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FACULTY OF ARTS AND HUMANITIES
SCHOOL OF ENGLISH LANGUAGE

TITLE OF PAPER

TRANSLATION TECHNIQUES APPLIED TO CULTUREMES OF TWO SHORT STORIES FROM THE BOOK ''*LOS QUE SE VAN* (Gallegos Lara, Gil Gilbert, & Aguilera Malta, 2004)''

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PROJECT ADVISOR

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CERTIFICATION

We certify that this research project was presented by **Cindy Vanessa Monge Villanueva** as a partial fulfillment of the requirements for the **Bachelor Degree in English Language with a Minor in Translation.**

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STATEMENT OF RESPONSIBILITY

I, **Cindy Vanessa Monge Villanueva**,

HEREBY DECLARE THAT:

The Senior Project: **Translation Techniques Applied To Culturemes Of Two Short Stories From The Book ''Los Que Se Van (Gallegos Lara, Gil Gilbert, & Aguilera Malta, 2004)''**prior to obtaining the **Bachelor Degree in English Language with a Minor in Translation**, has been developed based on thorough investigation, respecting the intellectual property rights of third parties regarding citations within the corresponding pages whose sources are included in the bibliography. Consequently, this work is of my full responsibility.

Under this statement, I am responsible for the content, truthfulness and scientific scope of the aforementioned paper.

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I, **Cindy Vanessa Monge Villanueva**

Authorize the Catholic University of Santiago de Guayaquil to **publish** this Senior Project: **Translation Techniques Applied To Culturemes Of Two Short Stories From The Book ''Los Que Se Van (Gallegos Lara, Gil Gilbert, & Aguilera Malta, 2004)''** in the institutional repository. The contents, ideas and criteria in this paper are of my full responsibility and authorship.

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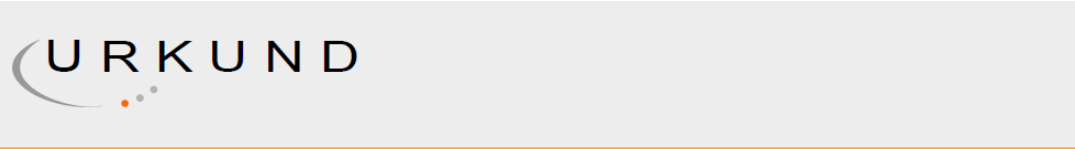
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DEDICATION AND ACKNOWLEDMENTS

To my beloved grandparents, parents and son, Kenai.

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ABSTRACT

The following translation analysis has been carried out on the basis of a linguistic approach oriented to the study of a socio-cultural phenomenon called cultureme or cultural bound item. This graduation project is based on an annotated translation of two literary pieces from the Ecuadorian book ''*Los que se van*'' (Gallegos Lara, Gil Gilbert, & Aguilera Malta, 2004).The aim of this paper is to determine the advisable techniques for the decoding and coding of cultural specific elements or culturemes found in the source text, which is a compilation of selected short stories for the transference into English. The readership will acquire a rich perspective about the identity of rural communities in the Coast of Ecuador by appreciating the relevant autochthonous terms used in daily communication taking into account the historical framework and context of the original book *"Los que se van"* and the importance of the dissemination of Ecuadorian culture and literature around the globe.

Key words: *Borrowing, equivalence, cultureme, cholo, sociolinguistics, translation techniques.*

INTRODUCTION

The present translation took into account the taxonomy created by Mona Baker, which explores the concept of equivalence at a grammatical, pragmatic, textual and word level as a model for the transference assessment; culturemes may be described as social phenomena of a specific culture, regarded as significant for the members of a culture or group (Nord, 1997); those peculiar elements or cultural specific terms represent a real issue for translators due to the lack of equivalents in the target cultures. In this case, culturemes or the source language terms express concepts completely unknown in the target culture. These concepts may be abstract or concrete, being related to religion, customs, food or any socio-cultural characteristic of the original culture. *Los que se van* is an Ecuadorian literary pearl that has been selected on account of its cultural richness and linguistic value. There are a relevant percentage of culture specific terms found in the source text, those autochthonous words have been called culturemes in an attempt to use a practical term that makes reference to all the cultural background and particularities of cultural bound elements that resulted into untranslatable words in the target language considering the culture-oriented skopos of the English version rendered by the translator. This thesis project will allow the community and current or future students to know about the translation techniques applied to culturemes and the specific observations gathered regarding the translation of culturemes with the goal of reaching a cultural equivalence that reflects the original style of the source text and its literary wealth:

> Do we really know how we translate or what we translate? Are we to accept naked ideas as the means of crossing from one language to another? Translators know they cross over but not know by what sort of bridge. They often re-cross by a different bridge to check up again, sometimes they fall over the parapet into limbo (Firth, 1957).

PROBLEM STATEMENT

Ecuador has produced great writers not widely known beyond the national barriers if you compare their popularity to other artists along the Latin American region. As a result of the economic reality of our country it is difficult for local writers to pay for an expertise translator in charge of producing a new version of their work to an overall view of our backgrounds of literature to foreigners. It is noticeable how in websites where the first language is English, there is little or no presence of official information related to Ecuadorian Narrative. An example of this statement is the case of Wikipedia, a popular source for researching; there is no available information in English on Ecuadorian literature. Another well-known platform is ''Quora'', a question-and-answer site, there users exchange information and opinions, then a question was found: ''What-are-the-classics-of-Ecuadorian-literature?'' and the answers were provided by Ecuadorians instead of international internauts. Likewise, it was necessary to consult an academic searcher 'Scielo' and no useful results were found.

The last source that was visited was ''Yahoo Answers'' in this website question were asked about Ecuadorian literature as a topic, and the results were inaccurate posts about Latin America literature in general and its trends. Despite the large variety of classic books written by local authors, the dissemination of such pieces of art is partially limited so far due to the lack of translated versions in the international market, resulting in the isolation of valuable works. The purpose of this thesis project is to contribute to the cultural enrichment of communities around the globe by translating two short stories of the book *Los que se van* written by: Demetrio Aguilera Malta, Joaquín Gallegos Lara and Enrique Gil Gilbert.

JUSTIFICATION

It could be said that great Latin American literature embraces the political reality of historical stages. During the 1930's the narrative trend was the Romanticism which involves a set of courtesy rules and moral precepts; however, the structural changes and increase of the regional population directed the South American style to a new category called magical realism that included the significant literary mutations during 1935 to 1950. Alejo Carpentier, a Swiss writer, was amazed with the Latin American culture. One of his closest friends were Alberti and García Lorca, both influenced Carpentier's personal style. Long after, literary critics enjoyed a mythical realism by the hand of García Márquez, and a fantastic realism in Onetti's works.

Violence is a constant topic in regional books and Ecuadorian texts are not the exception. *Los que se van* by Gallegos Lara, Gil Gilbert, and Aguilera Malta was considered a scandalous and polemic compilation owing to its extreme rawness, brutal language and its descriptive lines that formed the used discourse. In words of Enrique Adoum, the authors were sharply criticized for addressing unknown topics related to the Ecuadorian society of their time, the popular *"Grupo Guayaquil"* was the literary pioneer in the Coastal Region of Ecuador, giving birth to the Social Realism from that region (1930). This is the reason why the translation of this remarkable book will help to motivate the future research on Ecuadorian literature and translations concerning this socio-cultural approach resulting in a linguistic analysis available in English language that permits the disclosure of narrative pieces.

1.1   Research Questions

- Which cultural and linguistic issues does the translator face while transferring Ecuadorian costal region culturemes to the English language?

- Which types of methods, strategies and techniques were applied in order to transfer the text related to the cultural identity of people from the Coast of Ecuador from Spanish to the English language?

1.2   General Objective

- To analyze and identify the difficulties encountered in the translation of two short stories from the book *"Los que se van"* by Demetrio Aguilera Malta, and Joaquín Gallegos Lara (Spanish to English).

1.3   Specific Objectives

- To translate two pieces of the Ecuadorian intangible socio-linguistic heritage from the book *"Los que se van"*.

- To determine the methods, strategies and techniques in the translation of the book *"Los que se van"* in order to preserve the Cholo- Ecuadorian culture.

- To determine the procedures for transferring culturemes of the given source text into the English language based on a cultural and socio-linguistic approach.

THEORETICAL FRAMEWORK

2.1. Brief Description of the Origins and Theoretical Perspectives of Translation Field

It could be said that the first translation began with the existence of humans, when individuals started to express and communicate thoughts into signifiers by using primitive words, that period may be considered as the initial step in the translation field. Over time, ancient civilizations preserved memories through the use of epigraphs; certain symbols are still indecipherable as a result of evolution (Firdaus, 2012). According to the Cambridge English dictionary the term 'theory' means ''rules on which a subject is based or a set of ideas that are suggested to explain a fact…'' (Cambridge University Press, 2019). Early and Contemporary translation theories are based on specific connections between linguistic systems. In 1953 theorists from Russia developed a translation concept that suggests domestication and foreignization as the two main techniques applied in the transference of text(s), those are determined by the translation purpose. The Cold War gave way to the creation of two schools: Western and East-European, consequently different translation theories appeared causing a wide discussion between linguistics and literary studies, resulting on the proposal for an independent discipline to study Translation as a career (Ponomareva, 2014). To translate is to transfer written expressions of different lengths (words, sentences, and texts) from one human language to another, this simple definition captures the essence of what is translation. It is fundamental to stress that translation deals with the transfer of written language thereby the core elements that practitioners and scholars use, which according to Colina are (2015):

-Written text (source and target text);

-Transference;

-Final product.

ST: It is the original text to be translated, the source text.

TT: It is the final product or translated version of the original, the target text.

Petrescu (2011) arguments that each translation is a transference from native written utterances to another language, phenomenon involved in the coding and decoding of cultural, linguistic and social elements.

The present document includes a socio-cultural and linguistic transference from a dialect used in the rural zones of the Coastal Region of Ecuador considering the fact that translation is a trans-disciplinary field mostly applied in literature, arts and other nomenclatures. According to Roman Jakobson, pioneer of structural linguistics, there are three translation categories considering Jakobson's communicational model (Jakobson, 1959, p.232):

Intra-lingual Translation	Inter-lingual Translation	Inter-semiotic Translation
It refers to the re-expression of a message codified in a specific form and order in a language by means of different words in the same language. This type of translation was essential in the process of understanding the cultural meaning in morphologically deformed words from the Coastal dialect of the source text in comparison with standard Spanish spoken in Ecuador. It was mandatory to carry out an extensive research involving the reading of encyclopedias, dictionaries, thesaurus and Ecuadorian cultural	The so-called translation proper; is the interpretation of a message from a given language into another. This type of translation was formally explored during the transference from Spanish to the English Language.	It is also known as transmutation, this category is linked to the interpretation of verbal expressions by means of signs of nonverbal communicative systems, and includes the experience of bridging the cultural gap between monolingual speakers of different languages (Jakobson, On translation, 1959).

repositories to know the meaning of cultural bound items.		

Figure 1 Translation categories *(Jakobson, On translation, 1959).*

2.2. Nida's Model of Dynamic Equivalence

Eugene Nida was an American linguist who developed the dynamic-equivalence translation theory which discarded the translation terms of literal translation, free translation, and faithful translation. On the contrary, he recommended two equivalence ways as the basic directions and guidelines of translation: dynamic and formal equivalence (Nida, E. in Munday, 2012):

FORMAL EQUIVALENCE	DYNAMIC EQUIVALENCE
Focused on the content and form of a given message, these aspects in the target language should be in accordance with the equivalent parts in the source text, achieving the higher equivalence between the original and translated version by reflecting the linguistic features of the original language such as grammar, syntax, structure and vocabulary. The typical *gloss translation* is closer to the original structure, and provides footer lines for a proper understanding of the source culture.	Gives a main role to the message received by foreign audiences, the target texts have a significance similar to the source; preserving the content and form as much as possible. If the translator states the original features, then he can reach a dynamic equivalence, which stressed the value of transferring meaning, and not only a grammatical structure; provoking an effective response in the target readers to the same extent as in the original (Kim, 2015).

Figure 2, Nida's Equivalence Model.
Created by the author.

2.3. Baker's Taxonomy

Mona Baker theorized a taxonomy on the subject of equivalence. Baker's proposal comprises the traditional approach (word and structure-based), and novel approach that is culture based (Dabbaghian & Solimany, 2013):

- **Grammatical Level:** This focuses on the established word-order of a given language. Collocation meaning is included in this level.

- **Textual Level:** This level of equivalence is related to the cohesive and rhetorical devices, lexical cohesion and the thematic of the text.

- **Pragmatic Level:** This level analyzes the coherence involved in the interpretation process in translation.

- **Word Level:** It exists in all languages that have a writing system. It is at the level of the basic linguistic unit or 'word'.

2.4. Philological and Philosophical Basis of Translation

Translation theories rely upon the branch of 'Philology', which is the study of the development of languages and literary studies. The project took into account this translation posture in order to find valid equivalents in the target language, preserving the essence of the original composition. They are mainly concerned with the comparison of structures in the source and target languages. Nida explicitly states:

> "Philological theories of translation are based on philological approaches to literary analysis by treating the form in which the text was first composed, they deal with corresponding structures in the source and target languages and evaluate their equivalences. Philological theories of translation are normally concerned with all kinds of stylistic features and rhetorical" (Nida, 1976.p.60).

One of the significant proponents of philosophical theories in Translation is the author George Steiner (1975). He accentuates the impact of intellectual and psychological skills of translators. The author argues that the translation procedures are determined by the notions of meaning and understanding, defining his hermeneutic approach as an attempt to identify the process in terms of a general model of meaning (Steiner, 1975.p. 249).

Steiner studied the translation process in the context of communication across barriers of culture, language, personality and time lines, thus subdividing his motion into four "moves" or stages. The first move is named faith, which consists of the translator's conjecture that the source text contains a meaning to be taken and preserved. The second move is referred to as the aggression, decipherment and socio-cultural penetration in which

the translator "invades, takes out and brings home" the meaning of the original version which was an enjoyable process due to the gained knowledge about a native cultural community in Ecuador.

The third move is termed incorporation due to the introduction of new elements into the target system, this stage required a vast searching for matching terms in English language. Finally, the final stage is known as compensation that means the restitution and fidelity applied when the translator works to transmit in his own language what he has failed to restore from the original source. In the translation were applied specific techniques, those will be explained in the following sections related to the analysis of chunks with its corresponding justification.

2.5. Ideology in Translation

The cultural turn is a metaphor adopted by Cultural - Studies oriented translation theorists to refer to the analysis of translation in its cultural, political and ideological context.   Since 1990, the turn has extended to incorporate a whole range of approaches from Cultural Studies and is a true indicator of the interdisciplinary nature of contemporary Translation Studies. Those new studies go beyond a textual analysis of a ST–TT pair, although ideology can still be studied in that fashion as can be seen in the work of Hatim and Mason (Hatin & Mason, 1990).

However, the move towards Cultural Studies has encompassed a much wider, interdisciplinary and problematizing field that includes Gender Studies, post-structuralism, postmodernism and post-colonialism. These are often interlinked, but we shall focus on gender and on post-colonialism, which are the most prominent.

2.6. Gender in Translation

Venuti (2008) rails at the invisibility of translators with their names omitted from the title pages of their translations and with their work commented upon in reviews, then have feminist theorists and translators sought to make the female visible by examining the relationship between gender and translation. Chamberlain applies feminist theories to traditional metaphors of translation,

the ways in which authorship and originality are expressed in terms of the masculine and paternity, while translation, along with other artistic forms of expression such as the performing arts, is considered to be feminine and derivative. Typical of this is the metaphor of *'les belles infidèles'* that was coined in the seventeenth century.

2.7.   Post-colonialism

It may be defined as a broad cultural approach to the study of relationships between groups, different cultures or peoples, in which language, literature and translation plays a significant role. Although the precise parameters of post-colonialism, are relative to each country, the term owes its origin to the studies of the former colonies of the European after independence. According to this approach the concept of post-colonialism is used in translation studies to refer to the study of power relations between two or more cultures including a study of language, literature and translation; these involve what are traditionally thought of as the former colonies. In many translation theories, it is the translator who holds responsibility for practically all the decisions that have to be taken when translation problems appear.

Hatim and Mason are an example of this movement, the authors do not seem to have grasped the full implications of considering the client as a factor in the process even though they proclaim the importance of contextual factors; stating that relevant features within a TL (target language), and cultural environment is a matter for the translator's judgment, and it is how readers may define appropriateness.

And Hatim and Mason on the subject of the translator's motivation say the translator's motivation is inextricably linked to the socio-cultural context of the transference process. There has to be a skopos for a translation, that may be cultural, market, and translator-driven.

LINGUISTICS IN TRANSLATION

Nida (1976) claimed that translations theories are based on a comparison between native and foreign linguistic structures, instead of the analysis of genres and stylistic features. According to this excerpt, linguistic development is affected by two bearings: the application of the expanding linguistics, and the emergence of machine translation.

Technology provided a significant motivation for basing translation procedures on linguistic analysis; for the application of this theory, the author used an online translator (linguee.com) for a set of short utterances in order to compare the artificial and human translated samples. The artificial translation resulted into an inaccurate final product.

Linguistic theories are best represented by Roger Bell, J.C. Catford, and Eugene Nida; however, linguistic theories based on surface structures comparisons use specific rules for matching similar structures, while those based on deep structures involve an analysis employed in teaching the methods of translation to the readers (Nida, 1976), which is the methodology applied in the analysis included in this work. Based on the concept of equivalence considering a communicational approach. Reiss (1977) connects the translation methods to function and characteristics of text types, features that may be divided into (p.14):

Translation Methods	Function	Field of Application
Audio-medial	To supplement other three functions with images and sounds.	Audiovisual industry, films and spoken advertisements.
Expressive	To render a creative composition.	Translation, Stylistics, Literature.
Informative	To transmit the message and its logical references.	Media industry, History, Sociolinguistics, Medicine.

Operative	To persuade readers to act in a certain way.	Marketing/Management

Figure 3, Text-type Function Chart based on the notions provided by Katharina Reiss (1977). Created by the author.

Reiss (1977) also suggests translation methods according to type of text:

Audio-medial text: it requires the supplementary method that involves music, and visual images with written words.

Expressive text: in the target language should transmit the aesthetic style and artistic form of the source text. Translators should adopt the author's outlook and identify the peculiarities of the original.

Informative text: (TT) it must transmit the conceptual or referential content of the original (ST); the translated version should denote a plain prose avoiding to be redundant, and adding explanations when required.

Operative text: (TT) it should produce the desired response in the target readers. Translated versions should create equivalent effects among the target audience.

Text-type approach text: it directs translation theories beyond a linguistic level, the used words and even the effect they create in the audience based on a communicative approach (Munday, 2001.p.76).

Figure 4, Types of Texts.
Based on the work of Katharina Reiss (1977).

Purpose or Skopos

Stresses the pragmatic aspect of texts. The target text shape is determined by its particular function or 'skopos', a Greek term which means aim or purpose, to reach the target context. The purpose or skopos varies according to the receiver.

In broad terms, translators should use the translation strategies that are most appropriate to achieve the purpose (As-Safi, 2011). One of the objectives of this translation project is to translate intangible sociolinguistic heritage present in cultural bound items or culturemes extracted from the Ecuadorian book 'Los que se van', promoting a proper understanding.

3.1.   Interpretation and Manipulation in Sociolinguistics

Sociolinguistics is an attempt to connect linguistic and social structure in order to observe the changes of language (Gumperz, 1982). Hence, sociolinguistics is the study of language and its social use, analyzed according to linguistic variants (Chambers, 2003).

Sociolinguistic theories are linked to communicational and informational aspects, giving special emphasis on the recipient's role during the translation process. These theories are not focused on grammatical structures, instead this branch deals with structural issues at a communicative level in accordance to the function and purpose of the product. Those structures may involve figures of speech (irony, hyperbole, metaphor, and simile) and rhetorical devices in literary and non-literary sources.

These theories require the translator's competence to exhibit language proficiency in both languages (As-Safi, 2011). The interpretative theory was established in 1970 by Marianne Lederer and Danika Seleskovitch, French scholars and members of the Paris School of Interpreters and Translators, a group of professionals against the restricted perspectives of linguistics of the time. In fact, the interpretative theory was designed to reflect the processes involved in conference interpreting.

 The defendants of this approach argue that interpreters do not work only with linguistic meaning, but also need to deal with factors as the cognitive context, the setting in which the process takes place and the interpreter's own cultural perception, then translations focus on the meaning rather than the source (Jungwha, 2017). Simultaneously, the 'manipulation theory' was adopted by a group of researchers associated with a particular approach to the Literature Translation, known as 'Manipulation School'.

Translation implies certain manipulation of the source text for a specific purpose in order to guarantee social acceptance in the target culture: "All translation implies a degree of manipulation of the source text for a certain purpose'' (Hermans, 1985.p.11).

Therefore, the final product will be clearly target oriented and translation process is conceived as a rewriting process, thus translators are re-writers that can modify the source text in a way so that it could be adequate in the target culture and language (KE Yi-man, KE Yi, & ZHU Xiang, 2016).

3.2. Methods, Procedures and Techniques Applied to Translation

Peter Newmark (1988), one of the main figures in the founding of Translation Studies described in the past century the difference between translation methods and translation procedures. He said*: "While translation methods relate to whole texts, translation procedures or techniques are used for sentences and the smaller units of language"*. He described the following methods of translation (Newmark, 1988, p.45):

- **Adaptation:** So-called the freest form of translation used for plays (comedies) and poetry; the themes, characters, and plots are usually preserved, the source language culture is converted to the target language culture and the text is rewritten.

- **Communicative translation:** It renders the contextual meaning of the source text in a way that content, and language are readily acceptable and understandable in the target language. Standard Spanish was oriented to the target language style.

- **Compensation by kind:** It changes the category of words (adjectives, nouns, verbs) to another on in order to produce the original textual effect in the target language.

- **Compensation by place:** It alters the order of the original utterances to create a proper style considering the target language characteristics; preserving the meaning. This technique was applied in certain fragments to reconstruct the significance of the source in the target language.

- **Faithful translation:** It reproduces the exact contextual meaning of the original source within the constraints of the target language and its grammatical structures.

- **Generalization:** When the translator selects a general equivalent in the target language to render an understandable message.

- **Literal translation:** It refers to the grammatical constructions of source language are converted to their nearest target language equivalents, and the lexical words are translated singly.

- **Modulation:** To shape or regulate the discourse and lexicon of the original text to follow the linguistic patterns of the target culture without altering the skopos.

- **Omission:** Consists in omitting certain original words to convey a clear message in the target language.

- **Pure Borrowing:** When the original cultural bound terms are taken and implanted in the target version.

- **Linguistic Amplification:** Compensation by splitting the original message in the target text.

- **Discursive Creation:** To add inexistent elements in the source text to give context to the target text. For example: "The Villagers by Huasipungo" (Original source: Huasipungo).

- **Word-for-word translation:** When the source language word order is kept and words are translated singly by common meanings, out of context.

Nida (1964) suggested that the main difference between the aforementioned was the purpose of the translation. Hence, he organized the applied procedures during the transference process as follows:

Translation Technical Procedure:
1. Analysis of the source and target text(s);
2. To study of the source text before making attempts translate it;
3. To recognize the semantic and syntactic approximations.
4. Organizational procedures:
5. Constant evaluation of the attempts made;
6. Contrasting them with the existing available translated versions of the same text(s) by other authors;
7. To take into account the text communicative effectiveness by asking the target language readers to evaluate its accuracy and studying their reactions (Nida, 1964.p. 246).

Figure 5, Translation Technical Procedure *(Nida, Translation Procedures, 1964)*

Taking into account the cultural and linguistic abyss between cultures and social groups, Malcom Harvey (2012) proposes the definition of culture-bound terms as the words that refer to the specific concepts of the Source Language (SL) and states four techniques to translate difficult elements or Culturemes in general:

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a) Borrowing: According to Newmark (1988, p. 81) it means a transliteration of the native term in the source language; consequently, the final version will be source language oriented. The borrowed word should be clear, contextualized and explained in the reading; otherwise, the transcription should be accompanied by a glossary or notes at the end of the book.

b) Exoticism: It refers to the borrowing of entire sentences from the source language into the target text, giving the sense of something exotic to the readers.

c) Functional Equivalence: When translators use a target language cultural references which function is similar to the source text terms. The communities of translators around the globe are divided over the benefits.

d) Linguistic equivalence: It refers to a word-for-word translation.

3.3. Cholo

Cholo or *chola* (feminine) are cultural terms that denotes a Latin American subculture often related to countryside communities, dispersed settlements, and indigenous groups across the regions. The term comes from the Aztecan word *'xolot'* which means mutt. (Online Etymology Dictionary , 2019).

In North America, the word *cholo* denotes marginalization and was derived from the first Spanish conquerors (Encyclopedia Britanicca, 2019). In Ecuador, the term *cholo* is used to insult people with indigenous heritage, this word is also said to describe dirty and poor citizens in Ecuadorian communities such as Santa Elena's villagers, who use the term *cholo* to identify themselves as an ethnic group. The *Cholos* from the Ecuadorian Santa Elena Province are heirs of *Manteño-Huancavilca-Puná* Tribe (The Quinde Journey, 2014).

3.4. Concept and Classification of Culturemes

Cultureme is a term which was coined by John Lock and encompasses a system of linguistic expressions that is connected to specific and unique cultures, the plural 'culturemes' refers to Cultural Bound Elements.

Those cultural expressions are regularly the source of problems during the translation process and include dialects, names, and linguistic elements related to history, music or traditions of the native language of a text. (Yablonsky, 2017).

Culture Bound terms or Culturemes can be described as extra-linguistic cultural symbols, which behave like metaphorical models, motivating figurative expressions in lexical or phraseological language (Pamies, 2017). Peter Newmark named this phenomenon as ''cultural words'', while Mona Baker (1992) prefers to use the phrase 'cultural bound items'. Cultural Bound Items are applied with multiple purposes.

Cultural words are analyzed at a stylistic level. Also, culturemes are added in the original text to support argumentative-cultural postures; therefore, these elements have a hermeneutic-cognitive value. A large variety of cultural terms are a part of the collective memory of nations, each individual lives an unrepeatable cognitive experience and perspective about world surroundings.

According to Yves Gambier (2007), culturemes are culture-specific references that allow the target audience to deeply know the characteristics of the source culture in areas such as arts, educational and historical background, lifestyle, gastronomy, geography, and political situation.

There are specific patterns of behavior in the cultures related to language, and different tools and styles for creating short stories according to target text(s). From a communicative pragmatic point of view, culturemes are placed according to the text type and meaning involved in human behavior, and responses to language interactions, culturemes are a mean of information in this sense.

The usage of phraseology also includes culturemes in specific discourses related to the source culture. Cultural Bound Elements in phraseology are used to enhance and decorate texts. Translators are co-writers; thus, literary resources are at their will.

Culturemes gather a wide range of cultural characteristics or symbols of a society; those are used in real conversations, religious texts, and as referent of a sociolinguistic community (Nadal, 2009).

According to the studied authors, Florin (1993) and Newmark (1988), a translator may classify culturemes according to their criteria. Florin (1993, p. 123-124) states that cultural bound items may be classified in different ways: by themes, by their nature, by their linguistic relevance, by their geographical and historical context depending on the author and the locations in which are used.

Culturemes are hard-transferable or untranslatable items owed to ethnic and cultural connotations. Even if their referents exist in target languages, a literal translation would distort the original meaning. The current research paper addresses the classification of Culturemes as follows:

EXTRALINGUISTIC LEVEL	INTER / INTRALINGUISTIC LEVEL
Environment and Material Culture - Flora - Food - Fauna - Buildings - Musical instruments and tools	Idiomatic Expressions - Idioms - Patterns of Language - Proverbs - Sayings - Patterns of Language
Social Culture - Beliefs - Ethnicity - Monetary System	Expressions and words in context: Phraseology or terms created by the author or authors depending on the genre:
Proper Names - Character names - Names of institutions - Names of organizations - Names of places	- Word Order - Rhetorical Devices - Rhymes - Stylistics

Figure 6, Classification of Culturemes.
Created by the author.

A large variety of culturemes are a part of the collective memory of nations, each individual lives an unrepeatable cognitive experience and perspective

about the world surrounding. There are specific patterns of behavior in the cultures related to language, and different tools and styles for creating short stories according to target text(s).

From a communicative pragmatic point of view, culturemes are placed according to the text type and meaning involved in human behavior, and responses to language interactions. Culturemes are a mean of information in this sense. The usage of phraseology also includes culturemes in specific discourses related to the source culture.

Cultural Bound Elements in phraseology are used to enhance and decorate texts. Translators are co-writers; therefore, literary resources are at their will. Culturemes gather a wide range of cultural characteristics or symbols of a society, those are used in real conversations, religious texts, and relates to a sociolinguistic community (Nadal, 2009).

Florin's categorization of culturemes was designed over social and geographical parameters (1993, p. 125), giving practical examples of words related to ideological background and political reality of a specific nation, elements which are untranslatable considering their sociolinguistic value in the source culture. Florin affirms that the sub-categories are relative to the translator's criteria for the national characteristics of the studied source culture during the translation process, micro-levels and ethnic of the cultural group. Newmark (1988, p. 94) cited the taxonomy proposed by Baker in which the semantic field and lexicology have a decisive role when the translator establish the cultural language to be preserved into the target text. The approach of the present work defines the concept of culture as the way of life and all the manifestations of *Cholo* culture used by their community, focusing on the particular dialect and how linguistic deformations are a mean of expression for that specific people.

3.5. Short Story

A short story may be defined as a brief piece of literature written in prose which deals with conflict in spoken or written language without a specific metrical structure. The plot can be read in a single sitting with a maximum

word length at 7500 words and no shorter than a minimum of 1000 words. According to EL & Mahdi (2014). The short story is divided into four parts: exposition, conflict, climax, and resolution:

SHORT STORY ELEMENTS
Exposition: The introduction of the events or actions involving the lifestyle of the characters and the setting of the story.
Conflict: The main problem that occurs in the plot, the core of the story.
Climax: The turning point of the plot. The main character overcomes the obstacles or conflict.
Resolution: When the conflict is solved and the short story ends.

Figure 7, Short Story Elements
Created by the author

HISTORICAL FRAMEWORK

4.1. Overlook: The origins of the American short story

Short stories are normally between 1000 to maximum of 20,000 words long, and take place within a limited space and time. Early American short stories were influenced by European writers. One of the first stars born in the United States was Washington Irving (1863) who was influenced by European folklore in his literary pieces, his short story Rip Van Winkle reflects Dutch cultural bound elements or Culturemes that are present along the plot. Edgar Allan Poe was another prominent writer of the nineteenth century, his genre was horror and mystery.

At the end of that century, the American short story turned into a realistic and direct literary experience by the hand of Nathanael Hawthorne, Herman Melville, and Mark Twain. By the twentieth century, popular journals and magazines included a section for short stories.

Ernest Hemingway was a well-known author of the time with his best seller, The Old Man and The Sea. The magazine Life sold millions of copies in two days thanks to Hemingway's short story that was included in that edition, then short stories became a mean of survival for many American writers due to the amount money editors used to pay (Thompson, 2009.p.4).

4.1.1. Ecuadorian short stories

Ecuadorian narrative is characterized by magical realism and myths. Jorge Enrique Adoum is a significant figure in Ecuadorian Literature thanks to the

thematic of his books that addresses the topic of multicultural societies and native identities in all dimensions, including Ecuadorian cultural bound elements.

Adoum's works were oriented to middle- and upper-class audiences since it is necessary to have certain literature background to enjoy reading, and understand the historical references involved (Wishnia, 1999.p.41). The book *Twentieth Century Ecuadorian Narrative* by Keneth Wishnia describes how Ecuadorian literature have been based on American and European models; Pablo Palacio, a prominent author from Loja province, printed a French influence in his books and tackle the surrealism and vanguardism trends of the 1920's. The decade of the 1930's was a decisive period for Ecuadorian authors, giving birth to the modern literary era.

'Los que se van' was published as a compilation of 24 short stories written by three authors from Guayaquil city: Demetrio Aguilera Malta, Enrique Gil Gilbert and Joaquín Gallegos Lara. The trio adopted the name of '*Grupo de Guayaquil'* in Spanish. José de la Cuadra and Alfredo Pareja were part of that society years later (Wishnia, 1999.p.42).

4.2. ''Grupo de Guayaquil: Cinco como un puñado''

Grupo de Guayaquil was a literary society from the 1930's, which emerged as a response to a devastating social and political reality in Ecuador, when the *"montubio"* and *"mestizo"* communities were oppressed by the elite class, religion, and the legislative authorities. It was formed by writers: Joaquín Gallegos Lara, Enrique Gil Gilbert, Demetrio Aguilera Malta, José de la Cuadra, and Alfredo Pareja Diezcanseco. Their texts aimed to portray "social realism" as a form of showing to the world around the real Ecuadorian identity. The group disintegrates after the death of two of their founders, José de la Cuadra and Joaquín Gallegos Lara **(Monserrate, 2016)**.

4.2.1. Joaquín Gallegos Lara (1909 to 1947)

The classical book, *Las cruces sobre el agua* was written by Gallegos Lara when he was 16 years old. At that time, Gallegos Lara's verses were

published by local magazines and newspapers due to his talent and the implicit romantic style of those texts, mainly poems.

4.2.2. José de la Cuadra (1903 to 1941)

José de la Cuadra obtained a wide popularity after his work*, Los Sangurimas y un puñado de cuentos magistrales.* Also, the author published poetry between 1919 and 1932.

4.2.3. Demetrio Aguilera Malta (1909 to 1981)

Aguilera Malta was admired after the success of his novel *Don Goyo*; he may be considered as a versatile author. His repertory includes: novels, short stories, poems, and theatre plays.

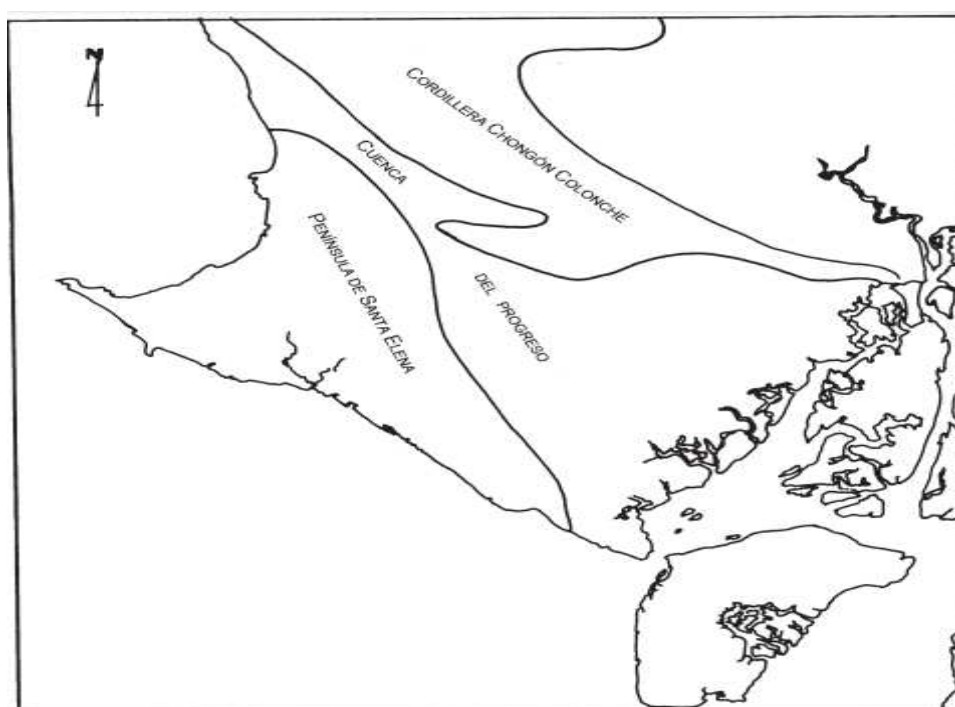### 4.3. Ecuadorian Coastal Region and Studied Dialect in Translation

Figure 8, Santa Elena Province and Boundaries: *Cholos* traditional territory
Map designed by Silvia Alvarez.

The Coastal Region is characterized by landscapes with a green mangrove forest and clear water beaches. The Coast has a hot-humid climate, 25 °C to 31 °C. Ecuador is a multi-diverse country; thus, there is a consistent range of

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cultures such as the *Cholos, Montubios*, Afro-Ecuadorians, and white people. (Apolo, 1977).The apelative *'indio costeño'* or *cholo* is mainly used to describe rural communities located in the Coasts of Ecuador. In this concern, the *Cholos* come from the *Huancavilca* tribe that was divided in three different sub-cultures: *Valdivia, Chorrera*, and *Guangala*.

Those used to be native cultures established in the Coast of the country before the arrival of the colonizers. Although, there is no official register about the written system of language used by these cultures. Anthropologists affirm the existence of three languages along the Coastal Region in the past: *Mochica, Cañari,* and *Puruhá* (Caamaño, 1941:385).

It is essential to highlight the linguistic assimilation of the Spanish Language in the indigenous communities from Ecuador and the relationship between the colonial and post-colonial phenomenon with the flourishing of specific varieties of Spanish, spoken by descendants, specifically, *Cholos* and the usage of cultural specific items in daily activities (Álvarez, 2001).

METHODOLOGY

The methodological focus applied to conduct this work stands on a linguistic approach which involved the socio-cultural elements found in the annotated translation of two short stories from the Ecuadorian book *"Los que se van"*, those pieces are: *"Er si, ella no"*, and *"El cholo que odió la plata"*. The purpose of this translation project is to determine the techniques required for the transference of the source text into the target text preserving the intangible socio-cultural heritage of culturemes which are exotic linguistic figures expressed in an autochthonous dialect from the Coastal Region of Ecuador belonging to *Cholo-Montubio* peoples.

The conducted process explored a set of translation techniques extracted from the pamphlet: A translation textbook, (Newmark, 1988). To understand the nature of the languages, it is mandatory to learn their structure that is composed by signs which in combination, form an exponent (sequence of letters and sounds); grammar rules help translators to generate texts considering the word order of the target audience.

Saussure's "speech circuit" studies a language as an organized system where communication is a transmission, in which information is codified by the author and sent through a channel to a receiver; the receptor decodes this information and communication is said to have taken place (Saussure, 1922). The sociolinguistic section resulting of this research paper took into account the contemporary theory of variation proposed by the scholar William Labov, prominent linguist who develop a field named variationist sociolinguistics (Hazen, 2017). The hermeneutic foundations present in the

document allow to observe how the translator dealt with the author's stylistics conventions and how techniques were applied depending on the translator's needs. Hermeneutics is a conception developed by George Steiner (1975), who believes that any human communication is a translation. In his book *After Babel* he explains how translation is not a science but an exact art, arguing that a translator must be capable of adopting the role of a writer in order to capture what the original author means to say.

5.1. The Translator Aim

The linguistic approach of this paper is based on pragmatic and socio-cultural dimensions, considering the possible interpretations by the readers. In board terms, the translator attempted to catch the linguistic heritage from the given dialect on a creative way. The role of the translator as a second writer was determinant in the narrative and stylistics of the translated version due to the literary realism of the two short stories used along the analysis; consequently, it was essential to keep the relevant culturemes by applying precise translation techniques; neutralizing specific fragments, and transferring the source culture into the target text. The original authors used a literary device called code-switch at an intra-lingual level between an Ecuadorian coastal dialect and standard Ecuadorian Spanish with the purpose of contrasting both speeches. For this reason, the translator's decisions were made at the margin of the characters and their nuances, reflecting a code-switching or language alternation at an inter-lingual level (Ecuadorian dialect- English).

5.2. Analysis Instruments

The analysis of this research work has been carried out through comparative charts developed with the information taken from the translation process and the main issues found during each stage. The mentioned tables show the different linguistic levels and the techniques applied in order to reach the transmission of cultural units belonging to the Ecuadorian coastal dialect described in the book *Los que se van* into the target language.

5.3. Tables for Linguistic Analysis of Findings

It has been designed analyzing charts for the rendering process which includes the source text, the techniques to be used, a selected translation in the target language, a counterpart and its justification, taking into account that there is a loss in translation when applying a pure communicative approach during the transference of the text, the cultural bound items are eliminated to make the short story acceptable and understandable for the readership. See annexes.

LINGUISTIC ANALYSIS

The target translated documents are two short stories form the book of *"Los que se van"* (Gallegos Lara, Gil Gilbert, & Aguilera Malta, 2004).

Since the cultural and historical background of these two short stories carries a challenge for translating, the work gets its fundamentals in the concept of culturemes used in literary contexts. To start the rendering process, a linguistic analysis is going to be conducted with a socio-cultural focus.

6.1. Extralinguistic Aspects

a) Environment and Material Culture

This category includes all the culturemes related to the local buildings, fauna, flora, gastronomy, and musical instruments and tools used by the Ecuadorian *cholos* in the countryside.

LINES	SOURCE TEXT	LINES	TARGET TEXT
5/6	Contra la hoja del *machete*, empañándola con el aliento, tendido en el fondo de la canoa, decía: palabras de cólera, de odio, de pasión.	5/6	Around the *machete* edges, tarnished over his breath, lying in a canoe, he said: words of anger, hate and passion.
CATEGORY OF CULTUREME		**ANNOTATION**	
- Tools		**Machete:** A heavy knife used as an agricultural implement or weapon in Central and South America.	

Analysis chart 1, Cutureme Categories

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b) Social Culture

It involves the systems which govern a society: belief and monetary systems, and the ethnic groups that live under those systematic precepts. The first chunk is an example of pure borrowing, despite there is an equivalent for the word ''don'' in Spanish, the translator's aim was to disseminate the Ecuadorian words by using a technique named Exoticism which consists in taking phrases or word pairs and bringing those utterances into the target text.

LINES	SOURCE TEXT	LINES	TARGET TEXT
33/34	¿Sabe qué *don Guayamabe?* Aquí le manda *Don Banchón* estos veinte *sucres.*	39/40	You know what *don Guayamabe*? *Don Banchón* has sent some money for you, here you have 20 *sucres.*
CATEGORY OF CULTUREME		**ANNOTATION**	
- Monetary System		**Sucre:** Ecuadorian official monetary unit after the independence from Spain and the establishment of the Republic, in honor to Antonio José de Sucre, the 'Liberator' of South America.	

c) Proper Names

It encompasses the character names, names of institutions, organizations and places.

According to Baker's taxonomy this category of cultureme was analyzed at a word-level due to the lack of lack of possible equivalents in the target language, the author decided to borrow the original names of places and proper names due to the fact there is no one-to-one matching between orthography and meaning in the explored languages.

LINES	SOURCE TEXT	LINES	TARGET TEXT
151	La nerviosa mano le apretaba entre las piernas– y hay que jugar…	146	*Chombo* nervously put his hand inside the woman's crotch–

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152	*Ar*…Guayas…Lejos…Lejos…*Onde* sea…hay que jugar…	147	And now we gotta go, *jugar ar*, to *Guayas*…far…far…

CATEGORY OF CULTUREME	ANNOTATION
- Character Names - Names of Places	**Chombo:** proper name for males, popular in Ecuadorian countryside of the twentieth century. **Guayas:** Province located in the central-east of the Coastal Region in Ecuador.

6.2. Inter and Intralinguistic Aspects:

a) Idiomatic Expressions

It refers to idioms, patterns of language, proverbs and sayings found in the source text. Mona Baker (1992) suggests to apply cultural substitution if the final product is target-oriented, involving techniques such as: Adaptation, Calque, and Transplantation.

On the other hand, the translation has a cultural skopos and for that reason Exoticism was selected as the advisable technique one more time.

LINES	SOURCE TEXT	LINES	TARGET TEXT
63	– Para *u t'ensarto.*	66/67	– *Para u t'ensarto* (Stop there, or I'll stab you)

CATEGORY OF CULTUREME	ANNOTATION
- **Patterns of language:** Dialectical deformations of Spanish Language.	**U:** Interlinguistic equivalent to the connector *'o'* in Spanish (*Cholo* dialect). **Matched with:** The connector 'or' in English Language. **T':** Interlinguistic deformation of *'te'* in Spanish, which is a direct object pronoun. **Matched with:** The direct object pronoun 'you' in English. **Ensarto:** Derived from the verb 'ensartar'.

	Matched with: To 'impale' or 'thread'.

b) Words in Context and other expressions

It includes the rhetorical devices, rhymes, stylistics and word order of the source text. Phraseology or terms created by the author depending on the genre.

The author analyzed the following utterances at a textual level prior to the linguistic transference into the target language, considering the prose and pragmatic value of the original source, attempting to preserve the meaning:

LINES	SOURCE TEXT	LINES	TARGET TEXT
19	Ni un rumor arrancaban de las hojas muertas.	23	There was no one around, not even a whisper from the bush.
CATEGORY OF CULTUREME		**ANNOTATION**	
- Phrase created by the author		The translator applied compensation in kind and place. Discursive creation was necessary to give context to the original phrase in the target language.	

6.3. Techniques Applied to Translate Cultural Bound Elements:

a) Sociolinguistic Features of 'ER DID, SHE DIDN'T'.

Story	Characters	Language	Relationship	Setting	Topic

Er did, she didn't.	Chombo (Speaker) Chabela (Listener)	Spanish dialect (Cholos).	Sentimental partners.	Countryside from the Ecuadorian coast.	Homicide and Infidelity.

Analysis chart 2, Analysis of Sociolinguistic Features.
Adapapted from the work of Hazen (2017).

b) Translation Techniques Applied to Culturemes *from ''ER DID, SHE DIDN'T''*.

SHORT STORY: ER DID, SHE DIDN'T	
Author: Joaquín Gallegos Lara	
SOURCE TEXT	**COUNTERPART**
Que *luei matao*…A *Juan*, a *Juan*. *Er* que me robaba esto –La nerviosa mano le apretaba entre las piernas–y hay que *jugar…ar* Guayas…Lejos…Lejos…*Onde sea*…hay que jugar.	I have killed Juan, I've killed him. He was stealing this from me – Chombou put his nervous hand inside the woman's crotch. We gotta go…to *Wayas*…far…far…wherever possible; we gotta scape…run away.
APPLIED TECHNIQUES	-Communicative transposition -Cultural Borrowing or Calque -Omission
SELECTED VERSION	
Chombo: – Listen… *luei matao*, I've killed Juan…he's dead. *Er* (Juan)…was stealing this from me – *Chombo* nervously put his hand inside the woman's crotch- and now we gotta go, *jugar*, to *Guayas*…far…far from here…wherever possible; we gotta run away, we gotta *jugar.*	
APPLIED TECHNIQUES	-Compensation in kind -Linguistic Amplification -Pure Borrowing -Omission -Discursive Creation
JUSTIFICATION	
The translator created two English versions. Counterpart's techniques were target-oriented with the objective to eliminate all culturemes and render a	

communicative content, understandable for the target audience without a specific glossary, nor translator's notes. In contrast, techniques applied in the final version were used to preserve the exotic cultural elements from the source text with the aim of sharing the cultural and socio-linguistic background of the characters. It was found to be an effective approach considering the given skopos.

Figure 9, Translation Techniques Applied to Culturemes
Created by the Author

c) Sociolinguistic Features of ''A *CHOLO* WHO HATED THE MONEY''.

Story	Characters	Language	Relationship	Setting	Topic
A *Cholo* who hated the money	*Don Guayamabe* (Speaker) *Banchón* (Listener)	Spanish dialect (*Cholos*).	Close friends which belong to the same ethnic group.	Countryside from the Ecuadorian coast.	Corrupt practices, and Social injustice.

d) Translation Techniques Applied to Culturemes from ''*A CHOLO WHO HATED THE MONEY*''.

SHORT STORY: A CHOLO WHO HATED THE MONEY Author: Joaquín Gallegos Lara	
SOURCE TEXT	COUNTERPART
Y no me importaría eso ¿sabes vos? Lo que me calienta es que todito se lo llevan los blancos… ¡Los blancos *desgraciaos*!	Guess what? I don't mind. What really upsets me is that white people take everything away! White men are bullshit!

APPLIED TECHNIQUES	- Compensation in Place - Adaptation - Generalization

SELECTED VERSION
Don Guayamabe: But you know what? I don't mind. What really upsets me is that white people take everything away*!* White men are *desgraciaos*!

APPLIED TECHNIQUES	- Discursive creation - Pure Borrowing - Compensation in Place

CONCLUSIONS

The translator crossed cultural and linguistic barriers during the translation process. Culturemes represent a challenge when trying to convey the same meaning while preserving the characteristic features of the source language, it must be said that for the linguistic analysis of the original text, it was considered the classification of culturemes according to Caballero (2012) owing to the clarity of the categories proposed by the consulted work in order to understand which culture bound items are translatable and which are culturally relevant and untranslatable.

 In addition, the research work was time-consuming due to the lack of official sources to consult Ecuadorian local terms, it was mandatory to explore virtual repositories and old books to obtain the basic knowledge prior the translation process. Considering the hermeneutic notions that affirm that variants arise during the rendering, it was applied the following techniques which were found to be useful:

Pure Borrowing: For local flora, proper names, names of places.

Exoticism: To bring complete phrases and sentences from the original '*Cholo'* dialect into the target language as cultural references of Ecuadorian society of the 1930's.

Discursive Creation: To rendering a clear discourse by adding specifications such as character names, eliminating the tacit subject to avoid ambiguities in the target language style to make it understandable for the foreign audience.

Linguistic Amplification: To explain the meaning of a word or sentence by using key words or short explanations in parenthesis or notes in the target language to complement an untranslatable phrase or word borrowed from the source text. This technique is related to compensation by splitting.

A target oriented approach is opposite to the purpose of this translation; hence, the traditional translation techniques were not selected for the render of the final version in English owing to the loss of the original style in the final result despite the linguistic possibilities of creating a standard version that would be comprehensible for English speakers, those techniques do not contribute to preserve the cultural identity of the source text that is linked with a specific region of Ecuador:

Communicative Translation: gives importance to the meaning over the style.

Cultural Transplantation: transplantation of the original culture to a new one; for example: '*Cholos'* to Hawaiians, the same plot with different cultural elements.

Foreignization: the advisable option when a word borrowed from the source text sounds like a term with a negative meaning in the target language. The author modifies the word partially to adapt it for the new readership; for example: proper names, cities, or animals.

Word-for-word Translation: it is a non-effective technique to translate textual bodies neither long utterances. Word order change from language to language.

The translation procedure carried out by the author was divided in seven stages:

1. Analyzing the source and target language characteristics;

2. Studying the source text and research of possible equivalents for culturemes found and the general discourse;

3. Recognizing the semantic and syntactic approximations;

4. Organizing the information, relevant annotations, and findings using an external virtual document and notebook;

5. Presenting the first draft to the revisor.

6. Presenting the final product to the '*Casa de la Cultura Ecuatoriana'* and the director of '*Campaña Lectora Eugenio Espejo'*, Iván Egüez;

7. Post-rendering of the translation taking into account the suggested amendments, and attaching of the letters of authorization, mandatory to approve the dissertation process.

In this context, the translation's aim was reached inasmuch as the transference of the linguistic heritage of the '*Cholo'* rural community (culturemes) that is an intangible legacy for Ecuadorians and the global community of translators.

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APPENDIX

EL CHOLO QUE ODIÓ LA PLATA

Demetrio Aguilera Malta

– ¿Sabés vos *Banchón*?

– ¿Qué don Guayamabe?

– Los blancos son unos *desgraciaos.* De *verdá*…

– *Hey trabajao* como un macho siempre. *Mei jodío* como *naide* en estas islas.Y nunca *hey teníо medio.*

– Tenés razón

– Y no me importaría eso ¿sabes vos? Lo que me calienta es que todito se lo llevan los blancos… ¡Los blancos *desgraciaos*!

– Tenés razón

–¿Vos te acordás?...Yo tenía mis canoas y mis hachas…Y hasta una balandra…Vivía feliz con mi mujer y mi hija Chaba…

– Claro. *Tey conocío dende tiempisísimo*…

– Pues bien. Los blancos me quitaron todo. Y no contentos con eso se me han *tirao* a mi mujer…

– Sí, de verá. Tenés razón…Los blancos son unos *desgraciaos*…

Hablaban sobre un mangle gateado, que clavaba cientos de raíces en el lodo prieto de la orilla. Miraban el horizonte.

Los dos eran *cholos.* Ambos eran fuertes y pequeños. Idéntico barro había modelado sus cuerpos hermosos y fornidos…

Banchón trabajó. Banchón reunió dinero. Banchón puso una cantina. Banchón envenenando a su propia gente se hizo rico. Banchón tuvo islas y balandras; mujeres y canoas…

Compañeros de antaño peones suyos fueron. Humillólos. Robóles. Los estiró como redes de carne, para acumular listas de plata en el estero negro de su ambición…

Y un día…

– ¿Sabe usté *don Guayamabe*? *Don Banchón* se está comiendo a la *Chaba*, su hija. La lleva *pa er Posudo*…Creo que la muchacha no quería…Pero *er* le ha dicho que si no lo botaba a *usté* como un perro…

Y otro día…

33   – ¿Sabe qué *don Guayamabe*? Aquí le manda *Don Banchón* estos veinte

34   sucres. Dice que se largue. Que *usté yastá* muy viejo. Que ya no sirve *pa*

35   *naa*… ¡Y que *er* no tiene por qué mantener a nadie!...

36   Ajá. *Ta* bien…Meditó.

37   No eran malos los blancos. No eran malos los cholos. Él lo había visto:

38   Banchón. Su compadre Banchón, lo *bía ayudao* antes. Se *bía portao* como

39   nadie con él.

40   Pero…

41   La plata. ¡La maldita plata! se le enroscó en el corazón, tal que una equis

42   rabo de hueso.

43   ¡Ah la plata!

44   Y después de meditar se decidió…Para que Banchón -su viejo amigo—no lo

45   botara más nunca. Para que Banchón se casara con su hija. Para que

46   Banchón no tuviera más plata. Para que Banchón fuera bueno…Le prendió

47   fuego a sus canoas y balandras. A sus casas y sus redes.

48   Y cuando en Guayaquil – ante un poco de gente que le hablaba de cosas

49   que no entendía- le pidieron que se explicara balbuceó:

50   La plata *esgracia* a los hombres…

SOURCE TEXT: *LOS QUE SE VAN*

A *'CHOLO'* WHO HATED MONEY

Demetrio Aguilera Malta

4   – *Don Guayamabe*: "Hey *Banchón*, you know what?"

5   – *Banchón*: "What sir?"

6   – *Don Guayamabe*: *"Los hombres blancos son desgraciaos. De verdá!*

7   Actually, white men are bastards!";

8   – *"Hey trabajao como un macho siempre!* I've worked like a slave for years!";

9   – *"Mei jodío como naide en estas islas!* I've disgraced myself in these

10 islands!";

11 – "*Y nunca hey teñío medio!* And I've never gotten money for anything!

12 – *Banchón*: "You are right"

13 – *Don Guayamabe*: But you know what? I don't mind. What really upsets me

14 is that white people take everything away*!* White men are *desgraciaos*!

15 – *Banchón*: "It's true"

16 – *Don Guayamabe*: Do you remember the time when I used to have axes,

17 canoes, and sloops? My wife and I were happy together with our daughter,

18 *Chaba*.

19 – *Banchón*: Sure. "*Tey conocío dende tiempísimo.* I've known ya' since a

20 long time".

21 – *Don Guayamabe*: Well. Whites stole everything from me. But, not happy

22 with that, they fucked my woman.

23 – Yes, *de verá*, you're right…Whites are *desgraciaos*…

24 *Banchón* and *Guayamabe* were sitting on a mangrove trunk which roots were

25 buried in the shore.

26 Both of them were *cholos*. They were little but strong people.

27 Their beautiful and robust bodies seemed to be made from the same clay.

28 *Banchón* worked. *Banchón* saved money. *Banchón* opened a tavern.

29 *Banchón* became wealthy by poisoning his own people. *Banchón* bought

30 islands and sloops; women and canoes…

31 His old friends became his workers. *Banchón* humiliated and robbed them;

32 ruining their lives, it was a meat net he created only to accumulate silver lists

33 for his dark estuary of ambition.

34   And one day…

35 – Worker: "You know what *Don Guayamabe? Don Banchón* is fucking your

36 daughter, *Chaba.* He took her to the *Posudo*…It looked like she did not

37 want…But he threatened to fire you like a dog…"

38 (Some days later…)

39 – Worker: "You know what *don Guayamabe? Don Banchón* has sent some

40 money for you, here you have 20 *sucres. Banchón* said you have to go away.

41 – He said you're too old, he said you're useless. And *er* does not have the

42 duty to support you anymore".

43 – Yeah…alright. (*Guayamabe* pondered).

44 Whites weren't bad people, neither the *cholos.* Darkness was something

45 inevitable: *Banchón,* a soul brother that helped him in the past. That

46 charming man.

47 Unfortunately…

48 The money, the fucking money poisoned *Banchón's* heart! Just like a fer-de-

49 lance snake! Oh the fucking money!

50 Then, he had a good idea. If *Banchón*, his old friend, marries *Guayamabe's*

51 daughter, he would never fire *Don Guayamabe* ever again. So, he set fire to

52 *Banchón's* canoes and sloops, the fire also consumed his houses and nets.

53 He wanted *Banchón* to be good…without money, it was the only possible

54 way.

55 – *"La plata esgracia a los hombres*, money is the disgrace of men"–

56 *Guayamabe* muttered in front of a crowd, while listening to things that he was

57 not able to understand. People around were asking him to explain what he

58 had done.

1 **SOURCE TEXT:** *LOS QUE SE VAN*

2   ER SÍ, ELLA NO…
3   **Joaquín Gallegos Lara**
4   **I**
5 Contra la hoja del machete, empañándola con el aliento, tendido en el fondo
6 de la canoa, decía: palabras de cólera, de odio, de pasión.
7 El agua del río era de oro sucio. Herida por la luz solar partíase en millares y
8 millares de espejos de cobre pulido. La canoa balumosa se movía con el
9 chis-chas de las leves olas en sus costados.
10 De la orilla seguramente le creerían vacía.
11 Acostado en el fondo, Chombo se dejaba llevar aguas abajo. Sin dirigir a la
12 caprichosa, besando y hablando al machete:
13 –*Erej* vos *er* fiel. ¡*Er* limpio! ¡Como *er* cariño que *lei* tenido! Y con vos *vo* a
14 cobrármelas…
15 – *Amarraos* quisiera cogerlos…
16 Bajaba la marea. La canoa iba a favor. Del cielo sin nubes el sol caía en
17 plomada, bajo el ramaje, entre las barbas de bejuco, amontonábase la
18 sombra azul.
19 – *Esgraciaos*…
20 Se levantó y envainando el machete empuñó el remo. Dirigida, la canoa
21 levantó su seno embreado de guachapelí. A poco varaba en la playita.
22 Una vez varada la canoa se metió entre los mangos. Sus pies desnudos
23 parecían alados. Ni un rumor arrancaban de las hojas muertas.
24 Vio su casita entre lo verde, por el lado de atrás. El lavadero de tablas.
25 Debajo del piso un tronco a medio leñar, con su hacha clavada en él.
26 Colgado de unas estacas se secaba un chayo. Sombra floreada de luz y
27 desgarrada por el ronquido de los chanchos que hozaban por allí.
28 – ¡*Nuei* de *gorver* a ver esto! ¡Tengo *quirme*! *Tarbés hacesme vaporino.*
29 Rodar quién sabe *pa onde*…
30 Los debía matar. Sí: a él afuera, en la manga real, como hombre.
31 A ella como a una perra. Adentro, en cualquier parte.

32 Se escondió porque veía amarrado a la puerta, por el otro lado, el caballo de

33 *Juan*.

34 Un vuelo de catarnicas pasaba rozando los pechiches. Los olleros silbaban y

35 silbaban. Como llamando a un viajero imaginario. Tibiamente el sol pegaba

36 horizontal sobre la muralla alta de los cañales.

37   **II**

38 – *¡Juan!*

39 – *¡Chombo!*

40 – ¡Baja del caballo! Quiero pelear con vos. Jalarme *ar* puñete, *ar* machete,

41 quiero *bebeste* la sangre!

42 Entrecortado y nervioso; lenta y opaca la voz le hablaba. Lo había esperado

43 afuera.

44 Y se encontraban. Lo inevitable tras el engaño de hacía meses.

45 –*Aguajda*… ¿Por qué?

46 – Vos lo sabes…No *tiagas er candilejón*… No me *insurtes* más *u* te *vo* a

47 matar *pior* que a *culebra*…

48 –Pero…

49 –¿Y *Chabela*? ¿*Chabela*? ¿*Diónde* vienes *ahoritita*?

50 ¿*Onde* has *estao* todoy *mardecido, hijo e' perra*? Te crees que no *tei* visto…

51 Los insultos le azotaron la cara ésta vez. Era como cruzar a pie brusquero

52 de plazartes. La sangre le corrió más fuerte. Tal que al salir el frío de una

53 tembladera, un lapo de mallorca.

54 – *Gueno pué*: De vos es la culpa…

55 *Juan* en tierra. La tarde había cerrado. Las masas negras de la huerta

56 envolvían todos los lados. La vuelta de la manga solitaria era propicia.

57 – Tamos sólidos, *po* aquí *naiden* pasa.

58 Sin hablar más enrollaron los ponchos y desenvainaron.

59 – ¡*Guarda er jierro*!

60 Desarrugaban las caras. Salpicaron las burlas como espuma de aguaje en

61 barrancos demasiado altos. Los grandes rabones tocaban a rebato.

62 – Para *u t'ensarto.*

63 – *Ejta* pa vos.

64 Un choque enorme. A tajos gigantes. Amenazando ya la frente ya los pies.

65 Alzándose, bajándose, engañándose; siempre frágiles a pesar del peso.

66 Canción del acero. Del músculo del caucho. Canción de los senos de ella,

67 broncíneos y veteados de violeta, terminados en punta palo-rosa.

68 Chispa en la sombra. El sudor chorreando y mezclándose al vértigo como un

69 tibio claro de jora que anublase la cabeza.

70 <div align="center">III</div>

71 – Tac…Tac…Tac…

72 Resonaban rápido los cascos sin herrar en la tierra blanda. *Chombo* había

73 vencido. Se mareaba.

74 Una plasta de vaca traidora. Juan perdió pie, agitó los brazos

75 desesperadamente y descubriéndose Chombo quiso parar. No era así como

76 quería matarlo. Fue tarde.

77 – Me jodist…

78 La punta que se robaba toda la luz errante de la noche pálida se bañó

79 desnuda en el río de la noche roja de la sangre. El pescuezo quedó cortado

80 más de la mitad.

81 – ¡*Lei volao er* pescuezo, caracho!

82 Entre borbotones estertoraba ronquidos.

83 Chombo se arrodilló a su lado. Le alzó la cabeza. Le miró a los ojos en

84 blanco y experimentó una gran sacudida a sus sacudidas. Ya no le tenía

85 odio.

86 Lo dejó descansar en el suelo y se palpó la camiseta empapada, pegajosa.

87 Sentía coágulos en el vello del pecho y pringues en la cara. Guardó el

88 *machete* sin limpiarlo.

89 Le dio horror la sangre y asco el muerto.

90 Cogió de la rienda el caballo del otro y montó. Su cabeza era un incendio en

91 la montaña.

92 Los cascos del caballo sonaban; sonaban no sabía si en la tierra, el aire, en

93 el monte o dentro de él.

94 – Tac…Tac…Tac.

95 <div align="center">IV</div>

96 Llegó a la orilla del estero. Era tarde de la noche. No hacía frío. Más bien un

97 vaho cálido se alzaba en el monte veranero tostado del sol en los días.

98   Las estrellas se agachaban *pa'bajo.*

99   Un gran silencio.

100   ¡Y qué angustia! ¡Qué dolor de cabeza! ¡Qué asco!

101   Se quitó la cotona desgajada y la echó a un lado junto al poncho. Se arrancó

102   casi la camiseta. Desnudo se tiró al agua. Nadaba firme. Había nacido

103   nadando o lo creía. Y el agua fresca confortaba su fiebre.

104   La sangre sucia se le fue desprendiendo y sin saberlo le parecía purificarse.

105   Se abría lejos; sin temer a los lagartos. Ni revesas ni palizadas.

106   Se hundía en las pozas, abajo, muy abajo. Donde el agua es lamosa como

107   pellejo e camarón y aprieta como tenaza e cangrejo.

108   Y pensó en ella.…

109   Por ella había matado. Se había *esgraciao* y le daba miedo pensarlo. Pero:

110   ¿lo valía ella?.

111   ¡Ah! sí: lo sentía. A pesar de todo se volvía a su recuerdo como las guantas

112   heridas a los brusqueros en donde anidan.

113   La evocaba. Braceando en contra de aturdirse en la furia continua de la

114   correntada.

115   Tuvo palpable y ruda, la sensación de la mujer; de sus manos suaves que le

116   alisaban el pelo arisco.

117   – Zambo…

118   Y la dulzura de esa boca le fue necesaria como el agua para la sed.

119   Entre la tibieza líquida– ¿era fría? ¿era tibia aquella agua del estero, a media

120   noche?

121   – a su carne se levantó llamando a las caricias de siempre. Está cerquita la

122   casa: Conocía hacia el lado ese del haz de caña brava. A una cuadra quizás.

123   Nadó al sitio donde dejara la ropa. Se puso el pantalón y lo demás lo amarró

124   al pesado machete y lo arrojó al fondo. Estuvo en la casa, subió los cuatro

125   guacayes que eran los escalones.

126   Empujó la puerta junta…Buscaba a tientas. Teniendo cuidado de no hacer

127   ruido al pisar las cañas del piso. Al fin llegó a la tarima donde dormían.

128   Tanteó encima. Ella estaba virada del lado. Cara a la pared. Tapada hasta la

129   cintura con una frazada. En su mano topó la tersura de su nuca. Se tendió a

130   su lado, a lo largo de ella, con la boca junto a su oído.

131   – *Chabela.*

132 – ¿Eres vos *Chombo*? *Mi has asustao…*

133 Pasó sus brazos bajo el cuerpo de ella. Le cogió por dentro de la camisa los

134 senos en las palmas de las manos.

135 – *Aguajda*– dijo ella quitando la frazada y dándole los labios al ponerse

136 sobre la espalda.

137 Preguntaba:

138 – ¿Cómo has *llegao*?

139 – *Dende* que vendí la fruta.

140 – Me había quedado dormida. *Jue* con vaciante ¿no?

141 El movimiento hacía sonar el piso. Las mentes se apagaban de placer.

142 – ¿Acabaste *mijito*?

143 Le habló él sordamente. Estando aún enlazadas sus carnes desnudas.

144 – Oye *Chabela…Voj ere* una puta. *Pior* que una perra. Pero te quiero

145 *muchisísimo*. Por vos *mei esgraciao…*Por vos *hei matao* a *Juan…Ar* que me

146 robaba esto…

147 La sintió saltar como lisa en atarraya. Al choque se desprendió el lazo de

148 carne que los unía. El aliento caliente de ella se lo vertió en la cara.

149 – *Mardita* sea… ¿Qué *ices*?

150 – Que *luei matao…*A *Juan*, a *Juan*. *Er* que me robaba esto–

151 La nerviosa mano le apretaba entre las piernas–y hay que jugar…

152 *ar Guayas*…Lejos…Lejos…*Onde* sea…hay que jugar…

153 Un pájaro, entre el monte, a distancia, cantaba:

154 – Bují

SOURCE TEXT: *LOS QUE SE VAN*

2 *'ER'* DID, SHE DIDN'T…

3 **Joaquín Gallegos Lara**

4 **I**

5 Around the *machete* edges, tarnished over his breath, lying in a canoe, he

6 said words of anger, hate and passion.

7 The river was filthily golden, its waters were infected by the sunlight which

8 split them into hundreds and thousands of polished copper mirrors. The

9 heavy canoe moved at the crashing pace of the smooth waves.

10 Surely, people in the shore thought the paddle was drifting. But *Chombo* was

11 lying in it, carried away by the current, downstream. He was moving without

12 destination, kissing his *machete* and talking to it:

13 –You are a loyal man. *Er* 'the pure'…like the affection I used to feel for you!

14 And I will take revenge…

15 I would like…I would like to catch you, to tie both of you…

16 There was a low tide, and the canoe follows tide's flow. The sun fall from a

17 cloudless sky. Under the branches were the blue shadows gathered together

18 with drooping boughs of a liana.

19 – *Esgraciaos…*

20 He got up while sheathing his *machete*, and took up the oars. The canoe set

21 off; it was full of *Guachapelí.* Pretty soon he was on the small beach.

22 Once the canoe was stranded, he went into the mango trees. His bare feet

23 looked winged. There was no one around, not even a whisper from the bush.

24 In the green horizon he saw his little home, the back of the house. On the

25 ground, there was a log with a hatchet buried in it. Hanging on a branch, a

26 *chayo* dried up. Blossomed shadow with light and torn by the snoring of the

27 pigs poking around him.

28 – *Nuei de gorver a ver esto!* (I can't do this anymore) I Gotta go! *Tarbes,* I

29 need to vanish. Leaving who knows *pa onde* …

30 He had to kill them. Yes: kill him outdoors, on the royal leaves, like a man.

31 Kill her as a bitch. At home, anywhere.

32 He went into hiding because *Juan*'s horse was tied to the door, on the other

33 side.

34 A flight of *catarnicas* passed by the *pechiche* trees. The sellers were

35 whistling and whistling like the calling to imaginary travelers. The sun was

36 hitting horizontally on the high wall of reeds.

37   **II**

38 – *Juan!*

39 – *Chombo!*

40 – Get off your horse! I want to fight you! Punch ya', *ar machete*, and pour

41 your blood.

42 He felt hesitated and nervous, an opaque voice spoke to him slowly. He had

43 waited for him outside.

44 And they met. The situation was inevitable after the betrayal months ago.

45 – *Aguajda…*Why?

46 – You know it…Don't play dumb…Don't insult me anymore, I'll kill you like a

47 *culebra!*

48 –But…

49 – And *Chabela*? *Chabela*? Where did you come from *ahoritita*? Where have

50 you been *mardecido,* motherfucker*?* You thought that I hadn't seen ya*…*

51 He was whipped in the face by the insults this time. Like trying to run in the

52 middle of a crowd. Blood ran faster and cold, like a lash from *Mallorca*.

53 – *Gueno pué* (Well, well): It's your fault.

54 *Juan* was laying on the ground. The afternoon has ended. The black masses

55 of the grove wrapped everything. The return of the solitary mango tree was

56 propitious.

57 – '*Tamos sólidos, po aquí naiden pasa'*

58 (We are alone, there are no people around)

59 They both rolled up their *ponchos* and drew their weapons.

60 -'*Guarda er jierro!'*

61 (Don't take out the weapon).

62 – Their tone was anxious now, their faces tense. Taunts affected the

63 atmosphere there. The *'rabones'* (small *machetes*) were scratching

64 rampantly.

65 – *Para u t'ensarto*

66 (Stop there, or I'll stab you)

67 – *'Ejta pa vos'*

68   (This is for you)

69   Huge crash. Giant cuts. Danger to their foreheads and foot.

70   Getting up, and getting down, deceived. Always fragile despite their height.

71   III

72   – Tac…Tac…Tac

73   The sound of the unforged horses' hoofs hit the soft ground. *Chambo* won.

74   He got dizzy.

75   A treacherous shit. *Juan* lost the balance, and shook his arms desperately

76   *Chombo* noticed what he had done and wanted to stop, but it was too late.

77   – You screwed m…

78   The sharp tip caught all the errant lights from the pale night that naked took

79   a bath in the river at red blood night. The neck was cut more than half.

80   Fuck, I slit his throat!

81   He was spurting while snoring

82   *Chombo* knelt towards him, and lifted up *Juan's* head. His eyes stared

83   blankly at *Chombo*. He did not hate *Juan* anymore, then he experienced a

84   severe shock.

85   He let *Juan* rest on the floor. He felt his shirt wet, sticky and found blood clots

86   on his chest hair, and stains on his face. So, he put the *machete* away

87   without cleaning it up.

88   IV

89   He reached the estuary shore. Late at night, it wasn't cold. Rather, a summer

90   mist rose on the shrubs, toasted by the sunlight.

91   The stars went down.

92   A long silence.

93   What an anguish! What a headache! How disgusting!

94   He took off his cotton shirt and threw it next to the *poncho*. He almost ripped

95   through his own shirt. Naked, jumped into the water. He swam firmly. He was

96   born swimming or believed that. And the fresh water comforted his fever.

97   The dirty blood fell off and he did not realize it seemed to be purified. It

98   opened away; without fear of the lizards. Neither palisades, nor setbacks.

99   He dived in the waters, deeply, so deeply.

100   Where the water is muddy as shrimp skin, and hurts like a crab's pincer.

101   And he thought of her.

102 He had killed a person, for her. He had *esgraciao* (cursed) himself, and he

103 was scared about it. But was she worth it though?

104 Oh! Yes: She did. Despite all the problems, he would return to the vivid

105 memories of her as an injured animal looking for shelter.

106 He was evoking his beloved one, it was him against the tide.

107 Suddenly, he had the sensation that she was there: her skin…her smooth

108 hands caressing his unruly hair.

109 – Curly head.

110 And the sweet taste of her mouth was like water for the thirsty.

111 Thinking of her liquid warmth, was it cold perhaps? Did those waters heat, in

112 the middle of night?

113 – He missed her touch, and stood up. Their house was quite near: He knew

114 the path through the white cane's side. At a fourteen-meter distance from him

115 maybe.

116 He swam to the place where he left his clothes. He put on his trousers and

117 tied the rest to the heavy machete and threw those things into the river. He

118 went home, and climbed the four *guacayes* that were a type of steps.

119 Pushed the door together... He was groping. Being careful not to make noise

120 when stepping on the floor reeds. Finally, he reached the platform where she

121 was sleeping.

122 He groped again. She was turned on the side in direction to the wall.

123 Covered up to the waist with a blanket. He savored the smoothness of her

124 neck. He lay down to her side, putting his mouth next to her ear.

125 – *Chabela*

126 Are you *Chombo*? You've *asustao* (scared) me…

127 He passed his arms under her body, inside her shirt and grabbed her breasts

128 with his palms

129 – *Aguajda*– she said while taking off her blanket and undressing her back so

130 he can kiss her

131 Asked him:

132 – How did you get here?

133 – I've been here *dende* (since) I finished selling the fruit.

134 – I had fallen asleep. Did you sail away with the tide, right?

135   Their movements hit the floor making a squeaking sound. Pleasure

136   annihilated their minds.

137   – Did you cum *mijito*? She told him deafly. They were one flesh.

138   – Hey *Chabela…Voj* are a whore worse than a bitch. But I love you so much.

139   – I've ruined myself for you, *mei esgraciao*, I killed someone for you…the

140   person who was stealing you away from me…

141   She jumped up just like a fish out of water. Getting rid of their carnal tie. He

142   felt her warm breath on his face.

143   – Goddam…wha' you say?

144   – Listen… *luei matao*, I've killed Juan …he's dead … *Er...*Juan…he was

145   stealing this from me – *Chombo* nervously put his hand inside the woman's

146   crotch– and now we gotta go, *jugar ar*, to *Guayas*…far…far from

147   here…wherever possible; we gotta run away, we gotta…*jugar.*

148   A bird was singing into the distant bushes:

149   – Pee-oo-wee.

GLOSSARY

Aguajda	Hold on.
Amarraos	Tied.
Ar	To.
Asustao	Scared.
Bebeste	To pour blood.
Candilejón	Dumb.
Catarnicas	Broze-winged parrot.
Chaba	Proper *Cholo* name (Female).
Chabela	Proper *Cholo* name (Female).
Chayo	Proper *Cholo* name (Male).
Chombo	Proper *Cholo* name (Male).
Conocío	Known.
Culebra	Snake.
De verdá	Really.
Dende	Since.
Don	Sir.
Ejta	This.
Er	He.
Erej	You're.
Esgracia	Misfortune.
Esgraciao	Dammit.
Gorver	To see again.
Guacayes	Rural type of stairs.
Guachapelí	Tree similar to the Acacia, its wood is used in shipyards, it is dark and strong.
Guarda er jierro	"Put away the weapon".
Guayas	Ecuadorian province of Guayas.
Gueno	Good.
Hacesme	Makes me.
Hey	I have had.
Insurtes	To insult.
Jierro	Iron weapon.
Jodío	Screwed.
Jugar	Run away. Alteration of *"fugar"* in standard Spanish.
Juan	Latin proper name. John is its translated version in the English language.
Lei	I've.
Luei	I have
Matao	(Have killed) Cholo deformation

57

	of the present perfect tense "he matado" in Spanish.
Mallorca	Name of a Spanish island located in the Mediterranean Sea.
Mei	(I've) deformation of the present perfect *"me he"* in Spanish.
Mijito	My little son; local Ecuadorian expression that is used in two contexts: 1. to talk about a child, and/or 2. a sentimental partner.
Naide	Nobody.
Nuei	I haven't.
Pa	For.
Pior	Worst.
Pechiche	Ecuadorian tree.
Posudo	A small lake or pool.
Pué	So.
Quirme	Gotta go.
Rabones	Small knives.
Tarbés	Maybe.
Tenío	Have had.
Tiagas	Modified version of the verbal form *"te hagas"* in standard Spanish.
Tiempisísimo	Long time ago.
Trabajao	Have worked.
U	Equivalent to the connector *'o'* in formal Spanish.
Vo	You. Alteration of word *"vos"* in Spanish.

ANNEXES

Analysis Tables:

a) Translation Techniques Applied to Culturemes

SHORT STORY: Author:	
SOURCE TEXT	COUNTERPART
APPLIED TECHNIQUES	
SELECTED VERSION	
APPLIED TECHNIQUES	
JUSTIFICATION	

Figure 10, Translation Techniques Applied to Culturemes
Created by the Author

b) Sociolinguistic Features

Story	Characters	Language	Relationship	Setting	Topic
					.

Analysis chart 3, Analysis of Sociolinguistic Features.
Adapapted from the work of Hazen (2017).

c) Extralinguistics aspects

LINES	SOURCE TEXT	LINES	TARGET TEXT
CATEGORY OF CULTUREME		ANNOTATION	

Analysis chart 4, Cultureme Categories.
Created by the Author.

Letters of Authorization:

<div align="center">A QUIEN PUEDA INTERESAR</div>

Srta. Cindy Monge

Guayaquil

De conformidad a su pedido de autenticidad de los textos que aparecen en el libro LOS QUE SE VAN, obra colectiva que contiene 24 cuentos de los autores Demetrio Aguilera Malta, Joaquín Gallegos Lara y Enrique Gil Gilbert, publicada por la Campaña Nacional de Lectura Eugenio Espejo, en su colección *Luna llena* el año 2004, puedo asegurarle que se trata de una edición que ha puesto mucha atención en la reproducción de dichos cuentos.

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Cordialmente,

Iván Égüez

Director de la Campaña de lectura Eugenio Espejo

Quito 15 de setiembre de 2019.

Guayaquil, 30 de septiembre 2019

Srta.
Cindy Monge Villanueva
Presente.-

Apreciada estudiante

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Usted puede hacer el uso de esta carta para efectos requeridos en su proceso de titulación.

Atentamente,

Arq. Fernando Naranjo Espinoza
Director Provincial del Núcleo

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Yo, **Monge Villanueva, Cindy Vanessa** con C.C: # 094096587-4 autor/a del trabajo de titulación: **Translation Techniques Applied To Culturemes Of Two Short Stories From The Book ''Los Que Se Van (Gallegos Lara, Gil Gilbert, & Aguilera Malta, 2004)'** previo a la obtención del título de **Licenciada en Lengua Inglesa con Mención en Traducción** en la Universidad Católica de Santiago de Guayaquil.

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REPOSITORIO NACIONAL EN CIENCIA Y TECNOLOGÍA

FICHA DE REGISTRO DE TESIS/TRABAJO DE TITULACIÓN

RESUMEN/ABSTRACT (150-250 palabras):

The following translation analysis has been carried out on the basis of a linguistic approach oriented to the study of a socio-cultural phenomenon called cultureme or cultural bound item. This graduation project is based on an annotated translation of two literary pieces from the Ecuadorian book ''*Los que se van* (Gallegos Lara, Gil Gilbert, & Aguilera Malta, 2004)*''.*The aim of this paper is to determine the advisable techniques for the decoding and coding of cultural specific elements or culturemes found in the source text, which is a compilation of selected short stories for the transference into English. The readership will acquire a rich perspective about the identity of rural communities in the Coast of Ecuador by appreciating the relevant autochthonous terms used in daily communication taking into account the historical framework and context of the original book *"Los que se van"* and the importance of the dissemination of Ecuadorian culture and literature around the globe.

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