THE PRAGMATICS OF IRONY IN
THE AUTHOR-READER RELATIONSHIP
IN *GULLIVER'S TRAVELS*

*La pragmática de la ironía y la relación Autor-Lector
en los Viajes de Gulliver*

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Abstract

This article analyses how the ironic element is used in *Gulliver's Travels* to fulfil certain pragmatic objectives. We focus on the relationship between Gulliver-author and the Reader and on the way this relationship is translated into Spanish. When defining the status of Gulliver-author and the Reader we also have to consider a third key element: Gulliver-character. The first part of the article answers the question «Who is who?» in *Gulliver's Travels.* In the study of the pragmatic dimension of the book we cannot forget another two essential elements: Swift, the writer, and the readers. These complete the primary/original communicative frame. However, when dealing with translation the role of the translator and his or her work deserves particular attention. For the purposes of this analysis, we use three Spanish translations and make a comparative study of how the pragmatic and the ironic elements of the relationship Gulliver-author and Reader are transferred into Spanish.

Palabras clave: Gulliver's Travels, Jonathan Swift, Irish literature of 18th century, satirical novels, author-reader relationship, literature translations.

Resumen

Este artículo analiza el uso que tiene lo irónico en los *Viajes de Gulliver* para cumplir unos objetivos pragmáticos, centrándonos en la relación Gulliver-autor y Lector. Al definir el estatus de Gulliver-autor y del Lector también consideramos un tercer elemento clave: Gulliver-personaje; por ello empezamos por aclarar quién es quién en la obra. En el estudio de la dimensión pragmática de *Los viajes de Gulliver* no olvidamos otros dos elementos esenciales: los lectores y Swift, el escritor. Estos completan el marco comunicativo inicial. Sin embargo, al abordar la traducción el marco se amplía. El papel del traductor y el del nuevo lector son analizados a la vez que estudiamos cómo los elementos pragmático e irónico en la relación entre Gulliver-autor y Lector aparecen en tres traducciones distintas de la obra al español.

Palabras clave: Viajes de Gulliver, Jonathan Swift, Literatura irlandesa del siglo XVIII, novela satírica, relación autor-lector, traducciones literarias.

0. Introduction

At the heart of *Gulliver's Travels* lies the relationship between Gulliver-author and the Reader. This relationship is established upon a pragmatic base from which stems a network of purposes, relationships and roles. The aim of this study is twofold: to consider the pragmatic intention underlying these relationships and roles and, at the same time, to analyse the translation of *Gulliver's Travels* into Spanish, focusing on the way this network is transferred into Spanish.

In order to define the relationship between Gulliver-author and the Reader, we start by setting the different elements involved in the story (Swift himself as the writer-satirist, Gulliver-character, Gulliver-author, the Reader, us as readers and the translator) in their place within the communicative frame of the book. We then concentrate on the relationship between Gulliver-author and the Reader, and the roles they are made to play in the satiric construct.

For the purposes of this analysis, we use three Spanish translations aimed at different categories of reader. Emilio Lorenzo's translation can be considered the most academic for its style and vocabulary, and has been included in scholarly editions such as the Colección Austral. Pollux Hernúñez's translation can be regarded as more versatile since it has been used both for a scholarly edition by Pilar Elena for Ediciones Cátedra, but also in another revised edition aimed at young readers published by El

País-Aguilar. The latter is the most recent and has been chosen for the purposes of this study. The third translation of *Gulliver's Travels*, done by Begoña Gárate, aims exclusively at a younger readership and is included in a collection called Biblioteca Juvenil produced by Alianza Editorial.

1. Who's Who in *Gulliver's Travels*

1.1 Gulliver, the character

One of the most controversial aspects of *Gulliver's Travels*, and a question which has puzzled both readers and critics since the book was published in the form in which we know it in 1735, is who is who in the story, in particular who Gulliver really is and what his real role is. This question is more complex than might be expected since Gulliver apparently plays two easily identifiable roles: he is both the protagonist and the Author of the story. However, as a protagonist, we do not find in Gulliver a real character who develops and matures with his experiences. Although he has a family, an address and a biography, «he does not come over as a fully human personality» (Rawson, 2005: XXIII). His personality hardly develops, it simply changes.

There are different interpretations of Gulliver's persona; for instance, Foot explains that in Part 1:

> Lilliput and its diminutive political figures represent England, Blefuscu is France, Flimnat the Treasurer is Swift's old enemy, Sir Robert Walpole, *whereas Gulliver, for the most part, is Swift's old friend Bolinbroke,* who made the peace of Utrecht with the French and then was shamefully exiled by an ungrateful nation (1977: 27) (emphasis added)

This may alert the reader to the fact that if Gulliver stands for a real man in Part 1, he might well represent other real people in Parts 2, 3 and 4, which confirms the theory that he is not a proper character himself. Rawson insists that «the shifts and inconsistencies of Gulliver's point of view are more properly understood as modulations of Swiftian irony than as mental gyrations of the character himself» (2005: XXIII). Trying to answer the question of who Gulliver represents in each Part would lead us too far from one of the main aims of the present study, that is Gulliver as Author. Nevertheless, it is worth remembering that when we read *Gulliver's Travels* we enter an artificial world where we cannot trust what seems to be real. As Rawson points out, we are not reading a true story or a realistic narrative in the manner of Defoe. If we did not understand this, «the whole

of the work's satirical content would misfire» (2005: XIV). But there is more than simply satirical content in *Gulliver's Travels*, the whole work is a satire and as such, it is a construct. «It is precisely devised literary composition, a form of rhetoric» (Quintana, 1964: 93). In this light our whole perception of the work is forced to change. Gulliver is no longer the conventional protagonist of the story, but a construct serving a particular purpose. This brings him even further from old Gulliver writing his memoirs and also raises the question of the identity of Gulliver-author.

1.2. Gulliver, the Author

At first, Gulliver-author was identified with Swift by both readers and critics, but this changed over the years. More recently, readers and critics have been less categorical and there has been a wider range of interpretations. Rawson (2005) points out that, for some readers, Gulliver-author shares some traits with Swift. But this critic prefers to say that Gulliver is neither Swift nor his equivalent, although Swift is a lurking presence behind Gulliver. Gulliver has also been seen as Swift's voice, «el portavoz directo de Swift […] la proyección de sí mismo, ya que ésta representa y despliega una serie de opiniones, prejuicios e impulsos de Swift». (Elena, 2003: 60). This is taken one step further by R.C. Elliot, cited by Elena, when he says that Gulliver is a point of view, or rather two points of view created by Swift «para controlar los materiales de sus *Viajes*: el del ingenuo Gulliver de los primeros viajes y el del misántropo del cuarto viaje». (Elena 2003: 66). She also presents Gulliver as an object of satire, since in the first two Parts, Gulliver-character is treated satirically by both Gulliver-author and Swift. However, Swift, the writer-satirist, does not get involved, which does not imply that he is absent. «He is present, but he stands several levels away […] The avowed intention of the satirist is to expose folly and evil and to castigate them» (Quintana, 1964: 94).

The satirist's intention is hardly ever shown in an open way; on the contrary, it is disguised behind ironic devices and set in a given context. In this sense, Swift can be considered an example of Flaubert's conception of the author: «El autor debe estar en su obra como Dios en el Universo, presente en todas partes y visible en ninguna parte»[2]. Quintana defines the writer-satirist as «an observer, as much outside all the fuss and nonsense,

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2. Flaubert wrote this in a letter to Louise Colet, on December 9th 1852, and Vargas Llosa quotes it in his *Obras Completas VI*.

as we are» (1064: 95). The «we» Quintana mentions are the readers of the book, but not the Reader Gulliver-author talks to.

1.3. The «Gentle Reader»

Once we have reviewed Gulliver-author's status from different perspectives, there remains another element of the story to be defined: the «Gentle Reader». In the same way that Swift is no longer considered the narrator, but the writer-satirist, and Gulliver turns out to be the vehicle and the object of the satire, the Reader comes to the forefront as another device ready to be used by both Gulliver-author (as he uses his own young self) and the satirist. This is a conclusion real readers who are cautious enough not to trust the Author should come to. But the truth is that at the very beginning the reader tends to identify with the Reader, especially when he is so kindly invited to read the story. The Reader and the readers start their way through the book hand in hand. But little by little the readers start to realise that, if they want to preserve their integrity, they have to separate from this literary partner and set a distance between the Reader and themselves, even between the Author and themselves. Only then will they be able to view the whole panorama extending before them without becoming the victims of the Author's manipulation, who uses Gulliver-character and the Reader.

> The deceptive opening partly serves as a guard-lowering ruse, an impression of truth and sympathetic ordinariness, softening the reader into complacency before assaulting him with a bewildering blend of unassimilable fantasy and harshly disturbing revelations about the human nature. This unresolved tension, between an undemandingly genial mode of writing and subsequent assaults on the reader's expectations and poise, is a characteristic signature of Swift's satiric manner. (Rawson, 2005: XV)

From the above mentioned distance we, as readers, discover the Reader and his role. Actually the Reader performs several roles and serves different purposes in the book and it is Gulliver-author who decides when the Reader is going to be called on and for what purpose. Gulliver-author addresses the Reader on particular occasions and makes use of him, out of sheer self-interest. For instance, the Reader is used to introduce new information or to look backwards; most importantly, the Reader is the recipient of Gulliver-author's false apologies and excuses, of his flattering and his teasing. And eventually we also discover the role played by the Author as a fictitious author created by Swift, the writer-satirist, as an

ironic mask. By doing so, Bullit claims that «Swift achieved a high degree of artistic detachment. But what gives the explosive power to this irony is the reader's recognition that Swift's seeming detachment is the artifice of a creative mind controlling, forming and channelling the most intense personal involvement» (1961: 66).

2. The Role of the Translator in *Gulliver's Travels*

What is explained above about the different elements compiled in *Gulliver's Travels* could be shown graphically like this:

MESSAGE

| Gulliver-Author | story Gulliver-Protagonist | Reader |

writer-satirist

Context

reader

Context

IRONIC INTENTION

Figure 1. Relationship between the different elements involved in *Gulliver's Travels*

From the translation viewpoint, the concepts of irony and context are extremely important and have to be taken into account by the translator, who enters the chart and alters it in the process of translating.

MESSAGE

| Gulliver-Author | story Gulliver-Protagonist | Reader |

ST/L1 writer-satirist

Context

L1 reader   TT/L2

L2 translator   reader

Context

IRONIC INTENTION

Figure 2. Modification of *Figure 1* in the process of translation

In the process of translation, the translator becomes an equivalent to the first L1 reader. He or she «as a receiver of ST but not specifically an addressee (in the sense of the intended receiver of ST), is an observer of the text-world environment of ST» (Hatim & Mason, 1990: 92). Therefore he or she is not an ordinary reader, but a knowing reader who will have to take into account all the factors which will help the TT/L2 reader to understand the message of the work completely, considering the intention of the ST/L1 writer. «The role of the translator as reader is then one of constructing a model of the intended meaning of ST on intended receivers» (Hatim & Mason, 1990: 92). The translator is also a writer or text-producer who bears in mind the reader he is addressing, the L2 reader of the target text, that is the translated text. The translator is then a threefold figure, reader-interpreter-writer, «seeking to reproduce his or her interpretations of «speaker meaning» in such a way as to achieve the intended effects on TT readers» (Hatim & Mason, 1990:92).

3. THE ROLES OF THE READER AND HIS RELATIONSHIP WITH THE AUTHOR

Whenever the Author brings the Reader into the fictional arena he seems to have every intention of giving him a particular role to play. Actually the Reader is made to perform two kinds of role: one is a rhetorical role combined with a pragmatic aim and which we have called «[T]he rhetorical role of the Reader», whereas the other is mainly pragmatic and its function is achieved by means of the use of adjectives addressing the Reader. We refer to this as «The role of the Reader when it is connected with an adjective».

3.1. The rhetorical role of the Reader

Sometimes the Author calls on the Reader when he is going to introduce an omission, analepsis or prolepsis. In this case the Author tends to use the same vocabulary and structures so that we can speak of formulae that appear recurrently[3].

3.1.1. Omissions

Every time the Author uses the verb «trouble» connected with the Reader, he introduces some kind of omission. It is interesting to see the frequency of use of the verb «trouble», as shown in the following table:

———————

3. Henceforth the main words and expressions are emphasised in bold type.

	Part 1	Part 2	Part 3	Part 4
Trouble	Chapter 1, p. 16	Chapter 8, p. 136	Chapter 1, p. 143	Chapter 10, p. 263
	Chapter 5, p. 47		Chapter 5, p. 169	
	Chapter 7, p. 66		Chapter 7, p. 183	
	Chapter 8, p. 68			
	p. 69 and p. 71			

Figure 3. Table of frequency of use of the ver «trouble» related to the Reader

As shown in the chart, the verb «trouble» is more frequently found in Part 1. Part 1 presents Gulliver-protagonist as a naïve person and, in a way, there is some kind of correspondence between the character's ingenuity and the Author's attitude at this first stage of the narration. The Author's intention underlying the use of «trouble» is to gain the Reader's confidence by showing himself very much concerned about the Reader's opinion and afraid that the Reader can be offended or bored, as Rawson (2005: XV) pointed out in the extract included in 1.3, when we dealt with the «Gentle Reader».

In the following examples the Spanish translations of the verb «trouble» in the three versions are analysed in detail.

Gárate and Lorenzo prefer two Spanish words, «abrumar» and «abusar», which are modulations of the verb «trouble», whereas Hernúñez uses the literal translation «importunar»:

> *It would not be proper, for some Reasons, to* **trouble** *the Reader with the Particulars of our Adventures in those Seas.* (Part 1, chapter 1:16)
>
> Por varias razones no sería pertinente **importunar** al lector con los detalles de nuestras aventuras en aquellos mares. (Hernúñez: 15)
>
> No viene al caso, por motivos varios, **abrumar** al lector con los pormenores de nuestras aventuras por aquellos mares. (Gárate: 23)
>
> Sería inoportuno, por varias razones, **abusar** del lector con los pormenores de nuestras aventuras en aquellos mares. (Lorenzo: 41)

As illustrated in the extracts below, most of the Spanish words for «trouble» are literal translations, except for «detendré», «abusar» and «distraer», which are modulations.

> *wherewith I shall not* **trouble** *the Reader [...] but shall not* **trouble** *the Reader with the Particulars.* (Part 1, chapter 5:47-48)
>
> Y con las cuales no **molestaré** al lector [...], pero no **detendré** al lector con detalles. (Hernúñez: 54-55)

> Y con la que no voy a **molestar** al lector [...], aunque no voy a **importunar** al lector con detalles. (Gárate: 64-65)

> Y las cuales omito para no **abusar** del lector [...] pero no quiero **distraer** al lector con los pormenores. (Lorenzo: 85)

In these extracts, all the Spanish terms are literal translations but Lorenzo prefers the modulation «aburrir» (111). This choice creates some kind of contradiction between the meaning of «aburrir» and the Author's declared intention of not trying to amuse the Reader with this book, but to help him to improve.

> *I shall not **trouble** the Reader with the particular Account of my Reception at this Court*. (Part 1, chapter 7: 66)

> No **molestaré** al lector con un relato detallado de mi acogida en aquella corte. (Hernúñez: 90)

> No voy a **importunar** al lector con un relato detallado de mi recepción en esta corte. (Gárate: 90)

> Pero no voy a **aburrir** al lector con el relato detallado de mi acogida en aquella Corte. (Lorenzo: 111)

> *I shall not **trouble** the Reader with the Difficulties I was under by the help of certain Paddles.* (Part 1, chapter 8:68)

> No **importunaré** al lector con las dificultades que tuve para conducir el bote con ayuda de unos canaletes. (Hernúñez: 81)

> No voy a **importunar** al lector con las dificultades con que me topé para, con la ayuda de algunos canaletes. (Gárate: 91)

> No quisiera **molestar** al lector con el relato de todos los apuros que pasé, aun con ayuda de unas palas para remar. (Lorenzo: 113)

As seen above, «trouble» is translated as «molestar» and «importunar», which are synonymous, but also as «detener», «abrumar», «abusar» and «distraer». In Spanish these last four words are not exactly synonyms, but they have been chosen by the translators in their modulation strategy, so that their meaning fits the context. As can be noted, most of the modulations are used by Lorenzo.

There are other ways of introducing an omission, apart from the verb «trouble». Let us consider the examples below:

> *as the Reader may well **imagine** without my repeating* (Part 1, chapter 2: 31)

> como el lector muy bien puede **imaginar** sin que yo se lo diga (Hernúñez: 35)

> como el lector puede bien **imaginar** sin que yo se las repita (Gárate: 44)

> como el lector puede bien **imaginar** sin que yo las repita (Lorenzo: 62)
>
> *but this I leave to the Reader's **Imagination**.* (Part 1, Chapter 6:51)
>
> Pero esto lo dejo a la **imaginación** del lector (Hernúñez: 59)
>
> Pero eso es algo que dejo a la **imaginación** del lector. (Gárate: 69)
>
> Pero dejo al arbitrio del lector el **imaginarlas** (Lorenzo: 90)

Unlike «trouble», which does not have a similar Spanish word to use as its translation (that is similar in terms of spelling), the English verb «imagine» and the noun «imagination» do have a Spanish verb «imaginar» and a noun «imaginación». Consequently we can see that there is literal translation in the three Spanish versions. The only exception is Lorenzo's transposition of the English noun «imagination» (90) into the Spanish verb «imaginar».

Sometimes the omission is caused by an external reason, as can be seen in the following extracts. Hernúñez's version is in fact quite similar to Gárate's.

> But **I shall not anticipate** the Reader with farther Descriptions of this kind, because I reserve them for a greater Work, which is now almost ready for the Press (Part 1, Chapter 4: 41)
>
> Mas **no anticiparé** al lector más descripciones de estas, pues las guardo para un trabajo más importante que ya está casi listo para entrar en prensa (Hernúñez: 47)
>
> Pero **no voy a anticipar** al lector nuevas descripciones de esta índole, porque me las reservo para una obra más importante que tengo ya casi lista para la prensa (Gárate: 57)
>
> Pero **no voy a dar** al lector más descripciones de este tipo, ni voy a anticipar lo que reservo para otra obra más amplia, casi ya lista para la imprenta (Lorenzo: 76)

In contrast, Lorenzo offers a freer version. The English «I shall not anticipate» splits into two:
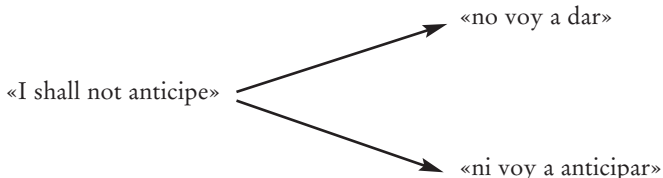
This is a case of amplification. The Author is taking advantage of the circumstances and announces in his book the coming out of another

book, a greater work, he promises, and with the amplification Lorenzo contributes to building up the Reader's expectations.

Another kind of omission is found when the Author thinks that what could be said is not proper. Sometimes the Author apologizes for not telling more about something or being more explicit. As usual, the knowing reader is left wondering whether there is an authentic feeling underlying the Author's apologies:

> *wherein the Reader **will excuse me** for not being over particular.* (Part 2, chapter 5:108)
>
> (travesuras) sobre las cuales el lector **me excusará** que no dé muchos detalles (Hernúñez:134)
>
> sobre los cuales **me disculpará** el lector no entrar en detalles (Gárate: 142)
>
> en cuanto a éstas, **ruego** al lector **me excuse** por no ser más minucioso (Lorenzo: 172)

In the last example of the previous quotation, Lorenzo uses the words «ruego al lector me excuse». The apologies implied in the original are made more explicit in the translated sentence through amplification.

In the following case, the three translations coincide in using a verb in Spanish («excusar» and «perdonar») instead of the English noun «pardon», in an example of transposition:

> *(and perhaps I **might have the Reader's Pardon** if it were wholly omitted)* (Part 4, chapter 8: 248)
>
> (y **quizá me excusara el lector** si lo omitiera del todo) (Hernúñez: 313)
>
> (y **tal vez el lector me lo habría perdonado** de haberlo omitido por completo) (Gárate: 308)
>
> –y **acaso el lector me perdonaría** si la omitiera enteramente– (Lorenzo: 366)

At other times, a summary hides an omission, as is the case of the following extract. The aim of this paragraph is as a sort of introduction to a summary, but it is interesting to see how differently the three versions have translated the words of the Author:

> *The reader may please to observe, that the following Extract of many Conversations I had with my Master, contains a Summary of the most material Points (…) But I shall here only set down the Substance of what passed between us concerning my own Country, reducing it into Order as well as I can, without any Regard to Time or other Circumstances, while I strictly adhere to Truth* (Part 4, chapter 5: 229)

> Advertirá el curioso lector que la selección que sigue de las numerosas conversaciones que con mi amo mantuve contiene un resumen de los asuntos más importantes (...) Mas consignaré aquí solamente el meollo de lo que discurrió entre nosotros sobre mi país, poniéndolo en orden como mejor pueda, sin preocuparme para nada de la ocasión u otras circunstancias, aunque rigurosamente ateniéndome a la verdad. (Hernúñez: 287)

> El lector tendrá la amabilidad de observar que el presente extracto de las numerosas conversaciones que con mi amo sostuve contiene un sumario de los asuntos más sustanciosos (...) Mas aquí sólo voy a constatar lo esencial de lo que entre nosotros tratamos respecto a mi país, disponiéndolo en orden como mejor pueda, sin referencia alguna al tiempo ni a otras circunstancias, con tal de atenerme a la verdad estricta. (Gárate: 283)

> Ruego al lector que tenga presente que el siguiente extracto de muchas conversaciones que tuve con mi amo es un resumen de los temas más interesantes (...) Sin embargo, aquí anotaré sólo lo más esencial de lo tratado entre los dos con respecto a mi patria, procurando en lo posible darle un orden, sin atenerme al tiempo y a las circunstancias, pero sí estrictamente a la verdad. (Lorenzo: 337)

Hernúñez adds the word «curioso», which is not in the original, and omits «please»; by making these changes, he destroys the English formula and modifies the register of the message, making it straightforward and neutral. He amplifies «without any regard» into «sin preocuparme para nada» (emphasis added). Gárate's version is also longer than the original and she achieves equivalence when she translates «The Reader may please» as «El lector tendrá la amabilidad». We believe Lorenzo's is the most successful translation of all. Let us take a close look at the following example:

The reader may please <u>to observe</u>

Ruego al lector <u>que tenga presente</u>
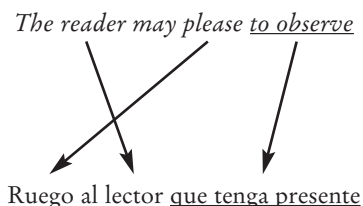
First there is a case of chiasm («The reader» comes to a second place —al lector— whereas «may please» is taken to the beginning— «Ruego») and then a case of equivalence («tenga presente»). In general Lorenzo's whole paragraph contains vocabulary which is simple and direct. The

meaning of the English quotation is perfectly transferred into Spanish. This could be considered an example of good practice according to Grice's maxims of Quantity, Relevance and Manner.

3.1.2. Analepsis and prolepsis

Sometimes the Reader takes part in an analepsis function. In these cases the use of formulae is more evident:

> *The Reader may remember* (Part 1, chapter 5: 49)
>
> Podrá recordar el lector (Hernúñez: 56)
>
> Puede que el lector recuerde (Gárate: 66)
>
> Recordará el lector (Lorenzo: 87)
>
> *The Reader may remember* (Part 4, chapter 11:265)
>
> Recordará el lector (Hernúñez: 333)
>
> El lector recordará (Gárate: 329)
>
> Probablemente recuerda el lector (Lorenzo: 390)
>
> *I have already told the Reader* (Part 2, chapter 8:131)
>
> Ya le he dicho al lector (Hernúñez: 163)
>
> Ya he contado al lector (Gárate: 170)
>
> Como ya he contado al lector (Lorenzo: 202)
>
> *I have already told the Reader* (Part 4, chapter 3: 220)
>
> Ya le he dicho al lector (Hernúñez: 276)
>
> Ya he contado al lector (Gárate: 272)
>
> Como ya he contado al lector (Lorenzo: 325)
>
> *For I have already told the Reader* (Part 4, chapter 8: 247)
>
> Que ya he dicho al lector (Hernúñez: 312)
>
> Pues ya he contado al lector (Gárate: 307)
>
> El lector ya sabe (Lorenzo: 365)

The three translators tend to use different sentences in Spanish instead of repeating the same sentence, as occurs in the original, depriving their versions of the original's formulaic features.

The Reader also appears when the Author wants to anticipate some information in the form of prolepsis:

> *As the Reader may know hereafter* (Part 2, chapter 8: 137)
>
> Como el lector podrá ver a continuación (Hernúñez: 172)

> Como verá el lector más adelante (Gárate: 178)
>
> Como el lector comprobará más adelante (Lorenzo: 211)
>
> *Whereof I will now give a philosophical Account to the Reader* (Part 3, chapter 3: 154)
>
> De lo cual ofrezco al lector un informe científico (Hernúñez: 190)
>
> De lo cual voy a exponer aquí al lector un informe filosófico (Gárate: 196)
>
> Y de ello voy a dar cuenta razonada al lector (Lorenzo: 232)

It is interesting to see the use and the different translations of the term «philosophical Account» in the previous quotation. In a footnote, Gárate says «Quiere aquí el autor parodiar de nuevo algunos escritos de su época» (Gárate: 196) and translates it quite literally as «informe filosófico». However, to the modern reader the word «philosophical» bears a different meaning. For this reason, it is very helpful to turn to the first translation by Hernúñez, published by Cátedra, because in a footnote we read the following:

> La descripción docta, «objetiva» y libre de adornos que sigue, parodia el estilo de los trabajos científicos que se presentaban en la *Royal Society* y se publicaban en sus actas (*Philosophical Transactions)*. Swift consigue que algo imposible resulte verosímil al utilizar sistemáticamente los conocimientos y la terminología científica de su tiempo (...) lo que convierte a esta parte en excelente ficción científica en el sentido moderno. (Hernúñez, 2003: 385)

Without this explanation in the form of external modification, it would not be easy for the modern reader to grasp the real implications of the term «philosophical Account» and the parodic element in what follows. This case of ST irony explained in a footnote is included by Mateo in her compilation of translation strategies (Mateo: 1995:176). In contrast, Lorenzo's translation as «cuenta razonada» is devoid of any parodic connotations.

The following quotations pose no problems to the translators:

> *As the Reader shall know hereafter* (Part 4, chapter 2: 217)
>
> Como el lector conocerá más adelante (Hernúñez: 273)
>
> Como el lector conocerá enseguida (Gárate: 270)
>
> Como sabrá el lector más adelante (Lorenzo: 321)
>
> *As the Reader will know in its proper Place* (Part 4, chapter 9: 255)
>
> Como verá el lector a su debido tiempo (Hernúñez: 321)
>
> Como el lector verá en su debido lugar (Gárate: 316)
>
> Como el lector sabrá en el momento oportuno (Lorenzo: 376)

In the next example of prolepsis, Hernúñez and Lorenzo make use of transposition and also amplify the adverb «thither» into «al mencionado libro» (adjective + noun) whereas Gárate simply translates it as the pronoun «él»,which is another instance of transposition.

> *Intending in a short time to publish a Volume by itself expressly upon that subject,* **I refer to the Reader thither** (Part 4, chapter 9: 257)

> Pero como pienso publicar en breve un volumen dedicado expresamente al tema, **remito al lector al mencionado libro** (Hernúñez: 379)

> pero como tengo intención de publicar en breve un volumen aparte dedicado exclusivamente a este asunto, **a él remito al lector** (Gárate: 319)

> pero como pienso publicar en breve un volumen dedicado expresamente al tema, **remito al lector al mencionado libro** (Lorenzo: 379)

3.2. The role of the Reader when he is connected with an adjective

When the Author addresses the Reader associating him/her with an adjective, the Author is attempting to build a stronger kind of relationship between them and/or there is a clear intention beneath this special treatment. Their relationship changes as the story progresses. The Reader is given a function within the story context which is not mainly structural, as those seen above. The pragmatic analysis of the Author–Reader relationship becomes extremely interesting in this respect.

From the very beginning, the Author assumes that the Reader's expectations are to read a book of travels, to learn about exotic distant places, about different peoples and customs and, in short, to be amused and entertained. This is the sort of Reader the satiric work needs: by exploiting the Reader's natural curiosity, the Author is able to introduce a description or expand an idea. When this is the case, the adjective used to qualify the Reader is «curious». «Curious Reader» is always transferred into Spanish as «curioso lector» in the three translations under analysis. «The curious Reader» (Part 2, chapter 4: 101), which introduces a description of the city of Lorbrulgrud, however, is translated as «la curiosidad del lector» (Hernúñez, Part 2, chapter 4: 125) by means of a transposition: that is, the Spanish noun is used instead of the English adjective. There are other textual examples of «curious Reader»:

– *Because the Reader may perhaps be curious* (Part 1, chapter 3: 37). In this case, the Author calls on the Reader's curiosity to inform him of all the Articles «Upon which I recovered my Liberty» (Part 1, chapter 3: 37).

– *The curious Reader* (Part 1, chapter 6: 51) is followed by a description of Lilliput, the inhabitants, plants and animals, although the Author announces that he is going to write a treatise on these particulars.
– *The curious Reader* (Part 1, chapter 6: 56) introduces an «Account of my Domestick and my Manner of living in this Country, during a Residence of nine Months and thirteen Days».
– *The curious Reader* (Part 2, chapter 1: 82) is given a description of the Brobdingnagian nurse's breast.

It must be noted that «curious Reader» only appears in Parts 1 and 2, whereas in Parts 3 and 4, the Reader is granted the virtue of being «judicious» and is consequently promoted to a higher rank. This is nothing but another step in the process Rawson mentions and in which the Author flatters the Reader with a «guard-lowering ruse» (Rawson, 2005: XV) at the beginning of the book. We think that this is not an isolated occurrence which only happens at the beginning, but that it recurs throughout the book.

The adjective «judicious» means «careful and sensible, showing good judgement». In Spanish the adjective «juicioso» has the same meaning as in English and is the term used by Hernúñez and Gárate. Lorenzo, however, prefers «discreto» in the following two examples, which in this case would refer to a well-balanced person. The first time the Reader is called «judicious» is when Gulliver-author is giving his own version of the origin of the name Laputa, in Part 3. After rendering the most extravagant explanations, the Author concludes:

> which however I shall not obtrude, but submit to **the judicious Reader**. (Part 3, chapter 2: 148)

> cosa que sin embargo no quiero imponer, sino que la someto **al juicioso lector** (Hernúñez:184)

> cosa que, sin embargo, no quiero imponer, sino someterla **al juicioso lector** (Gárate: 190)

> opinión que, sin embargo, no trataré de imponer, sino de someter a la consideración **del discreto lector**. (Lorenzo: 226)

Lorenzo, in his introduction to *Gulliver's Travels*, tries to justify his translation of «Laputa» as «Lapuda» in the Spanish version, arguing that Swift never intended to give this name the connotations that the Spanish word «puta» would more than suggest. However, we do not agree with this translator's choice for two main reasons: first, when Swift was living with the Temple family at Moor Park one of his duties was to help Lady

Giffard, Sir William Temple's sister, transcribing her translations from the Spanish (Glendinning, 1999: 54), so he must have had some knowledge of the Spanish language and of the word in question; secondly, the women of Laputa are described as having «Abundance of Vivacity» (Part 3, chapter 2: 151) and as being «exceedingly fond of Strangers (…) Among these the Ladies chuse their Gallants: But the Vexation is that they act with too much Ease and Security; for the Husband is always so rapt in Speculation, that the Mistress and Lover may proceed to the greatest Familiarities before his Face» (Part 3, chapter 2: 152). The relationship between the meaning of the Spanish word and the description of the Women from Laputa seems quite close. As a result, with his translation of Laputa as Lapuda, Lorenzo is altering an important aspect of the original version, depriving the readers of a significant element of verbal irony and leading the readers to misinterpretation of the adjective «judicious». Gulliver is really striving to find an explanation whereas the readers, from their distant viewpoint, smile at his pointless attempt at explaining the origin of the word. Lorenzo's readers, however, cannot enjoy the irony in a case of «Ironic ST completely deleted in TT» (Mateo, 1995: 177).

At the end of the book, Gulliver-author addresses the «judicious Reader» again, but this time the Author is more explicit, declaring the Reader able to draw the right conclusions:

> *but I forbear descanting further, and rather leave **the judicious Reader** to his own Remarks and Applications.* (Part 4, chapter 12:273)
>
> Mas me abstengo de hacer más comentarios y dejo **al lector sensato** con sus propios comentarios y resoluciones prácticas. (Hernúñez: 344)
>
> Pero me abstengo de proseguir estos comentarios, y dejo que **el juicioso lector** haga sus propias observaciones y si son de aplicación. (Gárate 338)
>
> Pero renuncio a seguir comentando y prefiero dejar **al discreto lector** que haga sus propias observaciones y aproveche lo leído. (Lorenzo: 401)

This is part of a strategy of Gulliver-author which will be analysed later.

When the Author's intention is to apologize, he addresses the Reader using the adjectives «gentle» and «indulgent» pretending to seek the Reader's sympathy and understanding.

> *I hope **the gentle Reader** will excuse me for dwelling on these and the like Particulars* (Part 1, chapter 1: 85)
>
> Espero que **el amable lector** me disculpe por detenerme en estos y similares detalles (Hernúñez: 104)

> Espero que **el paciente lector** me disculpará de que me haya engolfado en estos detalles (Gárate: 113)

> Confío en que **el discreto lector** sabrá disculparme por detenerme en estos pormenores (Lorenzo: 138)

Three different translations of «gentle» have been used, but all of them suitably convey the original idea.

In the following example, the English adjective «indulgent» is translated as «indulgente» in two of the translations. Both in English and in Spanish it means «willing to ignore the weaknesses in somebody». By using this adjective, the Author is ironically placing the Reader in a high position from which to regard what is being related, trying to convey the idea that the Reader is an important person, while in fact he is just a narrative and satirical instrument. However, Hernúñez chooses the word «amable», which in fact does not have the same connotations as «indulgent»: «amable» lacks the sense of superiority also conveyed by «indulgente», and then, inevitably, the ironic intention of the original text cannot reach the readers.

> *«(as **the indulgent Reader** will easily conceive and excuse)»* (Part 2, chapter 1: 81)

> como **el amable lector** puede fácilmente imaginar y disculpar (Hernúñez: 99)

> como **el indulgente lector** podrá fácilmente comprender y excusar (Gárate: 108)

> como **el indulgente lector** puede fácilmente imaginar (Lorenzo: 134)

Finally, the adjectives «courteous» and «gentle» deserve particular attention. In the same way that the Author distinguishes between his book and the usual books of travels, he also distinguishes between his readers and the readers of books of travels.

The readers of books of travels are referred to as «ignorant Readers» (Part 2, chapter 8: 135) and «the unwary Reader» (Part 4, chapter 12: 272)

> *wherein I doubted some Authors less consulted Truth than their own Vanity, or Interest, or the Diversion of **ignorant Readers**.* (Part 2, chapter 8: 135)

> lo cual me hacía desconfiar de algunos autores que tenían menos en cuenta la verdad que su propia vanidad o interés o el divertir a **lectores ignorantes**. (Hernúñez: 169)

> de donde sospechaba yo que algunos autores atendían menos a la verdad que a su propia vanidad o interés, o a divertir a **lectores ignorantes**. (Gárate:176)

> mi sospecha de que algunos autores se atenían menos a la verdad que a su propia vanidad e intereses o al entretenimiento de **lectores ignorantes** (Lorenzo: 208)

In the case of the adjective «ignorant», the three Spanish translations coincide in using the Spanish adjective «ignorantes», but in the following quotation the adjective «unwary» is translated each time in different ways:

> *while some Writers, to make their Works pass the better upon the Publick, impose the grossest Falsities on* **the unwary Reader**. (Part 4, chapter 12: 272)

> cuando algunos escritores, a fin de que sus obras tengan mayor aceptación entre el público, embaucan **al inadvertido lector** con los más enormes embustes (Hernúñez: 343)

> cuando algunos escritores, que a fin de buscar mayor receptividad ante el público, lanzan sobre **el incauto lector** los más gordos disparates (Gárate: 337)

> cuando algunos lectores, para difundir mejor sus obras, propalan entre **sus descuidados lectores** las más burdas falsedades (Lorenzo: 401)

«Unwary» suggests that the person is not aware of the possible dangers or problems of a situation, although it is not implied that he or she has any responsibility in this situation.

As for the Reader of this particular book, Gulliver-author apparently treats him in a different way: he or she can only deserve to be called «courteous» and «gentle». These adjectives intend to prove the culmination of a very good relationship; the Reader is no longer the curious person of the beginning of the book. Nevertheless, it is precisely at these moments of closest relationship and mutual confidence between Author and Reader when the readers start suspecting the existence of a gap between the Author and themselves. It then becomes obvious that the origin of double meanings is not understood by either the Author or the Reader as it comes from a higher level, from Swift's detached position. We, as readers, become spectators of a play where the main actors are the Author and the Reader, who are not aware of their roles in this dramatic irony, which is now more evident than ever. The author tries to manipulate the reader, to convince him/her that he is speaking the truth while, by then, we are already witnessing the scene from the outside (Figure 1). By Part 4, the readers are in a position to recognize a lack of coherence and numerous inconsistencies in the Author's words. Gulliver-author is completely different from the Author we saw at the beginning, but a glimpse of this assertive man and panegyrist of his own country can be easily perceived in Part 2:

> *Imagine with thy self,* **courteous Reader**, *how often I then wished for the Tongue of Demosthenes or Cicero, that might have enabled me to celebrate the Praise of my own dear native Country in a Stile equal to its Merits and Felicity.* (Part 2, chapter 6: 116)

> Imagina, **lector benévolo**, cuántas veces anhelé entonces la lengua de De-
> móstenes o Cicerón, que me habría permitido cantar las alabanzas de mi querido
> país en un estilo acorde con sus méritos y prosperidad. (Hernúñez: 144)

> Imagina tú por tu cuenta, **cortés lector**, las veces que deseé la lengua de
> Demóstenes o Cicerón, que me habría permitido celebrar las alabanzas de mi
> querido país natal, en un estilo acorde a sus méritos y venturas. (Gárate: 152)

> Puedes imaginarte, pues, **discreto lector**, cuántas veces hube de desear entonces
> poseer la elocuencia de Demóstenes o Cicerón, pues ello me hubiera permitido
> cantar las alabanzas de mi querida patria en un estilo digno de sus méritos y
> venturas. (Lorenzo: 182)

Likewise, the readers can easily notice that in Chapter 12 of Part 4 the
Author does not feel he needs to apologize for anything or flatter the
Reader. His assertiveness and his pretentious complacency only make him
another piece of the satirical construct, in which he plays the role of the
victim of the satire. He is condemned to live surrounded by Yahoos to
whom he feels so superior while he cannot get much comfort from the
company of horses, his admired Houyhnhnms relatives (still admired
even though they expelled him from their paradise). His own arrogance
reaches its climax, bringing him so far away from the Author afraid to
trouble the Reader, when he states that:

> *I hope, I may with justice pronounce myself an Author perfectly blameless;*
> *against whom the Tribes of Answerers, Considerers, Observers, Reflecters,*
> *Detecters, Remarkers, will never be able to find Matter for exercising their*
> *Talents.* (Part 4, chapter 12: 274)

> Espero, pues, que en justicia se me permita proclamarme autor absolutamente
> intachable, contra quien la tribu de replicadores, consideradores, observadores,
> criticadores, averiguadores y apostilladores jamás podrán encontrar materia
> para ejercitar sus talentos. (Hernúñez: 344-345)

> De suerte que espero poder ser calificado, con justicia, de autor sin tacha
> alguna, contra quien la tribu de replicadores, examinadores, observadores,
> reprochadores, averiguadores y anotadores jamás podrán encontrar motivo
> para ejercitar sus talentos, (Gárate: 339)

> Así pues, espero que se me permita proclamarme escritor perfectamente
> intachable, en quien jamás encontrará pretexto para ejercer sus talentos la
> caterva de los que se dedican a replicar, examinar, vigilar, murmurar, descubrir
> faltas y polemizar. (Lorenzo: 402)

As on previous occasions, Lorenzo achieves the greatest straightforwardness
by using modulation. However the evidence given by the context is so
strong that the L2 readers do not need much help from the verbal irony
to realise the new status of the Author.

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4. CONCLUSION

In the light of the present analysis, *Gulliver's Travels* is an example of subversive use of the genre of travel literature by means of parody. As Nabokov (1973: 75) pointed out, «Satire is a lesson, parody is a game». The book becomes a game in which the Author manipulates the Reader, but there is also a lesson taught by the satirist Jonathan Swift. The satirist and the readers are apparently left outside the playground; however, the satirist's irony and his message, that is his lesson, manage to reach the readers. It is precisely in this process that the role of the translator is crucial.

Throughout this paper, we have sought to define the roles and the relationship between two important elements in the satirical construct devised by Jonathan Swift, the Author and the Reader, and to study the way in which the characteristics of this relationship are transferred into three Spanish translations of the book. As we stated in the introduction, the fact that each translation was targeted at a different kind of reader leads us to start from the premise that the translation addressed to a younger readership, that is Gárate's translation, would necessarily be more direct and simple, whereas the more scholarly version, Lorenzo's translation, would be less susceptible to being easily understood by the general public. However, after studying and comparing the translations of the main points of our analysis it has become evident that there is no constant feature defining each translation; each one has its moments of successful and less successful transferences into Spanish.

The study of the relationship between the Author and the Reader in *Gulliver's Travels* which, needless to say, cannot be exhaustive within the narrow limits of this article, contributes to a more complete understanding of the book as a satirical construct and to deciphering the hidden intentions of the satirist-writer from his detached position. Swift's reputation as a master of Satire is once again confirmed in this piece of work.

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