“Crisis of Translation in Minority Languages” by Dairena Ní Chinnéide

Ezra Pound said that the nature of literary translation lay in the vortex created between the original work and its transformation into the target language.

“Each word in the source language, specifically a minority language like Irish, makes several waves, each representing a choice of words in the dominant language. For a poet, the effort can lead to a near-drowning experience. The cultural validity of a word or phrase in the source language, in this case Irish, will usually never have just one apposite friend in the target language”.

In poetry is even more difficult as: “One is left with a poetic choice: to try to convey full meaning with all its cultural connotations, or to choose a word that partially embraces the original source meaning but perhaps lose poetic flow, perhaps upsets the original’s rhythm and metre: one could compare this to a roof missing slates, or a mouth missing teeth”.

Minority-language poet. For Ezra Pound: “For me, this means working on an original poem in Irish and, at that same moment of creation, transmitting the overall sense and rhythm into English while still writing the original. To leave the translation to a later time is to lose its essence”.

“By expressing yourself in the language of your birth, you satisfy a deep allegiance to your native tongue, your identity, your definition of you. As poets, we desire to have the reader see our culture as we experience it”

“Translation into any other language would be less fraught – French, Italian, Spanish. But to translate into English is almost a denial of your core identity”.

“Translations – or, as I saw them, new poems or versions”.

“Slovenia where I stood onstage reading in Irish and the audience read a translation projected onto a screen behind me. This way I could sing my song in the language in which it was meant to be sung. The audience shared and enjoyed the music of the language”.

“To sell 500 copies of an Irish-language poetry book in Ireland is considered quite an achievement. My first bilingual collection sold roughly its print run, 2,500. Therein lies the rub: I work twice as hard on in-the-moment translation as I do on the original text, but I’ve learned that this immediate transmission captures more of the cultural references and poetic flow than a translation left unguarded for a period of time.”

“The inner conflict between dominant / minority language is something every Irish-language poet will experience. We must swim in the vortex to best express our innermost feelings and to share our culture with the dominant English-speaking and -reading audience. Translation may be controversial but it’s a necessary evil. I for one will speak my language to my dying day, yet I’m pleased that in some small way the magic of the crashing wave is shared by those who don't have the gift of Irish. I will continue to let the waves of translation wash over my poems, and hope the flow reaches as many people as it can.”

“Brown and Grene”

There is a dual tradition, as the Irish literature is written in the country’s majority and minority language (English and Irish).

In the 20th century it is more common the translation from Irish to English than from English to Irish.

“The relationship between Irish language poets and English is varied:

* Ó Direáin: native Irish speaker is less comfortable with English even though he carefully translated some of his poems.´
* Ó Ríordáin: first wrote his poems in English and then he realised that his work in Irish was bteer.

Then many author chose the bilingual option, which also accompanied by some criticism.

One of the reason of the concentration of the critics is its success, as in the case of Ní Dhomhnaill. As some poets don’t allow their work to be published in English language translation IN IRELAND.

Ní Dhomhnaill’s made changes in the translation by Michael Hartnett ‘cribs’.

The translation has always signs of the influence of the translator.

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At a recent seminar held in Dublin College University on the issue of translation, Ní Dhomhnaill stated that she understands translation as an act of artistic creativity, by this intimating that both fidelity and infidelity to the original source will necessarily be part and parcel of the process of rendering her texts into a new language.

“it lose some of its initial connotations” “Our awareness of reading a parallel text, versus an existing original, thus acquires an added dimension when it comes to Ní Dhomhnaill.”🡪**Luz Mar González-Arias** is Senior Lecturer in the English Department, University of Oviedo.

[The Fifty Minute Mermaid by Nuala Ní Dhomhnaill – Estudios Irlandeses](https://www.estudiosirlandeses.org/reviews/the-fifty-minute-mermaid-by-nuala-ni-dhomhnaill-translations-by-paul-muldoon-loughcrew-co-meath-the-gallery-press-2007/)

[DEF.Artículo-7.pdf (estudiosirlandeses.org)](https://www.estudiosirlandeses.org/wp-content/uploads/2018/03/DEF.Art%C3%ADculo-7.pdf)

[Code-Mixing in Biliterate and Multiliterate Irish Literary Texts – Estudios Irlandeses](https://www.estudiosirlandeses.org/2008/03/code-mixing-in-biliterate-and-multiliterate-irish-literary-texts/)

Growing into Irish Through Galician (examples of vocabulary).

The translation from the Irish language to English seen as a betrayal to the Irish national identity.

Producción da cultura inglesa: está feito para os ingleses. Protéxese o inglés sobre o Irish.

Contraste da traducción e orixinal.

Growing into Irish Through Galician (examples of vocabulary).

All Irish poets will experience the inner conflict between the dominant language and the minority language.

Ezra Pound:

* There is no exact translation sometimes → problem with the cultural validity of the word.
* In poetry, the translation is even harder → or they focus on the translation keeping all the cultural connotations, or they choose a word that partially represents it but that perhaps loses poetic flow.

The translation: “Translations – or, as I saw them, new poems or versions”.

* Ezra is already thinking about the English rhythm of the future translation while writing the one in Irish: “To leave the translation to a later time is to lose its essence”.
* It is harder to translate to English than to other languages: “Translation into any other language would be less fraught – French, Italian, Spanish. But to translate into English is almost a denial of your core identity”.
* The music of the language. An “ideal” scenario for her in Slovenia →

“Slovenia where I stood onstage reading in Irish and the audience read a translation projected onto a screen behind me. This way I could sing my song in the language in which it was meant to be sung. The audience shared and enjoyed the music of the language”.

* Another inner conflict between dominant and minority languages → copies.

“To sell 500 copies of an Irish-language poetry book in Ireland is considered quite an achievement. My first bilingual collection sold roughly its print run, 2,500”.

But, the original work is easier than the translation →

“I work twice as hard on in-the-moment translation as I do on the original text, but I’ve learned that this immediate transmission captures more of the cultural references and poetic flow than a translation left unguarded for a period of time”.

* From the English-speaking point of view → “Translation may be controversial but it’s a necessary evil”. But it is necessary to share the culture.

https://www.poetryireland.ie/writers/articles/crisis-of-translation-in-minority-languages

* Coa palabra en Irish búscase que se faga unha lectura intelixente, e oblígasenos a buscar información, polo tanto, aprender da cultura.

The translation from the Irish language to English seen as a betrayal to the Irish national identity.

Producción da cultura inglesa: está feito para os ingleses. Protéxese o inglés sobre o Irish.

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