personal encounters, it was augmented with the help of *The Jewish English Lexicon* and *The New Joys of Yiddish*. See Benor, Sarah Bunin. "Jewish-English Lexicon." 2012. www.jewish-languages.org/jewish-english-lexicon/, Rosten, Leo and Lawrence Bush. *The New Joys of Yiddish*. Three Rivers P, 2001.

¹¹⁴ Ashkenazi Jews are from Northern and Eastern Europe and traditionally speak Yiddish. They represent the largest segment of North American Jewry.

Jewish English.¹¹⁵ However I do think that they would read this translation and understand the dialogue as Jewish based on the presence of syntactical elements and the Hebrew and Yiddish words in the text and given their probable exposure to Jewish English through other forms of media as we have already discussed.

In this tale there are two characters that are not Jewish; unfortunately, neither speaks. If I had had the opportunity to translate dialogue of both Jewish and non-Jewish characters I would have been faced with a challenge of how to sufficiently foreignize the non-Jewish dialogue so as to situate the reader in a place of closer connection with the Jewish characters without domesticating the Jewish characters' dialogue. This is a tricky situation indeed, but would be essential based on the narrator's framing of the tale. Since the tale is told in Judeo-Spanish to a (presumably) Jewish audience, there is a certain element of "us versus them" in the moral of the story. That is to say that the Queen Tantanhís and her lover are both othered by the narrator when their ethnic origins are highlighted, presumably in contrast to the ethnicity of all of the other characters in the text and the narrator herself. The narrator clearly wants the reader to be in opposition to them, while at the same time feel a connection to the Jewish characters. In Judeo-Spanish this works well enough since there is no obvious foreignization in the source text, however at the heart of foreignization is the idea of resisting domestication. In other words, I need to bring the reader to the source culture as much as possible within the literary constraints of the translating language, and that may make some readers uncomfortable. If I foreignize only the dialogue of the Jewish

¹¹⁵ Some readers may understand these distinctions, but, given the small number of Sephardim in comparison to Ashkenazim in North America—with a notable exception of Montreal—a reader who does is more knowledgeable about Jewish culture than the target reader that I have considered in translating these texts.

characters, it may be that the dialogue is the aspect with which the English reader least identifies, which is quite different from the case of the Judeo-Spanish reader. If the non-Jewish characters had also had dialogue, then I would have needed to foreignize that even more and in a different way entirely so as to further distance those characters from the English. Unfortunately, I did not have that challenge in this text, but the concern is worth mentioning as I write this brief introduction to my translation of *El Pishkado de Oro*.

Another element at play here is polysemy.¹¹⁶ Shelomó, known as King Solomon in English, is so well known through biblical references and other Jewish literature that the reader immediately connects his name with aspects of his character, past behaviour, and plausible future actions. To access this intertextuality in English I must translate the name from Shelomó to Solomon, a name that would conjure up similar imagery in the minds of many non-Jewish readers. On the other hand, for the Jewish reader Shulamit is the woman to whom Song of Songs is written, and is viewed by many as Solomon's first and true love. Translating this name into Salomé in English doesn't preserve that intertextual character development, as we've seen. So I opted to translate Solomon but not Shulamit, and by doing so have completely broken the phonetic connection between the names.

In this tale, however, the character development does not end with intertextual references to the characters. As Hebrew names they are built on an underlying structure of roots. In Hebrew, all words have at their base a root, or *shoresh* that

¹¹⁶ While presented here in some detail, for more information about Jewish exegetical tools and their application to this folktale see Attig, Remy. "What's in a Name?: An Onomastic Interpretation of a Sephardic Folktale." *Bulletin of Hispanic Studies*, Forthcoming.

consists of consonants. These roots typically, though not exclusively, consist of three consonants; lacking vowels they cannot be pronounced. Still, they do represent a vague and general idea. In order to form words, the speaker must add suffixes, prefixes, vowels or other consonants. These additions provide precision to the idea represented by the root, but they rarely deviate too far from it.¹¹⁷

In the case of Solomon, his name comes from the root (ש-ל-ח) meaning that it is grammatically connected to the words shalom (שלום) —peace—and shalem (שלם)—completeness. From the perspective of the modern reader the connection of the name with the idea of “peace” seems incongruent with the death penalty exacted upon his unfaithful wife. However, the Bible blames the division of Israel following Solomon’s reign on his rejection of the Hebrew God in favour of the religions of his wives (I Kings 11:11). In this case perhaps the word shalem—completeness—implies that had the biblical Solomon only followed the Law of Moses, as he does in the folktale, the kingdom would not have been divided as the consequence of his actions.

Solomon’s name also shares the same root as his bride’s, Shulamit—שולמית. The union of Solomon and Shulamit at the end of the tale is a reference to the repetition of the root—ש-ל-ח. In Hebrew the repetition of a word is used to add emphasis. In a sense repeating “shalem, shalem” would be akin to saying “complete and total entirety,” perhaps as a way of indicating that Solomon and Shulamit complete each other. However, as these grammatical structures do not exist in English I could not find a way of translating this polysemy in the tale.

¹¹⁷ For more information on roots please consult Gesenius, Friedrich Heinrich Wilhelm et al. *Hebrew Grammar as Edited and Enlarged by the Late E. Kautzsch*. 2nd English edition, Clarendon P, 1910, pp. 99-101.

La Kadena de Arena

In *La Kadena de Arena* I've retained the same foreignization approach as in *El Pishkado de Oro*, however rather than reserving it only for dialogue I've taken it a step further and applied this syntactic manipulation to the entire story. The end result of this application is that, in reading the tale, the voice of the narrator shares the same literary dialect as the characters. In the previous tale this was not so. In comparing the two stories I must say that *La Kadena de Arena* is more effective at situating the reader firmly within Jewish English rather than implanting him within that literary ethnolect only during dialogue and promptly retreating again to the comfort of a more standard variety of English for the narration.

El Mazal i el Lavoro

El Mazal i el Lavoro is the most foreignized of the translations. Here I have retained some of the syntactic manipulation present in previous texts, however I have also tried to manipulate the orthography so as to force the reader to phonetically reproduce a Jewish English accent as might be used by a native-born New Yorker with English as their first language, but with strong regional and ethnic influence. As previously addressed, there are many Jewish English accents and the instances of them being written in this way are few indeed. In order to approximate this accent phonetically I consulted movies, films, and other recordings and then worked and

reworked the translation until I felt that the literary dialect achieved the goals I had set for this sample.

The names of the protagonists in this tale presented a particular challenge. In the source text the names “Mazal” and “Lavoro” could be interpreted to mean “luck” and “hard work,” respectively. Mazal and Lavoro are personified as young men in the text, and seem to travel together frequently as friends. In considering how to render these as personal names in English I was forced to make a difficult decision. Mazal, as a term for “luck” is fairly common in Jewish English, indeed many non-Jews would be familiar with the congratulatory expression “mazal tov,” consequently, I decided to conserve Mazal as a name in the translation. But, whereas the Judeo-Spanish word “maza” is masculine, the Hebrew name Mazal is feminine. Choosing, then, to keep Mazal in the translation is incongruous with the description of Mazal as male in the tale. In short, retaining the name for the character required that I change the gender of the character. In the context of the story this is fairly immaterial, however it does allow for a reading wherein Mazal and Lavoro are walking as a couple rather than as two friends. I then wondered if it was possible to translate Lavoro, a term that is not frequently used in Jewish English, into a feminine Jewish name. In looking at options that would hold a similar connotation to “hard work”, I debated “Avodah,” a term used in Jewish English to refer to work. I decided against this translation because of the religious or divine work that “avodah” implies which is not compatible with the image of hard manual labour that one might imagine a rope-maker to engage in. Instead I settled on the name “Hawd-Werk” and have accepted the possible interpretation of the two characters, now one male and one female, as a couple rather than just two friends. Still, in considering the

translating culture's norms, it is not remarkable at all for a man and a woman to walk as friends, and it is entirely possible for two men to walk in public as a couple. Given that this is a relatively recent development but nevertheless fairly widely accepted in North American culture, I don't believe that my decision to change Mazal's gender from male to female forces a North American reader to consider Mazal (female) and Lavoro's promenades to be romantic significantly more than they might have if I had left Mazal as a male character.

Overall, the effect of this translation is quite unlike in *El Pishkado de Oro*, where I only applied Jewish English to the dialogue and thus afforded the English reader long periods of respite from my foreignization strategy. In *El Mazal i el Lavoro* there is no such respite at all, with orthographic manipulation present many times per sentence. On the other hand, this translation is exhausting for both the translator and the reader and reinforces, even more than the previous texts, the Ashkenazi character of Jewish English and more specifically situates it within the Jewish centres of New York, Boston, and Montreal. Sephardic Jewish English, unfortunately, has not been extensively studied. If it is not well documented even in the academic realm it calls into question whether or not the average English-speaking non-Jew would read it and imagine the Jewish element that I am trying to recreate in this translation. Nevertheless, translating a Sephardic folktale from Judeo-Spanish into Jewish English is one thing, situating it so clearly within one of these three North American metropolises may at the same time be foreignizing for the reader and domesticating for the tale.

In conclusion, through the approach described above, I have created translations that have retained many aspects of the source texts and prioritized the source culture

over the target culture. At the same time I have brought other elements of the source text to the reader of the translation through explanations or domestication. Through my choice to use foreignizing techniques, in particular employing Jewish English in the texts, I have tried to capture Jewish sound of the source texts. The whole while I strived to balance foreignization and domestication or, where one extreme clearly led the way, I have discussed the pros and cons of that approach.

Tales in the oral tradition are recreated from one generation of storytellers to the next; Koén-Sarano took these tales and committed them to paper. My translations are but one more generation in the chain. Octavio Paz said:

Cada texto es único y, simultáneamente, es la traducción de otro texto. Ningún texto es enteramente original, porque el lenguaje mismo, en su esencia, es ya una traducción: primero, del mundo no verbal y, después, porque cada signo y cada frase es la traducción de otro signo y de otra frase. Pero ese razonamiento puede invertirse sin perder validez: todos los textos son originales porque cada traducción es distinta. Cada traducción es, hasta cierto punto, una invención y así constituye un texto único. (Paz 9)¹¹⁸

Likewise, each teller attempts to create a faithful rendering of a story that they had previously heard. The generation of tellers that served as Koén-Sarano's informants, in turn, tried to remain faithful to the earlier versions that they had heard. Nevertheless, each version is to a degree a recreation. They all vary, even if only lightly and in

¹¹⁸ "Every text is unique and, at the same time, it is the translation of another text. No text is entirely original because language itself, in its essence, is already a translation: firstly, of the non-verbal world and secondly, since every sign and every phrase is the translation of another sign and another phrase. However, this argument can be turned around without losing any of its validity: all texts are original because every translation is distinctive. Every translation, up to a certain point, is an invention and as such it constitutes a unique text." Translation from Bassnett, Susan. *Translation Studies*. Third edition, Routledge, 2002, p. 46.

seemingly insignificant aspects. My translations are no exception. I have recreated the colloquial sound of these texts the best I could in an attempt to replicate the style of oral literature in writing and thus perpetuate the feel of ever-evolving oral literature through a written medium (Sturge 101; Tymoczko *Irish* 41).

My translations are unique and contribute to the field of Translation Studies in that they call into question the translators decisions for Jewish literature that is being translated for the Centre. In both *Folktales of Joha: Jewish Trickster* (2003) and *King Solomon and the Golden Fish* (2004),¹¹⁹ the translator used an international register of English that makes the act of translating all together invisible. Still, in *King Solomon and the Golden Fish* the translator does include many Judeo-Spanish words in the target text to remind the reader that it is not a native English text. Still, where there is English, it is not manipulated. It is through the presence of a great deal of non-English words (often explained in a subordinate clause that follows them) that the translator reminds the reader that the text is not part of the native English-speaking cultural sphere. For example, in Reginetta Haboucha's translation of *King Shelomó and the Golden Fish*, one of the texts that I have translated in this thesis, the opening sentences read:

At the time of King Shelomó, there lived in the Galíl, next to the Kinneret, an old fisherman who had seven daughters, one more beautiful than the other. *Ma* the youngest, Shulamít, was the most beautiful of them all. One day the firstborn, the *bohora*, presented herself before her father. She said:

¹¹⁹ It should be mentioned that *Folktales of Joha* is written for mass consumption as is evidenced by its beautiful illustrations and lack of academic commentary. *King Solomon and the Golden Fish* is an annotated edition produced for academic study and published by a university press. The differing target markets no doubt contributed to the unique translation strategies present, without comment, in each volume.

“Today, upon casting your *trata*, your net, say: ‘This *trata* is the luck, the *mazál*, of my daughter the *bohora*, the first born.’ Let’s see what’ll come out. Perhaps you’ll get lucky because of me.”

(Koén-Sarano and Haboucha 5)

My translations, on the other hand, have attempted not to recreate the sound of some far-off land through the use of unrecognizable terms carried over from Judeo-Spanish. Instead, I have tried to conjure up in the mind of the reader a distinctly Jewish environment that would likely be familiar to them through intertextual references common in the target culture.

Chapter 5

Translation Approach to Spanglish Source Texts

As with the Judeo-Spanish, in considering the Spanglish source texts I debated several possible translation approaches to capture the bilingualism of Spanglish before finally settling on one approach. Again, as I have done with Judeo-Spanish, in the Spanglish translations I have not applied that approach uniformly to the entire corpus, but have chosen to foreignize some translations more than others in order to compare and contrast the different strategies. In this chapter I consider why I have decided to translate these texts, the difficulties and struggles that I encountered as I translated them into English and the choices that I made to resolve those difficulties.

The act of translating any particular text can be motivated by many different factors. As Venuti has pointed out and I have highlighted previously, frequently these decisions are made by publishers and motivated by potential returns on investments. However, in the context of an academic project that focuses on experimental translation strategies, an economic return is not of primary importance. The question then remains, what was my motivating factor? Or better still, why did I choose to translate these specific texts?

We've seen in previous chapters that the lifecycle of Judeo-Spanish as a language was a motivating factor in my choosing to translate the work of Matilda Koén-Sarano. The same is true for the texts of Susana Chávez-Silverman. Spanglish, though it has existed for at least 200 years, is only now being published. With publication come prestige and a growing autonomy as a society becomes the producer of one's own

cultural output, rather than being merely the consumer of the output of another community. Translating Spanglish at this point, then, is motivated by quite different reasons than those that motivate the translation of Judeo-Spanish texts. Here the motivation is to explore, early on in the history of the language, how to translate in a way that both renders the contents accessible to a monolingual English-speaking audience and at the same time retains the bilingual feel of the work.

The next question a translator must consider is for whom they are writing. As we've seen, the true challenge of balancing foreignization and domestication for the translator is to look, at once forward to the translating culture to situate the translation within the receiving culture while simultaneously looking back to the source text to understand whence it came. In the context of these texts, the reader may presume that I have translated them predominantly for the monolingual US English-speaker or scholar of Diaspora Studies who may not be fluent in Spanish. While this would be true to a degree, and in fact it is for the former that I have made the aesthetic choices that define the translation strategies that I will outline later, I am not only translating for them. We have seen in chapter three that Johan Heilbron speaks of translations as part of a cultural world system in which "communication between language groups situated at the periphery will also tend to pass through the centre. Thus, 'the more central a language is in the translation system, the more it has the capacity to function as an intermediary or vehicular language'" (Heilbron 304). In a world of artificially established borders that rarely reflect linguistic and ethnic boundaries, Spanglish does not stand alone as the only so-called "hybrid" borderlands tongue, though it is safe to assume that it is one of the most spoken. There are, no doubt, many borderland communities scattered around

the world; one can think of *Portuñol*, which is spoken on the borders between Spain and Portugal as well as in the border regions of Argentina, Uruguay or Paraguay and Brazil. *Llanito* is spoken by Gibraltarians who mix Spanish, English and other languages to create their own vernacular. The Raizal community of the English-speaking islands of Colombia and other Anglophone populations off Central America's coast also reside in a place where Spanish and English coexist in prolonged contact with one another. And let's not forget our own *Franglais* that is heard throughout Canadian linguistic borderlands. These borderland varieties, along with others, are rarely written, and one could presume that many are viewed with the same condescension that we have seen to haunt public perception of Spanglish, but that does not have to be the case. If we concede that Heilbron is correct in his assertion that literatures from the periphery frequently access one another through translations into a language of the global Centre, we will arrive at a more activist-minded motivation for translating Spanglish texts into English. Spanglish has a critical mass that not all of these populations have. If these other populations were able to access the literature in Spanglish they may find inspiration in writing their own vernaculars. As we have seen, Gloria Anzaldúa states:

Until I can take pride in my language, I cannot take pride in myself. Until I can accept as legitimate Chicano Texas Spanish, Tex-Mex and all the other languages I speak, I cannot accept the legitimacy of myself. Until I am free to write bilingually and to switch codes without having always to translate, while I still have to speak English or Spanish when I would rather speak Spanglish, and as long as I have to accommodate the English speakers rather than having them accommodate me, my tongue will be illegitimate. (Anzaldúa *Borderlands* 81)

If this is true of Spanglish, does it not also stand to reason that it is true of other borderland varieties that might, through translation of these texts into English, find

solidarity and inspiration in literary models that they too could replicate? I will not be so bold as to presume that my thesis will spark a literary revolution in borderland varieties around the world, but the translation of these texts into a variety accessible to an English reader is legitimate and valuable in making them accessible, not only to the English-speakers that Anzaldúa resists in her above quote, but also to other peripheral populations who may be unable to access these texts in the originals.

The approach used in these translations is, in large part, influenced by how US Latina/o authors have written their identities. Using Spanglish is an artistic choice with political ramifications and often tells the tale of the negotiation of home, language and transnational identifications (Torres "Contact Zone" 76). We have seen in chapter three that the act of publication in Spanglish is, in itself, an act of resistance. For the translator of literature whose resistance lies in the language variety in which it is written the challenge is great indeed. One must consider how to retain that resistance while placing the text in a different linguistic context. Translating Spanglish into English is quite unlike translating Judeo-Spanish into English precisely because English, and by extension assimilation into the Anglosphere, is precisely that against which Spanglish is resisting. Also unlike Judeo-Spanish, which has a certain degree of cultural overlap with a Jewish community that speaks Jewish English and, as I have argued, therefore has an oral register in English that can be used to translate the orality of the Judeo-Spanish source text, Spanglish is itself the ethnolect of the US Latina/o population. In other words, whereas with Judeo-Spanish I could choose to invoke speech patterns of an English-speaking community that deviate from more standard English norms, here I am translating not from a foreign source but rather from a US community, which means that

such literary devices are no longer at my disposal. Instead, I looked at the text through the lens of Gayatri Spivak's notion of an erotic translation and "surrendered" to the text, letting it show me the limits of its language (Spivak "The Politics of Translation" 176-181). Spivak goes on to speak of erotic translation as a relationship only between the translator and the text, completely discarding any external considerations such as context of the source text or the culture of the translating language. I have let the text guide me and, recognizing that the code-switching elements of Spanglish are essential to the poetics of the source, I have sought to retain them as much as possible in the target text. Consequently, my overarching translation approach is to translate as little as possible of the Spanglish into English, thus leaving the Spanish elements of Spanglish, be it vocabulary, syntax, and other elements intact in the translations. Nevertheless, unlike Spivak, I have retained these elements while looking forward to the culture and context of the target reader of these texts, who I will describe in due course.

In searching for inspiration in creating an English translation from a Spanglish text and embedding elements of Spanish within it, I began by looking at how some US Latina/o authors approach the presence of Spanish within their English works. If we depart momentarily from the term Spanglish and examine what some call bilingual texts or bilingualism in literature, we see that many authors negotiate how bilingualism is presented in their texts with editors and publishers (Torres "Contact Zone" 77). Consideration of existing community approaches to including bilingualism in literature is essential to my Spanglish literature translation approach since it has been written as resistance to assimilation. By drawing inspiration from how the Latina/o community represents itself in English, I am taking cues from within rather than applying the

established English hegemonic norms onto this anti-assimilationist literature. Lourdes Torres speaks of a variety of options that are common in recent US Latina/o literature. I will not list them out exhaustively here, however of particular interest is 1) the use, or not, of italics to mark Spanish words as foreign, 2) the use of definitions or translations following a term, and 3) calque translations. My translation approach hinges on my consideration of and response to these three strategies that US Latina/o writers use to incorporate bilingualism in their texts.

Of italics in his early works Junot Díaz says “The *New Yorker* forced me to put italics in, but after that I stipulated as part of my contract that if they didn’t accept the stories’ nonitalics that – they can’t publish it... what I should have done is stand my ground and said they couldn’t publish it” (Ch’ien 207). Rather than mark his work as other every time he used a Spanish word, Díaz instead prefers to infuse Spanish into English as a kind of “revenge” for English forcing out his Spanish when he first learned it (209-10). Chávez-Silverman does not, in any way, mark either the Spanish or English as foreign in her texts through the use of italics. Consequently, I’ve decided to follow Díaz’s preference and Chávez-Silverman’s lead and avoid marking the Spanish as other in my translations.

Judith Ortiz Cofer, on the other hand, asserts that she does not code-switch in her work but rather inserts occasional words, typically italicized, to hint at the bilingual world in which her characters live. Regardless of her claim, what she is describing is nevertheless a type of code-switching. Ortiz Cofer goes on to state explicitly that her language use is a functional rather than political choice (Torres “Contact Zone” 80). For her part, Esmeralda Santiago in her *When I was Puerto Rican* uses Spanish words

followed by English definitions of these terms to “familiarize the text for the monolingual reader” (“Contact Zone” 81). Torres suggests that this could render the text more accessible for a Latina/o audience that may want to rediscover their heritage despite not speaking Spanish, but also suggests that this could perpetuate monolingualism in that it doesn’t require the reader to actually approach Spanish, but rather it allows them to remain cushioned from it (“Contact Zone” 81). She says “When reading texts by cultural others mainstream readers expect to gain access to other worlds, not to be made aware of their limitations (“Contact Zone” 82). Chávez-Silverman sometimes defines her language use and when she does, she never seems to be breaking it down for a monolingual English reader, but rather commenting on her choice of words, as is seen in the first paragraph of *Tecolote Crónica* in which she jokes about her use of the term “ternura” for tenure, rather than “permanencia.”

Because, la última vez que volví a Guadalajara, en 1997, para celebrar mi *ternura*, as I call it (such a more gorgeous word for the thing than the real word for “tenure,” *la permanencia*. No, I refuse the “real” translation. I prefer *la ternura*. Tenderness). –I know, ya sé, mamá. It’s not the *real* word for it and I should speak right. La gente va a creer que I don’t know right from wrong. (Chávez-Silverman *Killer* 45). (See page 178)

Of course, in addition to explaining her own preference of “ternura” over “permanencia” she inserts irony into a situation that would likely not be defined by any other professor as a “tender” process.

In *Mini-Barrio Norte Crónica* we see a different type of commentary on language use. Here she restates her own use of the term “chaqueta color vino” in contrast to the Porteño term “campEEra bordeau”.

Y entonces les pregunto, tentatively, a las salesgirls sobre la chaqueta color vino y por poco me muero porque la palabra *campera* has flown right out of my head y también se me olvidó que no dicen “color vino” sino BORDEAU y me dicen ah, bleating all lamby-like, la campEEra bordeau, sí. Manera de corregir a la gente, refunfuño pa’ mis adentros. Y digo algo así como – es talle miniatura pero vamos a ver, well, estamos en Argentina (just a Little sarcastic) y me dicen qué, no soh argentina? Y sho incrédula, how can they think I am, y les digo – veo que son, after all, medio harmless y hasta sweet – claro que no, no me escucharon ahora mismito no recordar la palabra de Uds., *campera*? Y ¿de dónde soh?, y yo, de Los Angeles y ah starry-eyed y todo el mundo dice que es muuuy lindo ashá y yo bueno sí, supongo, pero a mí en cambio, me gusta acá... (*Killer* 128) (See page 200)

Here, again, we see that she is not restating for the purpose of clarifying Spanish for an English reader, as do Judith Ortiz Cofer and Esmeralda Santiago, but rather she is commenting on her own language use in opposition to that of the larger society in which the crónica is set. However, on at least one occasion in my corpus she does translate herself:

Mami, te llevábamos muchas tardes a sweat-smashed child’s bouquet de esas pinks: --son malas hierbas, nos decías. They’re just weeds, girls!
(*Killer*) (See page 180)

Despite this one instance, I’ve decided to take Chávez-Silverman’s more typical approach into consideration. Where I have kept Spanish in the translations, I have refrained from defining it unless I found that the effect of the Spanish was essential and the explanation minimally distracting.

Another way some authors choose to render their Spanish writing is through the use of calques or “creative English renditions of Spanish words and phrases translated literally or figuratively” such as when Sandra Cisneros refers to tía Blanca also as “Aunty White-Skin” in her novel *Caramelo* (Torres “Contact Zone” 78). Whereas the first

two strategies, italicising and defining, do truly bring the Spanish into English and mark it as other, this last strategy has quite a different effect. While it is true that it does infuse the text with more English than would be the case if the Spanish were not calqued at all, the result is a text that reads better for bilinguals than for monolinguals. As we've seen in the above example, it is immediately clear to a bilingual reader that *tía Blanca* and *Aunty White-Skin* are the same person. That would likely not be immediately clear to a monolingual reader. However, through the narrative it is reasonable to consider that a monolingual reader would eventually make the connection that they are two names for one character. When this happens the text has succeeded in pulling the monolingual reader from a place where they relied only on English hints to a place of understanding, even if only in one instance, the duality (or multiplicity) of signs that overlap one-another and define the way bilinguals move through the world. In the source-texts this does appear, and has been incorporated into my translations as well. Furthermore, where meaning of Spanish can be understood through context, as is the case with Cisneros' work, I have favoured leaving the Spanish intact.

Since the overarching translation approach is to leave as much Spanglish intact as possible it would be pertinent to take a moment to consider how this is informed by notions of non-translation and intralingual translation.

Sherry Simon speaks of non-translation defining it as the decision to leave certain elements of a source text untranslated in the translation. For example, in a Quebec context, she recognizes that expletives (such as *câllice* and *tabernacle*) frequently are derived from ecclesiastical terminology and, consequently, references a particular cultural history and the historic power that the Church held in Quebec; this is

not the case with English expletives, and so Simon suggests that it is more appropriate to leave these terms untranslated (Simon "Cultural Studies" 466). But non-translation, at least for Simon, seems restricted to untranslatable ideas, or ideas that do not convey the same cultural reality in both languages; it should not be confused with the decision not to translate. I will, on occasion, rely on Simon's use of non-translation in my strategies.

Intralingual translation was defined by Jakobson as changing one sign for another within the same language (Jakobson 114). There could be a number of reasons for this including simplifying information for a younger readership, writing for a population with a different level of education than the ideal reader of the source text, or restricting the vocabulary to make it easier to understand for those learning the language. Indeed, sometimes the lines between intralingual translation and marketing or pedagogy can be quite blurry. My strategies, particularly the most foreignized of the translations, will rely on intralingual translation to retain the Spanglish but in a way that renders it far more accessible to an English-speaking population. Still, the more Spanish left in the text the more it may be discarded by a monolingual Anglo reader. While this thesis doesn't explore reader or market reception of these translations, it is important to be mindful of this possibility.¹²⁰

Having articulated the overarching approach that has been applied to these translations, which is to leave as much Spanish as possible while still making the text accessible to a monolingual English speaker, and the above considerations that

¹²⁰ For more on the multiplicity of potential readings that code-switching and non-translation opens up to both monolingual and bilingual readers see Womble, Todd. "Non-Translation, Code-Switching, and the Reader-as-Translator" CLINA vol.3 no. 1, 2017, pp. 57-76. doi.org/10.14201/clina2017315776.

informed my strategies, in the following pages I'll examine the three strategies themselves, that is to say the degree to which this approach was applied to each of the translations presented in this thesis.

The translations in the appendix have been organized by degree of foreignization with the most domesticated translation being *Tecolote Crónica* and the most foreignized being *Mini Barrio Norte Crónica*. None of these texts have been previously translated, however at least one of Chávez-Silverman's other crónicas has, and I have used it as a point of departure for the most domesticated of my translations.

Ellen Jones, in her brief translator's note to *Todo Verdor Perdurará Crónica* states that she has

opted to retain all Spanish words that share Latinate roots with English, and any repeated Spanish words whose meaning can be surmised from the context." In addition she seeks to use different English varieties to translate different Spanish varieties in the source as well as Hispanicise words that she views as anglicised in the source, for example translating "checando" to "comprobing" in "I knew if I got involved watering, lovingly comprobing my plants for new growth, random attacks from insectos, etc. (Chávez-Silverman "All Green").

While creative as an approach, I've decided to draw some inspiration from her work while abandoning some of her techniques that I find unconvincing or problematic, namely the use of different varieties of English to translate the different varieties of Spanish as well as the fabrication of words based on some notion of what is anglicised in the source.

As we've seen in chapter four, translating dialect into dialect in the absence of any cultural connection between the two communities is a strategy that removes the cultural references in the source text and situates them for the reader of the translation in a totally different culture. Consequently, Berman (1992), Grutman (2006) and others criticise it. I will not follow Jones' lead in this regard.

Jones' attempt at Hispanicising English words based on her judgement of how anglicised the Spanish word is is questionable. Fundamentally, it calls into question the legitimacy of borrowing vocabulary into Spanish. The example she provides in her translator's note "checar" is perhaps originally a borrowing from English, but it is not restricted to the US Latina/o population. In fact, it has become quite common throughout Mexico and first appears in literature in Mexico in 1955 (Real Academia Española "Corpus diacrónico del español"). Her choice to Hispanicise this word, but not others, seems to be a personal judgment informed by the variety of Spanish in which Jones is most comfortable rather than any clear methodology. Consequently, I have not applied this technique to my translation. Nevertheless, my first and most domesticated translation, *Tecolote Crónica*, includes significant inspiration from Jones; following her lead I have decided to leave any words in Spanish that share a Latinate root with English.

Tecolote Crónica

In my translation of *Tecolote Crónica* I have endeavoured to translate the source text in a similar way as does Jones, but with some additional constraints. I began

approaching the text with the goal of leaving any Spanish words that share Latinate roots with English untranslated, however I encountered some problems.

Whereas Chávez-Silverman's Spanglish does tend to respect Poplack's proposed constraints on switches as was previously discussed in chapter two, sometimes she does not, as is seen here in her use of "florecitas pink."

El de los roadside fields and
empty lots and everywhere
you looked que no estuviera
edificado you could see esas
florcitas pink.

(*Killer* 46)
(See pages 179-180)

The México of roadside fields
and empty lots and
everywhere you looked
where there weren't buildings
you could see those pink
flowers.

I considered how to approach situations like this, in which it seems that the author does not fully respect Poplack's constraints. I decided that in this crónica I would favour English syntax in this situation, as is evident in my parallel translation above.

I have also chosen non-translation for any place names, food items, and words that could be reasonably deduced from the context. This is in part because I found following Jones' strategy to be even more domesticating than I had imagined it would be. The resulting translation affords the monolingual English reader a slight hint at the Hispanic cultural reference points in the text, but without requiring substantial effort on their part. While the orthography remains not fully domesticated, this is the most domesticated translation of the three presented in this thesis. It does, as Anzaldúa criticizes, "accommodate the English speakers" (Anzaldúa *Borderlands* 81).

On the Road Crónica

On the Road Crónica was translated with a strategy that caters less to the English speaker than does the strategy applied to *Tecolote Crónica* but is still more domesticating than *Mini Barrio Norte Crónica*. Here my strategy has been to leave far more of the Spanglish intact. In *Tecolote Crónica* I left words that could be surmised from the context and words that shared Latinate roots with English untranslated insofar as was possible without inserting switches between English and Spanish in ways that would seem odd for Spanglish speakers. In *On the Road Crónica* I have taken it a step farther. I have expanded the lexicon of words left untranslated to include a range of vocabulary that would likely be understood by a first-year Spanish student. This may seem like a strange threshold, but I've chosen it because it includes a much larger variety of words such as conjunctions, prepositions, frequent nouns and present tense verbs that could possibly be understood by a monolingual English speaker who would have encountered them in their daily lives. For example, if we were to look at the syllabus of a first-year Spanish course we would see that substantial emphasis is placed on building the vocabulary necessary to express concrete items and actions that the student is likely to encounter on a regular basis. Consequently, it is probable that a student at that level would have been introduced to basic vocabulary from the following categories:

- Family relationships (madre, mamá, hermano, tío, abuela, etc),
- Words describing the human condition (hombre, mujer, niño, joven, etc.),

- Jobs (doctor, profesora, abogado, trabajar, etc.),
- Places (escuela, mercado, iglesia, tienda, playa, etc.), and
- Food (cocinar, comer, beber, plátano, arroz, pollo, etc.).

While the target reader of these translations is, as has been articulated, an American monolingual English speaker, it is safe to assume that he or she would have encountered Spanish from time to time outside of the classroom setting, be it through visits to Latin American restaurants (piso mojado, baño, cerveza, chile con carne, etc.) or through advertising, television or signage in their local community, especially as American retail chains increasingly post their departments signs (caballeros, damas, niños, electrodomésticos, etc.) bilingually to cater to the growing Spanish-speaking market. By expanding the Spanish lexicon available for translation in this way forces the monolingual reader to dig a bit deeper and try a bit harder to understand the text, while not going so far as to require them to rely on a dictionary.

The effect here is that it would seem that very little has changed between the source text and the target text. A linguistic analysis of word frequencies and register would be useful in considering why this translation doesn't look like a translation at all, but while such studies do exist for some of Koén-Sarano's work,¹²¹ no such research yet exists for Chávez-Silverman's work and such a study is beyond the scope of this thesis. If the resulting impression of this translation is that it doesn't look like a translation at all, it would seem that this strategy has achieved the goal of rendering the

¹²¹ See Broussy, Marie-Pierre. "Le Judéo-espagnol de Mathilda Koén-Sarano tel qu'il apparaît dans son recueil de contes intitulé "Kuentos del folklor de la familia djudeo-espanyola"." Ph.D., Université de Paris VIII, 2002.

text accessible to monolingual English-speakers while retaining the so-called “hybridity” of the text, at least if we accept that our target reader has had a certain level of exposure to Spanish.

Mini Barrio Norte Crónica

The final translation from Spanglish to be examined in this thesis is *Mini Barrio Norte Crónica*. Consequently, it represents the sample to which the most extreme degree of foreignization was applied. In order to highlight the degree of foreignization present in this translation let’s look back. For the previous two translations it can be said that in general, insofar as I was able, I left the syntax alone and merely translated words unidirectionally (from Spanglish/Spanish into English) where necessary. In this crónica I have worked bidirectionally, meaning that I have followed the source text more freely. In translation it is generally considered that a translator works from a source language (the language in which the source text is written) into a target language and that the transfer of information only flows into the target language.¹²² I have disrupted this unidirectional tendency in my translation. Rather than working only *from* Spanglish, that is to say from the Spanish elements of Spanglish, into English, I have also worked from the English elements of Spanglish into Spanish. In other words, I have inserted Spanish words

¹²² Of course, there are exceptions to every rule. Borges is one author who used the translations into English as inspiration for altering his source texts, confounding the relationship between source and target, translation and “original”. See Fraser, Ryan. "Past Lives of Knives: On Borges, Translation, and Sticking Old Texts." *TTR: traduction, terminologie, rédaction*, vol. 17, 2004, pp. 55-80, doi:10.7202/011973ar.

where there are English words in the source. One example is the use of “intersección” in the translation for “intersection” in the source:

Overcome with happiness mientras atravieso the intersection of Agüero & Charcas, absolutamente sobrecargada de júbilo. Joy in myself por haberme atrevido a solicitar la beca NEH y chingao, de ganármela y poder así be here, walking en Buenos Aires a un mes de mi despedida.

Overcome with happiness while I cross la intersección de Agüero y Charcas, absolutamente overwhelmed de joya. Joya en mí por having dared to solicitar the NEH grant y fuck, to get it y to be here, walking en Buenos Aires un mes from mi bon voyage.

(Chávez-Silverman *Killer* 127)
(See page 197)

In addition, I have relexified Spanish words, defining them based not on their normative use in Spanish, but on their similarity to English words, as we’ve seen in chapter two as a common characteristic of Spanglish. One such instance is found in the above quote in which I have translated “joy” as “joya.”

Finally, I have used a homophonic (phonetic) translation where possible to create, through Spanish homonyms, English words, for example the word “denial” to make it look more Spanish as “de nilo.”

De mi despedida también de mí misma y no quiero: I am in denial. Creo que no podré survive esta (desped)ida...

From mi bon voyage de myself too y I don’t want it: Estoy in de nilo. I don’t think I will be able to sobrevivir this (bon voy)either...

(Chávez-Silverman *Killer* 127)
(See page 197)

In this instance “de nilo” could be interpreted by a monolingual English speaker as a Spanish version of “denial,” despite that it would not be found as such in any dictionary. On the other hand a bilingual reader would know that the Nile river is “el Nilo” in Spanish and would then be able to see a play on words, recognizing that not only does “de nilo” look like the stereotypical Anglo approach of attempting Spanish in which they add an –o to the end of words, but also the link between Nilo and Nile, thus understanding a multilayered phonetic play on words. This is similar to the example of “pink cheese, green ghosts, cool arrows” (pinches gringos culeros) that Jonathan Rosa explains as a type of in-group speech and that was covered in more depth in chapter two of this thesis (Rosa 43).

Because the result of this translation strategy is a purely Spanglish text, my bidirectional translation approach could also be considered a form of intralingual translation, given that the source and target are both in Spanglish, but are adapted for different readers.

As with the case of *On the Road Crónica*, I have translated my work presuming the same level of familiarity with Spanish, which is to say roughly that of a first-year student.

Mini Barrio Norte Crónica presents a new challenge heretofore unseen in these translations; that of the phonetic spelling of Rioplatense Spanish.

y me dicen qué, no soh argentina? Y sho incrédula, how can they think I am, y les digo – veo que son, after all, medio harmless y hasta sweet – claro que no, no me escucharon ahora mismito no recordar la palabra de Uds., *campera*? Y ¿de dónde soh?, y yo, de Los Angeles y ah starry-eyed y todo el mundo dice que es muuuy lindo ashá y yo bueno sí, supongo, pero a mí en cambio, me gusta acá...
(Chávez-Silverman *Killer* 129) (See page 200)

Here, to translate Rioplatense Spanish into another dialect in English would simply be exoticizing, as there is no clear cultural connection between Buenos Aires and any particular community in English. In the case of the Jewish literary dialect, at least, we could see that there were at least some ties between Judeo-Spanish and Jewish English. No such option seems to exist for Rioplatense Spanish. Instead, insofar as the text permitted I've chosen to leave the Rioplatense Spanish intact in the translation. For example, my translation of the above quote is as follows:

y they tell me, no soh argentina? –you're not Argentine? – and me in disbelief, how can they think I am, y les digo – after all, they were medio harmless y hasta sweet – claro que no, didn't you hear me just now no recordar your word, *campera*? Y ¿de dónde soh?, y yo, from Los Angeles y ah starry-eyed y everyone says que es muuuy pretty ashá y yo, yea, I guess so, pero I like it here... (See page 200)

In most cases where I've left the Rioplatense Spanish intact the meaning becomes clear through context. At times I have had to add in a word or two that was not in the source to provide more of a context upon which the English reader could draw.

The application of the aforementioned literary devices and linguistic play in this translation strategy have resulted in a text that looks nearly as bilingual as the source text, but, because the Spanish element of the vocabulary is more carefully selected to be accessible to a low level of Spanish knowledge it is more accessible to the monolingual English speaker. As for the Rioplatense accent, I don't believe that it is reasonable to expect an average monolingual English speaker to be aware of the

different regional varieties of Spanish sufficiently to imagine the cultural nuances that Chávez-Silverman's so creatively represents through her phonetic representation of Rioplatense Spanish. However, rather than domesticate this by trying to recreate it in an Anglophone context through translation, I've opted for non-translation. While most monolingual English speakers may not capture the nuance, there may be others who have travelled or met Rioplatenses and may know that the accent is recognizable, even if they aren't quite sure what sets it apart.

We began this chapter by exploring motivations for translation and articulating for whom we are translating. Considering Anzaldúa and Chávez-Silverman's resistance to translation we saw that this seems to stem from the *need* to translate but we also considered in Chapter Three that "living in a state of psychic unrest, in a Borderland, is what makes poets write and artists create" (Anzaldúa *Borderlands* 95). If this is so, and if translating the literature of US Latina/os into English as the current language of the global Centre can allow other communities to access this literature, can the translation not be viewed as an act of empowerment, rather than colonization?

The answer to this question, I believe, lies in the approach taken to the act of translation itself. A domesticated translation that erases all elements of Spanish is not a compromise that would be acceptable to these authors. But, through the translations presented in this thesis, we have seen that there is an alternative to the erasure, through translation, of the Hispanic element that is so evident in the source texts. There is a way to let translation serve as mediator, to "use [Latina/o] literature, art, *corridos*, and folktales [to] share our history with them" (Anzaldúa *Borderlands* 107). Certainly, the proposed translation strategies present in this thesis will not necessarily be transferrable

to all situations; however the process of reflection that informed the larger approach could prove useful regardless of the target readership.

Conclusion

The goal of this thesis has been to bring together the fields of Hispanic Studies and Translation Studies around a corpus of source texts written in Judeo-Spanish and Spanglish; literature that has been largely left at the peripheries of these disciplines. Just like the corpus studied, which crosses borders, academically, culturally and geographically, my goal has been to respond to Christopher Larkosh's challenge to go "beyond the limits of these traditional disciplines to examine the transitory spaces that often escape literary expression, translation, and theorization, in order to imagine future spaces for cultural contact and social exchange in the academic spaces in which we work and beyond" (Larkosh 29). I have done so by using a broad range of tools including philology, sociolinguistics, postcolonial frameworks—particularly those that have been applied to Translation Studies—, borderland theories, and more in an effort to balance foreignization, domestication, and power dynamics in translating this literature into English.

Since Judeo-Spanish and Spanglish are undoubtedly minoritized languages I prioritized combatting the domestication norms that overwhelmingly prevail in English-language translations in favour of a model that departs from dominant North American publishing norms. The Judeo-Spanish source texts were translated into varying degrees of Jewish English and the translations from Spanglish source texts were guided by an approach that may be best referred to as a spectrum between non-translation and intralingual translation.

Throughout this thesis I have avoided using the term “dialect” due to negative connotations that it often has, preferring instead the more neutral term “variety.” After all, the term “dialect” tends to refer to a language use that departs from the prestige variety of a language. But, this is a social construct based on the value given to one variety—the prestige variety—over others. Still, as the term is used by some in Translation Studies, I will employ that term briefly. There are translation scholars who have generally considered it less than ideal to translate “dialect” with “dialect.” Their objections usually stem from the fact that a “dialect” in one language often shares few if any cultural traits with the “dialect” into which the work is translated. Still, I think that in the case of Jewish texts, it is useful to reconsider this objection. In fact, based on the arguments previously presented, I would conclude the contrary; into what other “dialect” of English could I translate Jewish folktales that are overwhelmingly preoccupied with cultural preservation and that demonstrate this preoccupation through their language use, if not Jewish English? After all, in this case it is the prestige “dialect” that has no direct cultural connection with the text being translated.

For its part, my approach to Spanglish source texts contributes even further to the field. While the decision to not translate is something that is discussed frequently within borderlands theories and postcolonial frameworks, the choice to translate, albeit outside of the traditional interlinguistic flow of information from language A to language B, has received far less attention. As the product of the borderlands, Spanglish straddles the artificially imposed national divisions of languages and cultures, mixing English and Spanish. Why then should my translations be any different? Katharina Reiss defines translation as a “bilingual mediated process of communication, which

ordinarily aims at the production of a [target language] text that is functionally equivalent to a [source language] text” (Reiss 160).¹²³ My translations aim to give the reader access to Reiss’ “functional equivalence” without conceding to the “bilingual process” that she describes as a prerequisite to translation; thus I translate with a goal of facilitating understanding, but reject that a complete overhaul of the grammar and lexicon is required to achieve this goal.

Further, I have called into question the assumption that a translation into English is done predominantly for the benefit of native English speakers; a native English speaker does not have to be our target reader. While I have informed my translation approaches based on reasonable assumptions as to the cultural and linguistic points of reference of native English speakers, this does not preclude us from identifying an international target readership that includes hundreds of millions of non-native speakers who are using English (whether a prestige variety or some other form of English) as a way of accessing information originating in any number of societies from around the globe (Bennett and Queiroz de Barros 363-64). This may seem, at first consideration, to be contradictory. It is not. If we accept Heilbron’s assertions that translated literature forms a world system and that communities of the periphery frequently access each other’s literature through languages of the global Centre, this reinforces my argument. My translations *are* for an English-speaking audience, even if they are not necessarily native speakers, and hence must take into account some points of reference as to what

¹²³ Reiss’s use of the term “functionally equivalent” should not be mistaken for Nida’s in which he suggests that the author identify one interpretation of a text, based on their understanding of authorial intent, and focus on transmitting it through translation to the exclusion of other possible interpretations. See Nida, Eugene. “Principles of Correspondence.” *Translation Studies Reader*, edited by Lawrence Venuti, Routledge, 2000, pp. 126-140.

an English-speaker (native or not) might understand, even if it requires rather more effort than might a domesticated translation. Still, I must concede that the “exact composition of a public is rarely predictable prior to the distribution of a text, and is not fully knowable even afterwards” (Adejunmobi 191). Consequently, these points of reference are by definition arbitrary and can only be based on informed assumptions and supported with clear explanations.

I would be remiss if I concluded this thesis without addressing some of the limitations in my research. Maria Tymoczko asserts that:

A translator cannot resist, oppose, or attempt to change everything objectionable in either the source or target culture... translators make choices about what values and institutions to support and oppose, determining activist strategies and picking their fights, even as they also make choices about what to transpose from a source text and what to construct in a receptor text (Tymoczko *Activism* 9).

My research has addressed some of the imbalances of power present in translating these diaspora varieties into English through one particular framework, but, as Tymoczko says, it cannot address them all. Colonial history and ethnic tensions run too deep to dismantle through the act of translation alone. Considering these power dynamics in translation is but one of many approaches available to work towards a more equitable flow of information in the future.

Through the research and writing of this thesis I have identified a number of questions that were beyond the scope of this project, but that would nevertheless contribute further to the intersections of Hispanic Studies, Translation Studies, and

postcolonial, borderlands, diaspora, and transnational studies. To begin, I would like to revisit Venuti's chosen terms "domestication" and "foreignization." As it stands they force the scholar wishing to apply these frameworks to situate their translations in an international context, establishing one language as domestic while othering the second. However, translation is not always motivated by the need for an *international* flow of information. Frequently translations are between two domestic languages; Canada is not alone in this. I found it challenging to write with precision about power dynamics between two language varieties that are both spoken in the US while forcing onto them labels of domestication and foreignization. What's more, insofar as English is conceived globally, delineating where it is a "domestic language" is increasingly problematic (Bennett and Queiroz de Barros 364). Given this, I'd be curious to explore different ways of discussing the erasure of the Other in translation particularly in domestic and borderland contexts; how indigenous literature is translated would further inform such a reflection. This may appear to be a definitional or semantic argument, and future research may lead me to conclude that it is just that, however relatively little research has been done on the translation of transnational, hybrid, or borderland source texts. I suspect that as future research emerges we may see domesticating tendencies appear when this peripheral literature is translated into national prestige languages. If that is the case, Venuti's vocabulary will need updating.

Another area of future research regards the reception of these source texts into English. Both the Judeo-Spanish folktale and the Spanglish crónica do not neatly overlap the English-language genres into which I have translated them. In English the folktale is typically highly formulaic (once upon a time....and they lived happily ever

after), and usually written in a way that conjures up in the mind of the reader detailed imagery of magic and wonder of faraway lands and royalty, consistent with the influence of Charles Perrault and the Brothers Grimm on the genre. The Judeo-Spanish folktales are shorter, with stronger elements of orality, as we have seen, and are far less detailed. Similarly, the Spanglish *crónica* doesn't fully overlap the Mexican *crónica*¹²⁴ or any clear genre in English. Adapting translations to fit into established genres of the target culture must be done carefully so as not to erase other forms of communication or knowledge for the sake of profit, and thus risk perpetuating the value of one Anglo-compatible form of knowledge over others.¹²⁵ Further research into how best to manage this delicate issue of power, which in some ways echoes the concerns of this thesis, would be warranted.

Additionally, I would be interested in exploring how other borderland societies are writing their vernaculars. Of particular interest would be Portuñol speakers from the area of the triple frontera (Brazil, Argentina, and Paraguay) and the Brazil-Uruguay border.¹²⁶ While I did not directly address the content, themes, and discourse of the larger literary corpora from which my translation corpus was drawn, Judeo-Spanish and Spanglish

¹²⁴ Some research has been conducted in how to present the Mexican *crónica* in English translation. See Cruess, Susan Leah. "A Study of Elena Poniatowska's *Amanecer en el Zócalo: The Contemporary Mexican Crónica in Translation.*" *Modern Languages and Literatures*, PhD, University of Ottawa, 2011. Supervisor, Rodney Williamson.

¹²⁵ For more on this, albeit in a predominantly academic context, see Bennett, Karen. "Towards an Epistemological Monoculture: Mechanisms of Epistemicide in European Research Publication" *English as a Scientific and Research Language: Debates and Discourses: English in Europe*, ed. Ramón Plo Alastrué and Carmen Pérez-Llantada, vol. 2, no. 3. De Gruyter, 2015, pp.9-35.

¹²⁶ As I complete this thesis I am in conversations with an Uruguayan author who writes in Portuñol to translate some of his work into Spanglish and build a literary bridge between these two borderland populations.

literature seem to mirror each other in the roles that they play in the creation or preservation of their respective marginalized cultures. I suspect that there may be similar parallels with Portuñol literature that has emerged since the publication of Wilson Bueno's *Mar paraguayo* (1992). I am working to prepare a comparative exploration of these three literatures that will form the basis for a first book project and will examine the role of identity creation or reaffirmation through literature at the borderlands of Spanish and how it resembles—or not—another Hispanic identity-building literature, costumbrismo.

Finally, since the inception of this thesis I have happened upon several works in which Spanglish in an English source text appears in Spanish translation (for example Achy Obejas' 2008 translation of Junot Díaz's *The Brief Wondrous Life of Oscar Wao*). I expect more examples will emerge with time. I have seen no research that considers how Spanglish that was written for a predominantly English-speaking readership is translated into Spanglish for a predominantly Spanish-speaking readership. A study of the process as well as the reception of these translations would be fascinating.

In sum, we have seen that this thesis has brought largely unknown Judeo-Spanish and Spanglish texts into both Hispanic Studies and Translation Studies. As is the case with the linguistic borderlands we've considered, I have shown the borders between these two disciplines to be somewhat artificial, separated more because of tradition and beliefs of the other than by objectively incompatible methodologies and problematics. Informed by reflections on postcolonial understandings of power imbalances in translation, I have described two of many possible approaches to translating this corpus. More importantly, the thesis has provided a framework that could

shed light on how to translate other literature of transnational communities into English for both native English speakers and readers from other peripheral borderland, diaspora, and transnational communities. Finally, it has planted several questions for future study, which I look forward to pursuing in the coming years.

Appendix A

Judeo-Spanish Source Texts and Translations

El Pishkado de Oro¹²⁷

En los tiempos del Rey Shelomó bivía en el Galil, al lado del Kineret, un viejo peshkador ke tenía siete ijas, una mas ermoza de la otra. Ma la chika, Shulamit, era la mas ermoza de todas.

Un día se prezentó la bohora al padre, disho: “Oy, en echando la trata, diga: - Esta trata es el mazal de mi ija bohora, la primera. Veremos a ver kualo va salir. Pue’ser le sali el mazal por mí.”

Ansí izo el peshkador, en viniendo la ora ayá en el Kineret. S’entró en el barko i echó la peshka en medio de mar. “Esto es

In the time of King Solomon there lived, near the Kineret,¹²⁸ a fisherman and his seven daughters. Each daughter was more beautiful than the last, but the youngest, Shulamit,¹²⁹ was the most beautiful of them all.

One day the oldest daughter said to her father “Today, when you cast your net say, ‘I cast my net for my eldest daughter, that she should become rich,’ and we’ll see what comes of it. Oh that it should bring me wealth.”

And this the fisherman did upon arriving at the Kineret. He climbed into his boat and cast his net into the sea. “I cast

¹²⁷ The source text is published in Koén-Sarano, Matilda. *Lejendas i kuentos morales de la tradición djudeo-espanyola*. Nur Afakot, 1999. pp. 29-33.

¹²⁸ The “Kineret” is the Hebrew term for the “Sea of Galilee.”

¹²⁹ שולמית in Hebrew.

el mazal de mi ija bohora, la primera.” I asperó a la tadre.

A la tadre, trabando la trata, sta pezgada, muy pezgada! Kon muchos esforsos travó la trata a l’arena, vido una grande piedra. Retornando a kaza, disho a la ija: “Esto fue tu mazal! Una piedra.”

Al sigundo día se prezentó la sigunda ija...enfín, lo aremos en kurto...todas las ijas provaron... Una vez salió un maso de kalsados viejos, ke echaron a l’agua... Otra vez salieron yervas... Kada una i una tuvo otro mazal. La fin se prezentó Shulamit, la chika: “Papá, esta vez es por mí!”

“Ma ya stas viendo lo ke sta saliendo! No ay nada!”

“Esta vez echa por mí!”

Era día de viernes, el peshkador kijo eskapar demprano para venir a kaza i

my net that my eldest daughter should have good fortune!” And he waited until the afternoon.

“Oy, the net, it’s very heavy,” the fisherman thought while hauling his catch to shore. After much work he arrived to the beach where he noticed a large rock was in the net. Returning home he said to his daughter: “My daughter, don’t plotz, but the fortune, it’s just a rock!”

The next day the second daughter did the same... and, to make a long story short, all of the daughters tried... one time the father pulled in a pile of old shoes that had been thrown in the water, another time weeds, each daughter got a different fortune. At the end Shulamit asked: “Aba, this time for me!”

“But all your sisters, you see what they got, bupkes!”

“Please, aba! Cast it for me!”

It was Friday and the fisherman wanted to leave for home early to welcome the

resivir el shabbat. De madrugada se echó al lado del Kineret, echó la trata... “Echo la trata a nombre de Shulamit, mi ija chika.”, i asperó. Después de mediodía tiró la trata. Vido, sta un poko pezgadika.

Avagar avagar avagar la tiró. En lo ke la retiró, ke vee? Un peshe enorme, senteando de oro i de diamantes! Kedó enkantado! En lo ke staba enkantado, avrió el peshe la boka, le disho: “De vista kítame de akí, tráeme a tu kaza y ázeme una djépea de agua, para que pueda bivar!”

De vista el peshkador se fue en kaza kon muncha pena. Todos salieron en su enkuentro. “Kayado!” disho él. “Mos meteremos al lavoro!” I kavakaron una djépea en el kurtijo de sus kazas, la incheron de agua i ponieron el peshe adientro.

De akel día el gusto de la famiya era este: kada demanyaya se alevantavan i bevían el kafé al derredor de la djépea, i el

Sabbath. At sunrise he got to the sea and cast his net... “I’m casting my net for Shulamit, my youngest daughter” and he waited. Shortly after noon he hauled in the net and noticed it was a tiny bit heavy.

Slowly, slowly, slowly he pulled. When it was on shore, what did he see? A huge fish sparkling with gold and diamonds! He was amazed! As he stared the fish opened his mouth and said: “Yallah! Get me out of here, take me home and make for me a pond of water before I die already!”

The fisherman rushed home embarrassed. The whole family came to meet him. “Don’t say a word!” he said. “We’ve got work to do!” And they dug a pond in the yard, filled it with water, and put the fish inside.

From that day on the family’s favorite pastime was to get up and have their coffee around the pond while the fish

peshe dava solanses i les kontava kuentizikos de mil i una noche del tiempo viejo. Ansina pasavan la ora.

Un día, mientras ke stavan asentados delante del peshe, stava pensando el peskador ke va ser la suerte de sus siete ijas, komo las va kazar, i él no tiene una agorá! Avrió la boka el peshe, disho: “Ke ay de pensar? Estira la mano, toma un punyadiko de diamantes, va a Yerushaláyim i véndelos...”

“Buena idea!” El peshkador stiró la mano, tomó de la kaveza del peshe un punyado de diamantes i perlas, tomó un pedaso de pan, se lo metió en l’aldukera i partió para Yerushaláyim. Después de tres días arivó en la sivdá i s’enkantó de ver su splendor i su ermozura. Todas las kayes yevavan al sentro, ke era el Bet-

swam and told them old tales from the Thousand and One Nights. This is how they spent their mornings.

One day, while they were seated near the fish, the fisherman was wondering what would become of his seven daughters; how would he find them husbands if he didn’t have a cent to his name!?¹³⁰ The fish opened his mouth and said: “Nu, what’s there to think about? Reach out your hand, take some diamonds, schlep up to Jerusalem and sell them before I change my mind...”

“What an idea, Who knew!?” The fisherman reached out and took a handful of diamonds and pearls from the fish’s head. He got some bread, put it in his pocket and left for Jerusalem. After three days he arrived in the city and was amazed to see its splendor and beauty. All of the streets lead to the centre where

¹³⁰ The Judeo-Spanish says “and he didn’t have an agora.” Agora first appears in I Samuel 2:36 where it means a coin. Today it is equal to 1/100 of a New Israeli Shekel.

Amikdâsh, ke senteava de oro. Enfn demandó ande es la kaye de lo bijutiés. Se la amostraron. En Yerushaláyim abían kayes kayes: la kaye de los djoyeros, la kaye de los karneseros, la kaye de los tisheros... En kada kaye avía una sorte de profesión.

Enfn arivó a la kaye de los djoyeros. El primer djoyero al kual prezentó, le disho: “Regreto! Me es emposible de pagarte! Lo que mos stas prezentando es muy de muy karo! Aval akí ay un djoyero ke se yama Aminadav. Este es el ke traye bijús a la korte de Shelomó. Este te puede merkar esto.”

El peshkador se adresó a Aminadav, ma, examinando la perlas, éste vido ke no tenía todo el montante menesterozo,

the shining gold Beit Hamikdash¹³¹ was located. Once there he asked where the Jeweller’s street was located. Someone pointed him in the right direction. In Jerusalem there were many many streets:¹³² the jewellers’ street, the butchers’ street, the tile-makers’ street... On each street there was a different type of business.

Finally he arrived at the jewellers’ street. The first jeweller he showed the gems to said “I couldn’t possibly, do I look made of money?! This is very high quality what you’re showing me! By Aminadav¹³³, the jeweller down the street, he sells jewellery to King Solomon’s court. These, he can buy them from you.”

The fisherman went to speak with Aminadav but, after examining the pearls, he saw that he didn’t have enough money.

¹³¹ Beit Hamikdash, or “Bet-Amikdâsh” is the Hebrew name for Solomon’s Temple that was built in Jerusalem.

¹³² In Judeo-Spanish “Kayes kayes”, this looks like a construct that is common in Hebrew in which one repeats a word to emphasize its importance.

¹³³ עמנדב in Hebrew.

“Siente,” le disho, “Toma la metá del dinero. Oy vo arrekojer mas. Vienes amanyana demanyana!”

Desharemos esto i veremos la korte del Rey Shelomó. El Rey Shelomó amava munchas mujeres de todas las sortes i los grados, i por medio de eyas kosuegró kon Paró, el rey del Ejipto, i tomó a la ija, Tantanhís, ke era una de las mas ermozas ijas de Paró. La trusho a Yerushaláyim, le fraguó un palasio, i Tantanhís vino kon una korte de muchos sirvidores, i entre eyos un sirvidor djigante, negro.

Enfín, akontesió ke akel día salió Tantanhís al charshí de los djoyeros, entró

“I’m sorry” he said “Here’s half the money, take this, come back in the morning and I’ll give you the rest!”

Let’s leave this and go to King Solomon’s court. King Solomon¹³⁴ loved many different women of all shapes and sizes, and through them he became the son-in-law of Pharaoh, King of Egypt, when he married his daughter, Tantanhís.¹³⁵ She was one of the most beautiful of Pharaoh’s daughters. He brought her to Jerusalem, built her a palace and she came with an entourage of many servants, among them a huge black man.

So it happened that Tantanhís went to the jewellery bazaar that day and entered

¹³⁴ שלמה in Hebrew, pronounced “Shlomo.”

¹³⁵ This name is not from Hebrew and therefore has no standardized Hebrew spelling. It is rendered phonetically into the Hebrew alphabet in the side-by-side translation of this story in the following way: טנטנחיס but could also reasonably be rendered as: . תנתנחיס David Bunis clarifies that the letter ת is not usually present in Judeo-Spanish, but is generally reserved for words from Hebrew and Aramaic, though some Arabic and Turkish borrowings also use this letter. Considering that the name Tantanhís was borrowed from another language, it is plausible that it may be a case in which this letter would be used. See Hart, George. *A Dictionary of Egyptian Gods and Goddesses*. Routledge & Kegan Paul, 1986, pp. 14, 45-47.

ande Aminadav i vido las perlas. De vista se fue ande el Rey Shelomó i demandó absolutamente ke le merke estas perlas. El Rey Shelomó vino a ver la merkansía i observó entre las perlas una eskama de peshe. Le entró un sospecho: “Alguna koza ay akí!” Enkomendó a sus soldados ko lo asperen al ke vendió las perlas: apenas va venir demanyana a tomar el resto del dinero, ke lo apanyen i lo traygan delante d’él.

Ansina fue. La demanyana, en viniendo el peshkador a tomar el resto del dinero, se le echaron ensima los soldados i lo trusheron delante del Rey Shelomó.

El Rey Shelomó le disho: “La mi espada en la tu kavesa! Me vas a kontar komo vinieron en tu poder estas perlas!”

I el peshkador disho: “Al rey no se enkuvre de nada! Vo avlar la pura verdá”, i le kontó todo.

Aminadav’s shop and saw the pearls. Right away she went to King Solomon and said that he must buy her these pearls. King Solomon came to see the merchandise and saw that among the pearls there was a fish scale. He began to wonder: “Something’s amiss!” He ordered his soldiers to wait for the person who sold the pearls, as soon as he came back in the morning to get the rest of the money they were to catch him and take him before the king.

And so it was. In the morning, when the fisherman was returning to get the rest of the money owed him, the soldiers jumped on him and brought him before King Solomon.

King Solomon said: “On penalty of death, tell me, these pearls how did they come into your possession?”

The fisherman replied, “Who am I that I should lie to the king?” and he told him everything.

El rey no pudo estar. De vista tomó a todos los ministros i se fue para ver el peshe en el Galil, en el Kineret. Se yevaron i a las mujeres, i vino i Tantanhís con su korte.

Enfín, vieron el peshe. Todos se kedaron maraviyados de ver su ermozura... Stava entero sentando!... S'asentaron al derredor de la djépea, la patrona de kaza les trusho kafé, i el peshe empesó a dar solanses.

En arivando delante la reyna Tantanhís, el peshe skupió un fishek de menopresio ke la mojó entera. Al Rey Shelomó le vino muy afuerte de esto i de vista le demandó al peshkador de matar al peshe ke tuvo la ozadía de azer esto. El peshe avrió la boka i le disho: "A ti es ke te yaman el Rey Shelomó, ke es el mas grande savio de todo el mundo? Ma tú no saves lo ke sta akontesiendo adentro de tu kaza! La reyna Tantanhís sta namorada kon el negro, ke tiene en su

The king couldn't believe it. At once he took all of the ministers and went to see the fish in Galilee by the Kineret. The women came too; even Tantanhís came with her court.

Finally they saw the fish. They were all amazed to see such beauty... the whole thing was sparkling! They sat down around the pool and the lady of the house brought them coffee and the fish began to swim around.

When he arrived before Queen Tantanhís, the fish spat at her scornfully, soaking her completely. King Solomon was greatly offended by this and ordered the fisherman to kill the fish for having the audacity to behave this way. The fish opened his mouth and said "If you're so wise, King Solomon, the wisest in the world they say, how is it that you can't see what's happening under your own roof! Queen Tantanhís, she's in love with the negro in her house. Look behind the

kaza. Este sta eskundido detrás de la statua de Amún-Ra...”, i ke vaygan i ke lo topen.

Ansina fue. Fueron de vista a Yerushaláyim i toparon a este negro, ke tinía la morada detrás de la statua de Amún-Ra. De vista los tomaron a los dos i los exekutieron sigún la Ley de Moshé.

Pasando tiempo, el rey estava bien triste, siendo ke amava muy mucho a la reyna Tantanhís, i lo ke le akontesió le kemó el korasón. Para afalagar un poco su tristeza desidió de irse al Galil i estar en kompania del peshe tan ermozo. Tomó unos kuantos sirvidores, se fue al Galil, i kada demanyana, sigún lo ke uzavan los miembros de la famiya del peshkador, s’asentava al derredor de la djépea, i el peshe empesava a kontar.

En viendo al Rey Shelomó tanto triste, le disho el peshe: “Ke stas pensando

statue of Amun-Ra,¹³⁶ where you’re sure to find him...” go and find him.

And so it was. They went at once to Jerusalem and found the black man who was living behind the statue of Amun-Ra. At once both were taken and executed according to the Law of Moses.

Time passed and the king was still sad, since he loved Tantanhís very much and what had happened left him distraught. To alleviate his sadness he decided to go to Galilee and spend some time with the beautiful fish. He took some servants and went to Galilee and every morning, just like the fisherman’s family, he sat around the pool and the fish would speak.

Seeing King Solomon so sad, the fish told him: “How’s by you, why the long

¹³⁶ Amun Ra, To read more about this character from Egyptian mythology see Koén-Sarano, Matilda. *Lejendas i kuentos morales de la tradición djudeo-espanyola*. Nur Afakot, 1999, p. 67.

tanto? Mankan ermozas ijas en Israel, ke te stas atristando tanto?! Abolta tu kara i vee la ermozura ke tienes al lado!”

Aboltó la kara Shelomó i vido a la ija chika del peshkador, a Shulamit, i de entonses se le avrieron los ojos i desidió de tomarla por mujer i de meterla sobre todas las mujeres de su armón.

Pasando un poko de tiempo, izieron delante del Kineret un talamó ermozo, i ayí s'izo la boda del Rey Shelomó kon Shulamit. Entonses eskrevió el Rey Shelomó en su poema, el “Shir Ashirim”: “Sesenta son las reynas, i las namoradas i las ijas son sin fin, ma una es Shulamit”.

El Rey Shelomó se okupó de kazar a las otras sesh ijas kon ministros del estado, i de entonses todos bivieron orozos.

Eyos tengan bien i mozós también.

face? Are you saddened for want of a beautiful girl here in Israel?! If only you should open your eyes and look around!”

Solomon turned his head and saw the fisherman’s youngest daughter, Shulamit, and he realized her beauty and decided to take her for his wife and raise her above all of the other women of his palace.

Some time later, a chuppah¹³⁷ was built near the Kineret where the wedding of King Solomon and Shulamit was held. Then King Solomon wrote in his poem “Song of Songs”: “Sixty are the queens and the concubines and the daughters are endless, but there is only one Shulamit.”

King Solomon arranged for the other six daughters to marry government ministers and they all lived happily ever after.

And all’s well that ends well.

¹³⁷ Wedding canopy

La Kadena de Arena¹³⁸

Unos kuantos mansevos, asentados un día en un kafé, estaban avlando entre eyos, i estaban diziendo ke los viejos no aprestan, ke es mantenerlos en vazío, i ke kale ke se arrondjen de la sivdá.

El rey Shelomó, ke estava degizado entre eyos, sintiendo esto, se vino al palasio, yamó a todos los mansevos de la sivdá, ke vengan, ke los kere ver. Kuando ya vinieron, les disho: “Ya es verdá! Ke los estamos aziendo a estos viejos? Kale ke los ekspulsemos de la sivdá!”. “Bravo,” le disheron los mansevos a Shelomó, “ke estamos pensando kom’a él!”. I ansí fue echo.

Ma uno de los mansevos, ke kiría

Once there was, seated at a kafé talking, a group of youngsters. What do you suppose they were saying but that old people, they’re not so useful. Supporting them, they said, is for nothing. We should throw them out of the city, they said.

But, who do you suppose was amongst them disguised? I’ll tell you who. Shlomo hamelech—King Solomon, that’s who! Away he went to the palace and called all of the youth of the city that they should appear before him. And appear they did and he said “It’s true, it is, what you say. What we’re doing with all these old people all over? All of them, they should be expelled from the city!” “Mazal tov,” they all replied. “That we should all be so wise, as to think like him!” And so it was.

But one of the young men, he loved his

¹³⁸ The original was published in Koén-Sarano, Matilda. *Kuentos del folklor de la famiya djudeo-espanyola*. Kanah, 1986, p. 177-180.

muncho bien a su padre, lo guadró en la
musandará, i le preparava i le yevava todo
lo ke tenía demenester para bivar: la
kumida, la agua, el po... I ansina lo izo
bivar al padre durante un mes.

father very much, so what should he do
but hide him in the attic. As if that weren't
enough he prepared and brought him
everything he should need to live: he
brought him food, and water, even he
brought him the to...¹³⁹, anyway, and that's
how he kept his father alive for a whole
month.

Un mes después Shelomó los yamó a
los mansevos i les disho: "Kale ke entro un
mes me aprontésh una kadena de arena!
Si no, mos vo a meter en prezo!"

A month later, Shlomo hamelech, he
summoned the young men to him and said
to them, he said "You have one month, I
want you should make for me a chain of
sand. If you don't succeed, then jail it is!"

Los mansevos, ke no savían
naturalmente komo se aze una kadena de
arena, estaban lokos de estrechura i de
espanto, i provaron en munchas maneras,
ma no riuseron a nada.

The shmos, that they should know how
to make a chain of sand!? By the end of
the month, mashuganne, the whole lot.
They tried and tried... Bupkis!

El mansevo, ke guadró al padre,

But the one, the mentch, so upset he

¹³⁹ In the Judeo-Spanish text the informant cuts herself short after saying "el po..." and doesn't finish the word. I suspect that this is meant to be either "pot de chambre" or "porcelana," referring to the toilet, however the informant refuses to finish the word. It is the only logical conclusion that I could arrive at considering the context of the text and the possible motivation for her auto-censorship. I've translated this as "the to..." to make reference to the toilet.

estava tanto triste, ke se ulvidó del padre i lo deshó sin komer i sin agua. Después de tres días se akodró d'él i suvió arriva. Le disho el padre: "Kualo akontesió ke por tres días me deshates sin komer i sin nada?". I el ijo le kontó lo ke el rey les demandó, pena la prezión.

Le disho el padre: "Si es sólo esto! ... A la ora orada ya te vo a dizir yo komo se aze la kadena de arena!". Yeno de aligría, el mansevo fue onde sus amigos i les disho: "Ya vos vo a amostrar yo komo se aze la kadena de arena!"

A la ora ke el rey los iva a resivir, suvió el mansevo onde el padre i le disho: "Padre, komo es ke se va azer la kadena de arena?". Le disho el padre: "Ijo mío, demándale al rey komo de kadena es ke kere: de kolié, de barko, de presión?..."

was at this that he forgot about his father.

Three days he left him without so much as a nosh. Finally, when he remembered and went up to see him the father he said "What happened that you should leave me three days. No food, No water, nothing for three days?" And so the son told him what the king, he had ordered lest he go to prison.

The father answered "That's all?! When it should be time for you to see the king, then, I'm going to tell you how you should make this chain of sand." Full of nachas the man went to his friends "I'll show you how to make this chain of sand" he said.

The time came for the king to receive them and the young man he went up to see his father and told him, he said "Aba, the chain of sand, how do you want I should make it?" "Son," he replied "first you must ask the king what kind of chain it is that he wants, a necklace, a chain for a

I el ijo le disho al padre: “Esto es lo ke me ivas azer? Si no savías, deké me dishites ke me la vas azer?!”. I el padre le respondi: “Tú dile esto al rey, i verás ke ya va abastar!”

Fue el ijo kon todos los mansevos delante del rey, i se eskondió entre eyos, ma sus amigos al derredor de él empesaron a dizirle: “Ayde, tú dishites ke ya saves” Dí tú al rey komo se aze la kadena de arena!”. I el mansevo, yeno de verguensa, se aserkó al rey i le disho: “Ya es verdá, sinyor rey, ke demandates kadena, ma no mos dishites ke manera de kadena keres: de braso, de barko, de prezión?...”

Le respondi Shelomó: “A! Ken te disho de demandarme esto? Esto no viene de ti!”. “Biva Shelomó!” le respondi el mansevo, “Yo no arrondjí a mi padre de kaza! Yo lo quadrí, i es él ke me dio este konsejo!”

boat, or one for the jail...”

The son said to his father “That’s all you’re gonna tell me? Meanwhile, if you didn’t know, why not say so?” And the father replied “Say that to the king...you’ll see.”

Off he went, the son, with all of the young men to the king, and hid among them. But his friends they started ask “Nu, you said you know to tell the king how to make the chain of sand!” The young man, embarrassed, approached the king “It’s true, you asked we should make a chain, but still we don’t know what kind; a jewelry chain, a boat chain or a prison chain”

Solomon replied “What? Who said you should ask me that? You didn’t think of it yourself!” “A long life to Shlomo hamelech” replied the man, “My father, I didn’t kick him out of my house! I hid him, and it’s him who gave me this advice.”

“A bravo!” disho el rey, “Vitesh komo se keren a los viejos? Los mansevos tienen la fuersa i los viejos la sensia. Andá a traer a todos los viejos de los kampos, ke se tienen demenester!”. Fueron todos los mansevos i trusheron atrás a sus kazas a los padres i a las madres.

“Mazal tov!” said the King, “that’s how you take care of the elderly. Young men, they have the strength, but old men, old men have the wisdom. Go, bring all of the old people from the countryside that they should know we need them here!” And away they all went, bringing their fathers and mothers back home.

El Mazal i el Lavoro¹⁴⁰

El Mazal i el Lavoro, en forma de dos mansevos, estaban kaminando endjuntos i diskutiendo entre eyos. Disho el Mazal al Lavoro: “Si no ayudo yo a la persona, su labor no sirve a nada!”

Le respondió el Lavoro: “No es verdá! El mazal sólo no abasta! Si uno lavora parviene presto u tadre a azerse una pozisión!”

En avlando los dos pasaron delante de la butika de un kuedrero, ke azía redes i kuedras para peshkadores, i se kedaron a avlar kon él i le demandaron: “Ke tal? Komo te está indo el echo? Te abasta para bivar?”

Les respondió el kuedrero: “El echo está muy basho i mi vida está muy difisil! No kito ni el pan para dar a komer a mis

Mazal an' Hawd-Werk, in the shape ov a yung mian an' a yung wumin, wuh wawkin' togetha' and awgyuin' with each otha'. Mazal said ta Hawd-Werk, she said “Me, if I don't help someone, theih werk, it's bupkes.”

Hawd-Werk ans'e'd 'e said “Fooyey! mech, that mazal alone shud be anuff? If somewun werks hawd, soona' oah lata' they'a gunna get ahead in life!”

Awl the wiyel tawkin', the tsew wawk't in frunt of a rope sto'ah that made nets an' ropes fa fisha'min. They stawpt ta speak ta the rope-makeh an askt 'im “Howz by you? Howz ya' bizniss? Yoah makin' a gut livin'?”

The rope-makeh reploied “werk, it's slow, life, it's rough, as if that wurint anuff, I can' affoad bread fa mai kids!”

¹⁴⁰ The source text is published in Koén-Sarano, Matilda. *Kuentos del folklor de la famiya djudeo-espanyola*. Kanah, 1986, pp. 177-80.

kriaturas!”

“Deké?” le demandaron los dos.

“Porké no tengo parás para empesar!”

les respondió el ombre, “si tenía un poko de kapital, pudría dezvelopar mi echo, i ganar un poko mas de parás, para mantener mas mijor a mi famiya!”

Se miró el Lavoro en l’aldukera, kitó sien liras i se las dio. El ombre, alegre i kontente, serró la butika i se fue al charshí¹⁴¹ a merkar pishkado, para yevar a komer a su famiya. Tomó el pishkado, pagó i se metió el kusur¹⁴² de las parás¹⁴³ en l’aldukera. Entre mientras pasó por ay un ladrón, le metió la mano en l’aldukera, i le tomó lo ke le avía kedado de las sien liras. Boltó el prove a su kaza, i se apersivió ke le rovaron las parás!

“Azoy?” they askt ‘im, –why?

“Cuz I don’t ‘ave munej ta git things

stawded” ans’ed the maen, “Oh that I should ‘ave some money, then could I develop mai bizniss, finally could I earn some mo’a munej ta give mai mushpacha a bette’ life.”

Hawd-Werk felt in ‘is pahcket, a hundred liras he tuk owt an’ gave it to ‘im. Being very happy, the man, he closed his stoa’ an’ went to the moakit ta buy fish foa his fahmily. He bawt the fish, paid, and put the rest of the munej in ‘is pahcket. Then, what should happen, but aloang comes a thief. What ‘id the gonif do, but put ‘is hand in the man’s pocket, an’ take what was left of the hundred liras. Arriving home, the poah man found ‘is munej, it

¹⁴¹ Charshí – from Turkish “çarshi” meaning market.

¹⁴² Kusur – from Turkish meaning “flaw”, however it is footnoted and described as meaning “resto” or “remainder.” Koén-Sarano, Matilda. *Kuentos del folklor de la famiya djudeo-espanyola*. Kanah, 1986, p. 179.

¹⁴³ Here the word “parás” is clearly a generic term for money, as the currency is later referred to by name, it is the lira.

Pasó tiempo, i otra vez pasaron el Mazal i el Lavoro, ke estaban kaminando endjuntos, por la mizma butika. Se kedaron a avlar kon el mizmo kuedrero i le demandaron: “Ke tal está la vida?”, i él les kontó lo ke le avía afitado. Kitó el Lavoro de nuevo sien liras de l’aldukerá i se las dio. Fue el kuedrero i merkó una partida de kányimo para azer kuedras, ma kuando fue para lavorarlo, se apersivió ke estava pudrido. I ansí pedrió las sien liras.

Pasaron mezes i por la tresera vez pasaron los dos mansevos delante de su butika, le repeteron la mizma demanda i resivieron la mizma repuesta. Se bushkó el Lavoro en l’aldukerá i no topó mas nada. Entonses bushkó el Mazal en su aldukerá i le disho: “Na, lo ke tupí es este pedaso de plomo. Tómallo!”. Tomó el ombre el pedaso de plomo, i se fue a kaza, pensando: ‘A kualo me va a servir

was goan!

Some time late’ an’ again Mazal an’ Hawd-Werk wu’ wa’kin’ t’gethe’ an’ past the same stoah. They stopt to speak with the same rope-makeh, they askt ‘im they said “howz bei you?” The rope-makeh told ‘em the whole stoari. Again, one hundred liras Hawd-Werk took out and he gave it ta the maen. The rope-makeh went and boahnt sum hemp ta make rope, but when he began to work oan it, what should he discove’ it was rotten, tha whole lot. And so he loast the hundred liras.

Months past an’ again, fa the third time the two wa’ wawkin’ in fron’ a the stoah. Again, they askt the same question an’ gat the same ayntseh. Hawd-Werk again reached in his pocket, gornisht. So Mazal felt around in ha’ packit, she said “Meh, all I find is this toiny piece a lead, it’s yo’as!” The myan took the lead an’ went home. “Meanwhile, what I’m gunna do with a piece a’ lead?” he tho’at.

este plomo?’

A la noche ensupitó bateó a la puerta del kuedrero un peshkador, ke le demandó: “Tienes por azardo un pedaso de plomo de darne, porké pedrí el pezgo de mi red?”. Entonses el kuedrero le dio el pedaso de polomo, ke le avía dado el Mazal. Al día de después vino otra vez a su kaza akel peshkador, i le trusho una resta¹⁴⁴ de pishkados, diziéndole: “sikomo tuvi una buena peskha, te está trayendo estos pishkados, para rengrasiarte ke me ayudates anoche!”

Tomó la mujer los pishkados i empesó a alimpiarlos. Ma, buskhando de avrir uno d’eyos, vido ke el kuchiyo no estava riushendo a kortaldo, porké estava enkontrando una koza dura. Metió la mujer mas muncha atansión i parvino a avrir la tripa del pishkado, i kualo ke tope adientro? Un ermozo aniyo!

That night a fisha’min knocked at the rope-makeh’s doah, he didn’t expect it. He askt, he said “Maybe you have a piece of lead ta give me? It’s the weight fa’ my net, I’ve loast it!” So the rope-make’ gave ‘im the lead that Mazal, she’d given ta ‘im. A day lata’ who shud come baek to the man’s house but that same fishe’min an’ ‘e broat with ‘im a bunch a’ fish. “So great was my success las’ night that here I am ta thank you fa ya help, hea’s some fish.”

‘Is wife took the fish and she stah’ted ta clean ‘em. Meanwhile, troiyin’ ta cut one ov ‘em open, she soah, that the knife was hittin’ somethin’ sahlid. She foust an’ fainully she succeeded ta cut owpin tha fish’s stumik. Wha’did she faind insoid, but a byoodiful ring!

¹⁴⁴ “Resta” is a “chain” of fish. This references how freshly caught fish are often sold, hanging with a rope or chain running in their gills and out their mouth.

La mujer, yena de aligría, se lo amostró al marido, i él fue pishín¹⁴⁵ onde un djaverdjí,¹⁴⁶ para azerlo apresiar. I el djaverdjí le propuzó pishín de merkárselo a un buen presio. Viendo esto, provó el kuedrero a amostraldo a otros dos, tres djaverdjís, i lo vendió al ke le dio mas demazía, kitando una fuerte suma de parás, ke lo izo riko.

Pasaron anyos, i un día el Mazal i el Lavoro se toparon a pasar de nuevo por la butika de kuedrero. Se kedaron ay delante i vieron ke se vendían ayá otras kozas.

Demandaron los dos a los viziniso ke si izo de akel kuedrero, i eyos les kontaron ke el ombre topó un trezoro, vendió la butika, metió una fábrika de kuedras i se

The woman, kvelling, showed it ta ha' hussbend who immediately took it ta a juwleh that 'e should appraise it. The jeweler oan one foot, oafehd ta bai it frum 'im at a gut price. When he soah this, the rope-makeh showed it ta two othe' juwlehs, three in total, an' sold it ta the one who oafehd him tha mowst. Qwait a lot ov mune y 'e gat foa the ring, enuff to become rich.

Yeas an' yeas past an' one day Mazal and Hawd-Werk again past in front ov the rope-makeh's stoah. They stahpt outside fo' a moment and soah that now the stoah sold somethin' else.

Ta awl the neighbuhs they askt what happened ta the rope-makeh. They told them, they said, tha man found a treazhu', sold the stoah, opent a rope-making

¹⁴⁵ Pishín, an expression to say “quickly,” I’ve translated with “on one foot,” a saying that comes from the story of Rabbi Hillel summarizing the entire Torah to a potential convert while standing on one foot.

¹⁴⁶ Djaverdjí comes from Turkish “cevahirci” meaning “lapidary.” According to the context it would seem that “jeweler” would be a better translation for this word into English.

izo riko. Le disho el Mazal al Lavoro:
“Vites? Abastó ke yo le diera una koza de
nada, para meteldo a kamino!”

Le respondió el Lavoro a su torno: “Ya
tienes razón! Sin tu ayudo él no iva poder
nunca empesar! Ma sin el mío no pudría
nunca ir a delante!”

factory an' became rich. Mazal said to
Hawd-Werk “see? No soona' do I give 'im
a smoaal nothing than he stahts oan the
path ta success!”

Hawd-Werk ainsehd “ya' right, if not fa
yoah help 'e might never 'ave stoahted, but
without mine 'e wouldn't 'ave got very foah
aithe!”

Appendix B

Spanglish Source Texts and Translations

Tecolote Crónica¹⁴⁷

14 agosto 2003

Oaxaca, México

Para June A. Chávez Silverman, in
memoriam

Mom, el día que descansaste it rained here in México. En Oaxaca, to be precise. No precisamente el México that you know –creo que nunca estuviste this far south– pero it may as well have been. Because, la última vez que volví a Guadalajara, en 1997, para celebrar mi *ternura*, as I call it (such a more gorgeous word for the thing than the real word for “tenure,” *la permanencia*. No, I refuse the “real” translation. I prefer *la ternura*.

14 agosto 2003

Oaxaca, México

For June A. Chávez Silverman, in
memoriam

Mom, the day you rested it rained here in México. En Oaxaca, to be precise. No precisamente el México that you know –I don’t think you ever came this far south– pero it may as well have been. Because, the last time that I came to Guadalajara, en 1997, to celebrate mi *ternura*, as I call it (such a more gorgeous word for the thing than the real word for “tenure,” *la permanencia*. No, I refuse the “real” translation. I prefer *la ternura*.

¹⁴⁷ The source text is published in Chávez-Silverman, Susana. *Killer Cronicas : Bilingual Memories*. U of Wisconsin P, 2004, p. 47-49.

Tenderness). –I know, ya sé, mamá. It's not the *real* word for it and I should speak right. La gente va a creer que I don't know right from wrong. Pero tú ya no estás para retarme, and I've always done my own thing anyway, que no?

Pero anygüey, as I was saying, the last time I was in Guadalajara, for that LASA conference in '97, everything had changed. Pero *everything*. Of course, uno diría. Que twenty years son veinte años, y toda la cosa. Even so, yo buscaba en Guadalajara el México que tú y daddy me habían dado. The México with smashed guayabas releasing that rubber-sweet, acrid scent into the pale ochre dirt. (I always thought that dirt was so red, hasta ver la tierra colorada de Misiones

Tenderness). –I know, ya sé, mamá. It's not the *real* word for it and I should speak right. People are going to think que I don't know right from wrong. But you're not here to tell me off, and I've always done my own thing anyway, que no? ¹⁴⁸

Pero anygüey, as I was saying, the last time I was in Guadalajara, for that LASA conference in '97, everything had changed. Pero *everything*. Of course, uno diría. Que twenty years son veinte años, and all of that. Even so, in Guadalajara I was looking for the México that you and daddy had shown me. The México with smashed guayabas releasing that rubber-sweet, acrid scent into the pale ochre dirt. (I always thought that dirt was so red, until I saw the red earth of Misiones province, in

¹⁴⁸ Chávez-Silverman's explanation of her use of "ternura" for tenure and why she prefers it over "permanencia" is obviously a play on the phonetic similarity between ternura and tenure. In considering the larger corpus of her work my first reaction to this was that it seemed out of place and apologetic. Whereas she would not normally explain herself in this way, here she has digested the bilingualism for the monolingual reader. After further consideration, however, I think that, given the colloquial nature of her crónicas, it is reminiscent of the way that two Spanglish speakers may make an aside to laugh at their own language use.

province, in Argentina.) The México of dim, indio-filled markets –like my favorite of all time, el Libertad en downtown Guadalajara –sudor, huarache-leather and wood-burning tool smells, masa harina before, during, and after cooking, chiles de todo tipo, secos y frescos, aguas de melón, atole, hanging animal guts everywhere, and strange, pale, slimy, hacked-open frutas que I used to sneak huge, liquid gulping bites of, con mi hermana Sarita y un verano, con mi primo Carlitos, even though you expressly forbade us to. You forbid us from eating anything from street vendors and no way del Mercado—salty, perfumed pepino y mango enchilado al limón on a stick, steaming elotes floating in admittedly dicey-looking water in rusty vats—nothing en la calle.

Bueno, that México. El de los shiny, giant metallic-green mayates we used to tie strings to and they'd buzz in enraged circles over our heads. El de los roadside

Argentina.) The México of dim, indio-filled markets –like my favorite of all time, el Libertad en downtown Guadalajara – sudor, huarache-leather and wood-burning tool smells, masa harina before, during, and after cooking, chiles of all kinds, dried and fresh, melon juices, atole, hanging animal guts everywhere, and strange, pale, slimy, hacked-open frutas que I used to sneak huge, liquid gulping bites of, with my sister Sarita and one summer, with my cousin Carlitos, even though you expressly forbade us to. You forbid us from eating anything from street vendors and no way del Mercado—salty, perfumed cucumber y mango enchilado al limón on a stick, steaming cobs of corn floating in admittedly dicey-looking water in rusty vats—nothing in the street.

Bueno, that México of shiny, giant metallic-green mayate beetles we used to tie strings to and they'd buzz in enraged circles over our heads. The México of

fields and empty lots and everywhere you looked que no estuviera edificado you could see esas florcitas pink. Those caterpillar-fuzzy, candy colored plumes we used to slip out of their stiff outer stalk and take home to you, al atardecer, después de todo el día estar afuera, montados en las vacas de los Gallegos, teasing Nacho—el weirdo teen neighbor we used to think was like un Boo Radley tapatío—about the eternal ringworm on his cheek, or catching salamanders con los rich López Moreno neighbor boys. Miguel, el impossibly old 12 year old y mi novio Alejandro, who at age 9 solemnly asked me to hold his watch for him mientras jugaba al fútbol or when he went to hacer pis behind a tree. Mami, te llevábamos muchas tardes a sweat-smashed child's bouquet de esas pinks: --son malas hierbas, nos decías. They're just weeds, girls!

Pues ese México ya no existe en mi

roadside fields and empty lots and everywhere you looked where there weren't buildings you could see those pink flowers. Those caterpillar-fuzzy, candy colored plumes we used to slip out of their stiff outer stalk and take home to you, in the evening, after being outside all day, riding on the Gallegos's cows, teasing Nacho—el weirdo teen neighbor we used to think was like un Boo Radley tapatío—about the eternal ringworm on his cheek, or catching salamanders con los rich López Moreno neighbor boys. Miguel, el impossibly old 12 year old y my boyfriend Alejandro, who at age 9 solemnly asked me to hold his watch for him mientras he played fútbol or when he went to go pis behind a tree. Mami, so many afternoons we took you a sweat-smashed child's bouquet de those pink flowers: --son malas hierbas, nos decías. They're just weeds, girls!

Pues that México doesn't exist

Zapopan de antaño. I always thought we lived way out in the country all that time, growing up. Pero cuando volví en el '97, it had stretched and morphed into just another Guadalajara suburb, con su Blockbuster y todo.

Pero ni modo, Mom. Porque tu México sí lo encontré: en Oaxaca. Hot, chapopote-scented roads as you ride into the city center del tiny aeropuerto. Burros ambulantes y green mayates galore. Those enormous, dizzying, masa-,rope-chile-and entraña-smelling mercados you only used to let us go to once in a blue moon, donde nos llevaba Juana Delgado a veces. Y nos traía greasy churros she bought there, en la Libertad, once a week: hot, sugared, fat. No como los skinny cold ones que venden en el San Diego Zoo or on Olvera Street y les dicen "churros." Oaxaca is *your* México, mom, aunque nunca fuiste. Even down to the rain. A

anymore in my Zapopan of yesteryear. I always thought we lived way out in the country all that time, growing up. Pero when I went back en el '97, it had stretched and morphed into just another Guadalajara suburb, con su Blockbuster and all.

Nevermind, Mom. Because your México I found it: en Oaxaca. Hot, asphalt-scented roads as you ride into the city center del tiny aeropuerto. Wandering donkeys y green mayate beetles galore. Those enormous, dizzying, masa-,rope-chile-and guts-scented mercados you only used to let us go to once in a blue moon, where Juana Delgado would take us sometimes. And she would bring us greasy churros she bought there, en la Libertad, once a week: hot, sugared, fat. No como los skinny cold ones que they sell en el San Diego Zoo or on Olvera Street y they call them "churros." Oaxaca is *your* México, mom, aunque nunca fuiste.

sudden hush, y a las 2:30 una llovizna
como lace hairnet cae de un cielo
repentinamente cerrado en la nube.

At noon, precisamente (las 10, Califas
time), en el Mercado Central de Abastos,
el olor a nardos me arrebató de mí misma.
I felt no center, suddenly, like on that
Boardwalk ride cuando el centrifugal force
smashes and holds you flat against the
metal walls y de repente the floor falls out,
cual si flotara nomás among those dim
market stalls, aware only of the
overpowering, lyrical, death-pronóstico
scent: spikenard, le dicen en la Biblia. It's
tuberose. Mi perfume predilecto. One of
my students looked it up for me en el
Internido, cuando apareció la referencia a
nardo in that Lorca poem, "La aurora." La
magdalena anointed Christ's feet with it,
fijate.

Suddenly, todos los tecolotes me
estaban mirando. Huge, hammered tin,
mirror owls, Teensy, chillón, carved and

Even down to the rain. A sudden hush, y a
las 2:30 a drizzle like a lace hairnet falls
from the briefly clouded sky.

At noon, precisamente (las 10, Califas
time), en el Mercado Central de Abastos,
the scent of nardo pulled me from myself. I
felt no center, suddenly, like on that
Boardwalk ride when the centrifugal force
smashes and holds you flat against the
metal walls and at once the floor falls out,
as if you simply floated among those dim
market stalls, aware only of the
overpowering, lyrical, death-pronóstico
scent: spikenard, it's called en la Biblia. It's
tuberose. My favorite scent. One of my
students looked it up for me en el Internet,
when the reference to nardo appeared in
that Lorca poem, "La aurora." La
magdalena anointed Christ's feet with it,
fijate.

Suddenly, all the tecolotes were
looking at me. Huge, hammered tin, mirror
owls, Teensy, gaudy, carved and painted

painted copal-wood alebrije owls. Super rascuache ceramic buhos for the gringo tourists. Todos me clavaban con una cierta mirada, y era tu mirada.

Mom, how is it that only today—al mediodía en México, a las 10 de la mañana Califas-time—caigo? I remark on the absolute symmetry, la coincidencia between you and your favorite bird. But was it even your favorite bird really, el tecolote? You loved all birds. Oye Mom, maybe you put one over on all of us—inescrutable, reticente, mysterious and unknowable. Representante sine qua non del conocimiento (even from when you were a little girl, and walked all the way to school under the blistering Visalia sun para ahorrar tu dime for the bus so you could save up for books and pens), like the owl himself. Capaz you just let everybody keep buying you esos owly trinkets, big, small and in-between, recuerdos de todos

copal-wood mystical owl figures. Super absurd ceramic owls for the gringo tourists. They all stared at me with a certain look in their eye, and it was just like yours.

Mom, how is it that only today—at noon en México, at 10 in the morning Califas-time—do I realize? I remark on the absolute symmetry, la coincidencia between you and your favorite bird. But was it even your favorite bird really, el tecolote? You loved all birds. Oye Mom, maybe you put one over on all of us—inescrutable, reticente, mysterious and unknowable. Representante sine qua non of knowledge (even from when you were a little girl, and walked all the way to school under the blistering Visalia sun to save your tume for the bus so you could save up for books and pens), like the owl himself. Maybe you just let everybody keep buying you those owly trinkets, big, small and in-between, souvenirs of all of

nuestros viajes when you couldn't travel any further, anymore, than to Jacques Pepin's or Julia Child's cocina, Katherine Hepburn's Africa.

¡Mamá! Tú que habías sido tan viajera, always. Y tan elegante anfitriona. Tus estantes, rebosantes de owls, would greet your guests and visitors (cada vez menos, hay que reconocerlo, y quizás tú así lo preferías; I'll never know) even when you, recluída en el cozy den que vino a constituir todo tu mundo, ya no podías saludarles con un beso at the top of the stairs, "May I take your wrap?" Con tu casquito de pelo azabache, your Aztec cheekbones and milky High-spanic complexion, your burgundy brocade caftan, enveloped en una nube de "L'Air du Temps," bandeja de sizzling homemade cheesepuffs extended.

Brindabas todo para el máximo confort de tus guests, pero cual volcán dormido, like a true Scorpio, you always held your

our trips when you couldn't travel any further, anymore, than to Jacques Pepin's or Julia Child's kitchen, Katherine Hepburn's Africa.

¡Mamá! You, who had always been such a traveller, always. And such an elegant hostess. Your shelves, overflowing with owls, would greet your guests and visitors (less and less, we must admit, but maybe you preferred it that way; I'll never know) even when you, confined to the cozy den that became your whole world, no longer able to greet them with a kiss at the top of the stairs, "May I take your wrap?" With your head of jet black hair, your Aztec cheekbones and milky High-spanic complexion, your burgundy brocade caftan, enveloped in a cloud of "L'Air du Temps," tray of sizzling homemade cheesepuffs extended.

You served everything for el máximo confort of your guests, like a sleeping volcán, like a true Scorpio, you always

most private self bien close to the vest. I've seen algunos chinks en esa armadura, like the time when... ay, don't worry, Mom. No voy a hablar de eso, I promise.

Al volver del mercado, "Descansó su mamá a las 10" read the message on a little scrap of paper que me dieron en la Recepción del Hotel Las Golondrinas. Así supe.

Pero porque te presentí tan fuerte en los owl- and nardo-signs—tu presencia ghostly yet oddly comforting—like the long shadow cast just after dusk, by a barn owl in flight over the abandoned farm buildings en el campus de UCSC, where you lived so happily, tan en tu elemento for years—puedo entender, puedo hasta aceptar que yo esté aquí en México, I am here in your Mexico once again, y tú tan del otro lado, ahora para siempre. So descansa ahora, Mom. Y ahí te wacho on the other side.

held your most private self bien close to the vest. I've seen some chinks en esa armadura, like the time when... ay, don't worry, Mom. I'm not going to talk about that, I promise.

When I arrived back from the mercado, "Your mamá rested a las 10" read the message on a little scrap of paper que they gave me en la Recepción del Hotel Las Golondrinas. That's how I found out.

But, because I felt you so present en los owl- and nardo-signs—tu presencia ghostly yet oddly comforting—like the long shadow cast just after dusk, by a barn owl in flight over the abandoned farm buildings en el campus de UCSC, where you lived so happily, so en tu elemento for years—I can understand, I can even aceptar que yo esté aquí en México, I am here in *your* Mexico once again, and you're on the other side, forever. So rest now, Mom. Y ahí te wacho on the other side.

18 agosto, 2002

Los Angeles

Para Elizabeth Reavley y para John

Carlos Rowe

Cuando tenía 17 años, maybe 18, me mudé a la casa de mi novio de entonces, a British-born Kawasaki off-road team mechanic and part-time racer. Yea, I moved in con él, y con sus 2 male roommates. I didn't have a job for that summer en Santa Cruz so me fui con todo y mis \$400.00 para vivir en esa bland, one-story, all-male house en los suburbs de Orange County. En Fountain Valley. It was pretty awful. Lo más exciting que me pasó fue when I was sunbathing en pelotas en el backyard, lying there sweating, lamenting being tan close to the

18 agosto, 2002

Los Angeles

Para Elizabeth Reavley y para John

Carlos Rowe

Cuando I was 17 years old, maybe 18, I moved a la casa de mi then-boyfriend, a British-born Kawasaki off-road team mechanic and part-time racer. Yea, I moved in con él, y con sus 2 male roommates. I didn't have a job for that summer en Santa Cruz so I left con todo y mis \$400.00 para vivir en esa bland, one-story, all-male house en los suburbs de Orange County. En Fountain Valley. It was pretty awful. Lo más exciting que happened to me was when I was sunbathing naked en el backyard, lying there sweating, lamenting being so close

¹⁴⁹ The source text appears in Chávez-Silverman, Susana. *Killer Cronicas : Bilingual Memories*. U of Wisconsin P, 2004, pp. 75-79.

beach, pero sin auto, plus I didn't even know how to drive yet. So allí estaba, trapped, consigned to that smoggy, inland, crabgrass-filled yarda. Y el vecino, un fornido gringo housepainter whose wife seemed to be permanently "visiting her sister," intentó jump the fence pa' "get to know me." Otro exciting highlight: fuimos camping in the desert once (tú sabes que lo outdoorsy is really not my forte), y de noche fui a hacer pis and I guess I peed on top of some poison oak—you can imagine cómo pasé the next two weeks...Aprendí a conducir en el battered, butter-yellow Dodge Econoline van de Paul Nyland, el novio. It was HUMONGOUS, and only had those big-old side espejos pero the back was blocked por unas cortinitas bien coquetas and of course, by the two huge motocross bikes we were hauling. So, comencé a drive around en círculos on the dry lake bed, at first, then I began to back up over my

to the beach, pero sin auto, plus I didn't even know how to drive yet. So allí I was, trapped, consigned to that smoggy, inland, crabgrass-filled yarda. Y el neighbour, a jacked gringo housepainter whose wife seemed to be permanently "visiting her sister," tried to jump the fence pa' "get to know me." Otro exciting highlight: we went camping in the desert once (tú sabes que lo outdoorsy is really not my forte), y de noche I went to take a piss and I guess I peed on top of some poison oak—you can imagine how I spent the next two weeks...

I learned to drive en el battered, butter-yellow Dodge Econoline van de Paul Nyland, el boyfriend. It was HUMONGOUS, and only had those big-old side mirrors pero the back was blocked por unas fancy little curtains and of course, by the two huge motocross bikes we were hauling. So, I started to drive around en círculos on the dry lake bed, at first, then I

tracks, siguiendo las directions del professional-driver boyfriend. And then I started thinking damn, esto está chupao. Getting good and cocky, following this little dirt road y de repente veo que ALL OF A SUDDEN, como right out of nowhere estoy headed for the freeway on-ramp. Y miro medio de reajo y Paul está passed out en el front seat (after a long, hot, dusty race, the whine de los dirt bikes was still ringing in my ears, y yo ni siquiera había estado racing) y John Southwick, el roommate [sic], y el otro roommate, Steven Bovan (killed unos años después by a bullet in the parking lot of the Newport Beach “El Torito” on a drug deal gone bad, the night before I had a paper due in the Contemporary American Fiction course del John Carlos Rowe, pero esa es otra) también passed out in the back. Y veo los freeway signs que ponen no sé cuál Orange County freeway, on a Sunday afternoon, heading west from the desert.

began to back up over my tracks, following las directions del professional-driver boyfriend. And then I started thinking damn, esto está easy as pie. Getting good and cocky, following this little dirt road y de repente veo que ALL OF A SUDDEN, como right out of nowhere estoy headed for the freeway on-ramp. Y I glanced over at Paul, and está passed out en el front seat (after a long, hot, dusty race, the whine de los dirt bikes was still ringing in my ears, y I hadn't even been racing) y John Southwick, el roommate, y el otro roommate, Steven Bovan (killed unos años later by a bullet in the parking lot of the Newport Beach “El Torito” on a drug deal gone bad, the night before I had a paper due in the Contemporary American Fiction course del John Carlos Rowe, pero that's a different story) también passed out in the back. Y veo los freeway signs for God knows which Orange County freeway, on a Sunday afternoon, heading west from the

Los lanes looked like little threads, o
más bien like peppermint ribbon candy
shimmering a little bit porque se
aproximaba el sunset y había un glare
insoportable. O los little slides in the
Chutes & Ladders game: too-skinny,
crooked, curving. Negotiating them took
todo el self-control and visual and mental
powers I'd ever mustered. (Ya sé, this is
ridiculous, born and bred in Califas, pero
this was my first experience driving en un
freeway, thrown, cual lamb to the
slaughter.) Los carriles were filled to
capacity y yo tuve la sensación de que
para change lanes—decisión que no WAY
me iba a atrever a tomar—I'd have to be
like *Buff, a Collie*, por ejemplo (my favorite
book de la niñez, about un hybrid collie
bien heroico), cuando el Buff estaba
separating out the mangy, skinny no-
name-brand ovejas que otro unscrupulous
rancher había metido into the herd of his
master's plump merinos. Tendría que bob

desert.

Los lanes looked like little threads, o
better yet like peppermint ribbon candy
shimmering a little bit porque el sunset
was approaching y there was un glare
insoportable. O los little slides in the
Chutes & Ladders game: too-skinny,
crooked, curving. Negotiating them took
todo el self-control and visual and mental
powers I'd ever mustered. (Ya sé, this is
ridiculous, born and bred in Califas, pero
this was my first experience driving en un
freeway, thrown, like a lamb to the
slaughter.) Los lanes were filled to
capacity y I had la sensación de que para
change lanes—a decisión que there was
no WAY I would make—I'd have to be like
Buff, a Collie, por ejemplo (my favorite
book de la childhood, about un hybrid
collie bien heroico), cuando el Buff was
separating out the mangy, skinny no-
name-brand sheep que another
unscrupulous rancher had put into the

and weave, all nimble and agile-footed collie, por encima de las espaldas de los car-sheep. Sabía que eventually I would have to aventarme, para get off the freeway, pero mientras I just wanted to feel like a cog in that huge machine, o flow como un droplet in that mercury-glide of a río.

—Fuck me sideways! Alright darlin', just keep driving. Right, darlin'! You're doing great... CHRIST! Watch your left, watch your left... era mi indicación de que Paul had awakened con un jolt to find himself being driven by his teenage girlfriend on the 91W back to Fountain Valley, at dusk, on a scorching smoggy So Cal summer Sunday. Esto me hizo ponerme bastante más nerviosa. I felt those male motocross eyes on me from all sides—porque John y Steve también se habían despertado y comencé a sentir esos little bumps—thunk thunk thunk—under the wheels. Sentí que I was losing

herd of his master's plump merinos. He would have to bob and weave, all nimble and agile-footed collie, on the backs de los car-sheep. I knew que eventually I would have to escape, para get off the freeway, pero while I just wanted to feel like a cog in that huge machine, o flow como un droplet in that mercury-glide of a río.

—Fuck me sideways! Alright darlin', just keep driving. Right, darlin'! You're doing great... CHRIST! Watch your left, watch your left... that's how I knew de que Paul had awakened con un jolt to find himself being driven by his teenage girlfriend on the 91W back to Fountain Valley, at dusk, on a scorching smoggy So Cal summer Sunday. That made me a lot more nervous. I felt those male motocross eyes on me from all sides—porque John y Steve también had woken up and I started to feel esos little bumps—thunk thunk thunk—under the wheels. I felt que I was

control, losing it fast and like I'd been driving, like Tom Joad o bueno, at least como Kerouac, antebrazos aferrados a ese huge, sweat-slick volante for days.

En realidad, I don't remember how I managed to move to the right, through 4 or 5 lanes of bumper-to-bumper in that behemoth, canary colored, motorcycle- and testosterone-toting vehicle. Los boys me recordaron que teníamos que ir a Disneyland esa noche! Shit! I just laughed. Tenía un atroz headache, my whole body was shaking. No tenía concepto of how people could do this every day. Drive. Commute. Juré nunca meterme de nuevo en el freeway.

Mi imagen de mí, the one I'd always had, ever since I was a little girl e iba en los freeways con daddy, solemnly discussing los pros and cons de todas las marcas de auto, long auburn hair windblown in a '57 T Bird o no, mejor, en un cherry red o no, matte black Corvette

losing control, losing it fast and like I'd been driving, like Tom Joad o bueno, at least como Kerouac, forearms hanging on to ese huge, sweat-slick steering wheel for days.

En realidad, I don't remember how I managed to move to the right, through 4 or 5 lanes of bumper-to-bumper in that behemoth, canary colored, motorcycle- and testosterone-toting vehicle. Los boys reminded me que we had to go to Disneyland esa noche! Shit! I just laughed. I had un terrible headache, my whole body was shaking. I had no concepto of how people could do this every day. Drive. Commute. I swore que nunca I'd get back en el freeway.

Mi image de mí, the one I'd always had, ever since I was a little girl and I went en los freeways con daddy, solemnly discussing los pros and cons de all the car makes, long auburn hair windblown in a '57 T Bird o no, even better, en un cherry

Stingray, shattered that day, cuando at last
logré guide that phallic Dodge chariot-
turned-calabaza back into the grease-
stained driveway, descender del too-tall
bucket driver's seat y balbucear: boys, you
go on head. I'm waay too out of it para
Disneyland. (I've always hated Disneyland
de todos modos.) Y así terminó,
precipitadamente, my long dreamed-of
driving career. El mero día que comenzó.
Bummer.

For at least another 10 years or so, I
would be a pasajera only. Soñando con
deep, rumbly motors, and the sudden kick
of speed con un suicide clutch, that low
sexy *thrum thrum* que sólo una Harley
emite y que conocería riding con el novio
de Linda Bonfield, yeah, toda la pandilla,
esos shockingly sweet, Ben Lomond-
living, former Hells Angels de Baltimore.
Or that beetle-back, jumpy whine of a
Porsche que experimentaría con mi amiga
la Janet Stagnaro al volante.

red no, in a, matte black Corvette Stingray,
shattered that day, cuando at last I
managed to guide that phallic Dodge
chariot-turned-pumpkin back into the
grease-stained driveway, climb out of el
too-tall bucket driver's seat and stammer:
boys, you go on head. I'm waay too out of
it para Disneyland. (I've always hated
Disneyland anygüey.) And so, hastily,
ended my long dreamed-of driving career.
El same day que it started. Bummer.

For at least another 10 years or so, I
would be a pasajera only. Dreaming of
deep, rumbly motors, and the sudden kick
of speed con un suicide clutch, that low
sexy *thrum thrum* que only una Harley
makes y que I would learn about by riding
con el boyfriend de Linda Bonfield, yeah,
the whole gang, esos shockingly sweet,
Ben Lomond-living, former Hells Angels de
Baltimore. Or that beetle-back, jumpy
whine of a Porsche que I would test out

And so many other rides: desde los más mundane, como ese teensy Toyota Corolla de la Bizzy Bee, that could barely make it up the long, rolling hill to UCSC, al Toyota Land Rover jeep en el cual íbamos—almost testing out el roll bar en varias ocasiones—con John Gose and Mark “Surf” Johnson, driving the Pacific Coast Highway south, past Nepenthe and Esalen, down past the blur of Big Sur con esos mystical three white sharks circling in the roiling aguas below, down, a la casa del rich producer daddy de John, en Palos Verdes Estates. John era el que me dijo una vez, sizing me up desde sus acid trippy eyes en el dorm en Cowell College, damn Suzanne, you’d be a good man... um, if only you weren’t such a good woman. Anygüey, un chingo de rides, te digo, pero in *all* of them, for many many years, yo iba de pasajera: joint-roller, neck-masseuse, station-changer,

con mi amiga la Janet Stagnaro at the wheel.

And so many other rides: from the most mundane, como ese teensy Toyota Corolla de la Bizzy Bee, that could barely make it up the long, rolling hill to UCSC, to the Toyota Land Rover jeep that we rode in—almost testing out el roll bar en varias ocasiones—con John Gose and Mark “Surf” Johnson, driving the Pacific Coast Highway south, past Nepenthe and Esalen, down past the blur of Big Sur con esos mystical three white sharks circling in the roiling aguas below, down, a la casa del rich producer daddy de John, en Palos Verdes Estates. John was the one who once told me, sizing me up with sus acid trippy eyes en el dorm en Cowell College, damn Suzanne, you’d be a good man... um, if only you weren’t such a good woman. Anygüey, un shitton of rides, let me tell you, pero in *all* of them, for many many years, I was a pasajera: joint-roller,

storyteller.

Bess, que este cautionary tale te sirva while you're living con el novio allá en Texas. Creo que esos 3 meses de Orange County teenage housewife are burned forever in my memory como el tiempo más deesperadamente aburrido y denigrante of my whole life. Me sentí absolutamente desprovista de identidad. De purpose. Y eso que el Paul *really* wanted to marry me, a cada rato me lo estaba proposing. Y sus roomates eran *super nice men* que ostensiblemente no pretendían take advantage of me or nothing.

The only other time in my whole life— desde los 16 años—that I haven't worked, también me deprimí un huevo, even though it should've been a real happy time. Esto fue right after my baby was born, y yo había estado en un car accident while I was pregnant y tenía a few months of disability. En esos few short months de no trabajar, de vivir con un relentlessly

neck-masseuse, station-changer, storyteller.

Bess, may this cautionary tale help while you're living con el boyfriend out there en Texas. I think these 3 months of Orange County teenage housewife are burned forever in my memory as the most desperately boring and denigrante of my whole life. I felt absolutamente without identidad. De purpose. Not to mention Paul *really* wanted to marry me, every so often he was proposing. Y sus roomates were *super nice men* que, as far as I could tell, didn't think of take advantage of me or nothing.

The only other time in my whole life— desde los 16 años—that I haven't worked, I also damned depressed, even though it should've been a real happy time. Esto was right after my baby was born, y yo had been en un car accident while I was pregnant y had a few months of disability. En those few short months de no trabajar,

negative and emotionally-caustic marido, hasta dejé de arreglarme (de “producirme,” como dirían en Buenos Aires), yea I know it seems unbelievable, for *me*, pero it’s true. Like in one of those richly-stenciled, movielike, long, long dreams, donde it feels like you’re sleepwalking bajo agua: that was my life con el padre del Juvenil. Y sólo me desperté cuando Antoinette, una ex-student, ran into me in el Safeway in Davis, Califas, where I was forlornly pushing the 7-month old Joey in the cart and vainly trying to escoger entre a too-dazzling array of tomatoes, y ella me dijo “Maestra? Uy, pero casi no la reconocí.” In that instant me vi—in Antoinette’s seeing me—I guess for the first time in months. Bueno, in almost a year. I looked myself up and down en esos vegetable mirrors, bien sheepish, y me di cuenta that I was wearing red, fuzzy slippers! In Safeway! Nunca había hecho una cosa así in my

of living con un relentlessly negative and emotionally-caustic husband, I even stopped getting ready (de “producirme,” as they’d say en Buenos Aires), yea I know it seems unbelievable, for *me*, pero it’s true. Like in one of those richly-stenciled, movielike, long, long dreams, donde it feels like you’re sleepwalking under agua: that was my life con el padre del Juvenil. Y I only awakened to it cuando Antoinette, una ex-student, ran into me in el Safeway in Davis, Califas, where I was forlornly pushing the 7-month old Joey in the cart and vainly trying to choose entre a too-dazzling array of tomatoes, y ella told me “Maestra? Uy, I almost didn’t recognize you.” In that instant I saw myself—in Antoinette’s seeing me—I guess for the first time in months. Bueno, in almost a year. I looked myself up and down en esos vegetable mirrors, bien sheepish, y I realized that I was wearing red, fuzzy slippers! In Safeway! Nunca had I ever

life! Pero there I was, in slippers. You know, esas hideous pantuflas como las housewives in the newspaper cartoons wear?

Pues, eso lo tomé right then and there como allegory de mi vida. De mi vida de casada, de grocery shopper, de stalled doctoral student. Ese casi no-reconocimiento de la Antoinette, my hyper-reconocimiento, totally de repente, in slippers. Me separé al mes. Pero anygüey, esa es otra historia.

done una cosa like that in my life! Pero there I was, in slippers. You know, esas hideous pantuflas como las housewives in the newspaper cartoons wear?

Pues, I took it right then and there como allegory de mi vida. Of my life de wife, de grocery shopper, de stalled doctoral student. Ese almost failure de la Antoinette to recognize me, my hyper-recognition of mí misma, totally de repente, in slippers. I split that month. Pero anygüey, esa es another story.

3 julio 2001

Buenos Aires

Para Ana María Shua

Overcome with happiness mientras atravieso the intersection of Agüero & Charcas, absolutamente sobrecargada de júbilo. Joy in myself por haberme atrevido a solicitar la beca NEH y chingao, de ganármela y poder así be here, walking en Buenos Aires a un mes de mi despedida. De mi despedida también de mí misma y no quiero: I am in denial. Creo que no podré survive esta (desped)ida... se me arriman a la boca all the dumb things you say when you're going to say goodbye to someone, or (en mi caso) a un lugar: no quiero dejarte, I'll never be the same, you know, todo eso...

Pero no sólo eso. Esta vez es

3 julio 2001

Buenos Aires

Para Ana María Shua

Overcome with happiness while I cross la intersección de Agüero y Charcas, absolutamente overwhelmed de joya. Joya en mí por having dared to solicitar the NEH grant y fuck, to get it y to be here, walking en Buenos Aires un mes from mi bon voyage. From mi bon voyage de myself too y I don't want it: Estoy in de nilo. I don't think I will be able to sobrevivir this bon voyage... Mi boca is filling up de todas las dumb things you say when you're going to say adiós to someone, o (en mi situación) a un place: no quiero leave you, I'll never be the same, you know, todo eso...

Pero no justo that. This time es

¹⁵⁰ The source text was published in *ibid*, pp. 127-29.

diferente: nunca pensé que me iba a sentir así. Es más, I was sure I was going to hate it here. Hate them. A los porteños. Vine armed to the teeth con los modelos de argentinidad que había aprendido EN EL EXTERIOR, as they say about cualquier lugar no-Argentina (es decir, en mi país) y... bueno, it is and so much is not... eso.

How can I love it here so much?

Entro a una de esas trendy Barrio Norte boutiques. I always feel slightly on-edge, uncomfortable somehow, de compras. Ojalá pudiera ASUMIR (like they say here, siempre asumiendo-or not-eh to o lo otro) mi cuerpo, my height, mi dizque besheza, como me aconseja mi hermana Laura: own your body, your looks, your space en el mundo. Pero siempre entro a los shops, especially los más trendy y fancy, feeling medio cowed and pale, definitively out of place. Y las salesgirls porteñas una bola de snobs and I know I'll

diferente: I never thought que I would feel this way. Es more, I was sure I was going to hate it here. Hate them. A los porteños. I arrive armada to the teeth con los modelos of argentinidad that I had learned EN EL EXTERIOR, as they say about any place that isn't Argentina (in otras words, en mi country) y... bueno, it is and so much is not... that.

How can I love it here so much?

Entro a una de esas trendy Barrio Norte boutiques. I always feel slightly on-edge, uncomfortable somehow, shopping. I wish that I could ASUMIR (like they say here, siempre asumiendo-or not-eh to o lo otro) mi body, mi height, supposably my besheza –beauty–, como mi sister Laura always tells me: own tu body, tus looks, tu espacio en el mundo. Pero always I go in los shops, especialmente los más trendy y fancy, feeling medio cowed and pale, definitivamente out of place. Y las salesgirls porteñas una pile de esnobs and

have to take a size 3 (can you imagine a country donde the largest size is a THREE???) por “y... el tema del busto,” as they delicately put it here and FUCK, ni que fueran tan y tan BIG, solo que estas washed-out faux blonde social X-ray lollipop no tienen, directamente, tetas. Ay, they wish, y hasta se operan las LOLAS (what a ridiculous, Candy-ugly name for breasts, ay, how alienated are these hyper-cerebral porteños from their cuerpos!) pero the resultant lolas se ven como pasted on en ehtos cuerpecitos de little Biafra-boy, en sus tiny, ubiquitous black pants. Y cómo... ¿decía que I love it here?

Pero y sí, a pesar de que no caigo ni lejos en este look cheto, de Barrio Norte, fijate que la gente me mira en la calle. I feel their vibes, their eyes on me: viejas, galanes, mujeres, children. Esto siempre me ha pasado, la verdad. Y reflecciono y me pregunto que si es porque aquí, ahora

I know I'll have to take a size 3 (can you imagine a country donde the largest size is a THREE???) por “y... la cuestión of the front,” as they delicately put it here and FUCK, they're not TAN GRANDES, justo que these washed-out faux blonde social X-ray lollipop don't have, directamente, tetas. Ay, they wish, y they even get las LOLAS done (what a ridiculous, Candy-ugly name for breasts, ay, how alienated are these hyper-cerebral porteños de sus bodies!) pero the resultant lolas look como pasted on en those little Biafra-boy bodies, en sus tiny, ubiquitous black pants. Y cómo... ¿was I saying que I love it here?

Pero yea, even though I don't fit este look esnobby, de Barrio Norte, at all believe it o no, que la gente look at me en la calle. I feel their vibraciones, their eyes on me: old ladies, galanes, women, niños. This has always happened to me, la verdad. Y I think back and I ask myself

tengo una mirada de pura lela, de embelesada con esta ciudad.

Y entonces les pregunto, tentatively, a las salesgirls sobre la chaqueta color vino y por poco me muero porque la palabra *campera* has flown right out of my head y también se me olvidó que no dicen “color vino” sino BORDEAU y me dicen ah, bleating all lamby-like, la campEEra bordeau, sí. Manera de corregir a la gente, refunfuño pa’ mis adentros. Y digo algo así como – es talle miniatura pero vamos a ver, well, estamos en Argentina (just a Little sarcastic) y me dicen qué, no soh argentina? Y sho incrédula, how can they think I am, y les digo – veo que son, after all, medio harmless y hasta sweet – claro que no, no me escucharon ahora mismito no recordar la palabra de Uds., *campera*? Y ¿de dónde soh?, y yo, de Los Angeles y ah starry-eyed y todo el mundo dice que es muuuy lindo ashá y yo bueno sí, supongo, pero a mí en cambio, me gusta

que it’s porque here, now I have a look de pura dummy, de fascinada con this city.

And so I ask them, tentatively, a las salesgirls sobre la jacket color “vino” y I almost die porque the word *campera* has flown right out of my head y también I forgot que they don’t say “color vino” sino BORDEAU y they tell me ah, bleating all lamby-like, “la campEEra bordeau,” sí. What a way to correct someone, I grumbled to myself. Y I said something como – it’s a miniatura pero I guess, well, estamos en Argentina (just a Little sarcastic) y they tell me, no soh argentina? –you’re not Argentine? – and me in disbelief, how can they think I am, y les digo – after all, they were medio harmless y hasta sweet – claro que no, didn’t you hear me just now no recordar your word, *campera*? Y ¿de dónde soh?, y yo, from Los Angeles y ah starry-eyed y everyone says que es muuuy pretty ashá y yo, yea, I guess so, pero I like it here...

acá...

Y me pruebo el short, burgundy nylon-ciré jacket and it slides beautifully over EVERY part of me not too tight en el busto and even the arms fit fine on my long chango arms, y me siento perilously close to tears y de repente me colapseo on a Little bench in that White White boutique y ahora hot tears are coursing down my cheeks y las chicas atónitas y ¿qué te pasa, pero ehtáh bien? Y yo, ob-vio que no, y... ¿te podemos ashudar en algo? Y sho ah, you already *are* helping me y les balbuceo que es nada más, nada máh que no puedo... que no me quiero ir de ehta ciudad.

Y I try el short, burgundy nylon-ciré jacket and it slides beautifully over EVERY part of me not too tight en el "front" and even the arms fit fine on my long chango arms, y I feel perilously close to tears y suddenly I colapse en un pequeño bench en that White White boutique y now hot tears are coursing down my cheeks y las chicas astonished y ¿qué te pasa, pero ehtáh bien? And me, ob-vio que I'm not, y... ¿can we ashudarte with anything? Y sho ah, you already *are* helping me y I babbled that justo que I can't.... que I don't want to leave ehta ciudad.

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