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**FACULTY OF ARTS AND HUMANITIES
SCHOOL OF ENGLISH LANGUAGE**

TITLE OF PAPER

**Analysis on how colloquial phrases differ in English and Spanish
based on David Katan's Cultural approach to Translation, regarding
the books "Memories of My Melancholy Whores" translated by
Edith Grossman and "Memorias de mis putas tristes" by Gabriel
Garcia Márquez**

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**SUBMITTED IN FULFILLMENT OF THE REQUIREMENT FOR
OBTAINING THE BACHELOR DEGREE IN ENGLISH LANGUAGE
WITH A MINOR IN TRANSLATION**

PROJECT ADVISOR

DAVID EDUARDO HOYOS HERNANDEZ

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15 of September of 2020



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CERTIFICATION

We certify that this research project was presented by **Michelle Alexandra Lascano Robles** as a partial fulfillment of the requirements for the **Bachelor Degree in English Language with a Minor in Translation**.

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I, **Michelle Alexandra Lascano Robles**

HEREBY DECLARE THAT:

The Senior Project: **Analysis on how colloquial phrases differ in English and Spanish based on David Katan's Cultural approach to Translation, regarding the books "Memories of My Melancholy Whores" translated by Edith Grossman and "Memorias de mis putas tristes" by Gabriel Garcia Márquez** 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.

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Authorize the Catholic University of Santiago de Guayaquil to **publish** this Senior Project: **Analysis on how colloquial phrases differ in English and Spanish based on David Katan's Cultural approach to Translation, regarding the books "Memories of My Melancholy Whores" translated by Edith Grossman and "Memorias de mis putas tristes" by Gabriel Garcia Márquez** in the institutional repository. The contents, ideas and criteria in this paper are of my full responsibility and authorship.

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Michelle Alexandra Lascano Robles

DEDICATION AND ACKNOWLEDGMENTS

To my parents, who never gave up on me. I am eternally grateful to God and life for giving me all the opportunities to reach my goals. To my brother and sisters who were always there to cheer me up in every difficult time in life.

Michelle Alexandra Lascano Robles



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GRADE

A handwritten signature in black ink, appearing to read 'D. Hoyos', with a horizontal line underneath it.

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ABSTRACT

This research project is meant to be a contribution of the latest and controversial literary work “Memorias de mis putas tristes” by Gabriel García Márquez, author, novelist, and winner of the Nobel Prize in Literature in 1982, and the translated version by Edith Grossman “Memories of My Melancholy Whores”. The analysis of the project is based on David Katan’s Cultural approach to Translation regarding colloquial phrases found in the book. Gabriel García Marquéz is considered an important novelist of Latin American Literature and his colloquial phrases are a challenge in order to transfer them from the Source Text to the Target Text as it is shown in this project. Therefore, David Katan’s approaches provide solutions in order to help translators to overcome translation problems related to culture. This paper analyses how colloquial phrases differ from Spanish into English and how they can vary in meaning according to country where the colloquial phrases come from.

Key words: Gabriel García Márquez, Cultural Translation, David Katan Cultural Approach, Memorias de mis putas tristes, Memories of My Melancholy Whores.

PROBLEM STATEMENT

This project is an attempt to inform and explain how colloquial phrases differ from the Spanish Language into the English Language and how translators struggle while translating texts that contain colloquial words or phrases, from the Source Text (ST) to the Target Text (TT).

There are thousands of cases where translators may see the transfer of colloquial words as a challenge because of the culture they come from, so getting to know what culture involves helps the translator to have an idea about cultural transference. Translations will be more accurate when translators understand the culture of the Source Language and of the Target Language.

It is important to mention that every literature work is unique. It is not only the language that matters, but also the culture it is embedded in. Culture is part of a language that is why translators should study and understand it in order to transmit the ideologies, manners, customs, behaviors, etc. that are rooted in the ST and encoded in the TT.

According to David Katan (1999, p. 15) "In Western communities' translators where seems as a walking dictionaries rather than cultural communicators". This phrase written by David Katan expressed that translators where considered to translated word by word leaving out the cultural meaning of the message. This idea changed when translators became an instrument among cultures. A translator's duty is to server as communicator and mediator between cultures and their languages. Therefore, the job of a translator is not only to choose words, but it is also related to how the translator becomes a mediator between cultures. Therefore, cultural references are a huge challenge for the translator. The transference of cultural content

from the ST into the TT takes time and effort and getting to decide which technique is the best one to apply before translating a text, is also a demanding task. A translator builds a bridge that people can use to share and respect different people's opinions, customs, and beliefs, in cultures around the world.

Cross cultural translation in colloquial phrases complicates the labor of the translator. The lack of information in the TT, while rendering a text could affect the author's purpose from ST, and this decision is on behalf of the translator. On the other hand, if the translator decides to translate every single word or phrase to keep the source language culture in the TT, there is a risk for the final product to be unnatural to the reader.

In conclusion, it can be shown that words are linked to a culture and the decision to not use cultural references, could bring difficulties for the audience while reading the TT. Therefore, there are some techniques that translators can apply to achieve a solution to those common problems that will appear in the translation process. To share knowledge and information through the transfer process of colloquial phrases can help to contrast cultures that translators and readers learn from them.

JUSTIFICATION

This study gathers information related to the application of translation techniques focused on cultural aspects and the analysis of a finished translation that comes from a literature work, rich in local culture and colloquial phrases. The findings of this document can help out researchers and other scholars in the field of linguistics and translation.

Communication is fundamental in people's life and the information that people create tends to be transferred internationally, so the spread of information is faster than it used to be in the past. Therefore, the job of the translator has been changing by time.

That is why becoming a translator takes further preparation or competences to carry out the translation process. According to Taft (1981), a translator must have four skills to be considered a cultural mediator: 1. Knowledge about society, 2. Communication skills, 3. Technical skills and 4. Social skills.

As stated by Taft (1981), a cultural mediator is a person who facilitates communication, understanding, and action between persons or groups who differ with respect to language and culture. The role of the mediator is to perform by interpreting the expressions, intentions, perceptions, and expectations of each cultural group to the other, that is, by establishing and balancing the communication between them.

Therefore, in regard to literature there are lots of important aspects in every book, poem, etc. that point out the culture from which the literary work is from. That is why cultural aspects in literature should never be avoided when carrying out a translation. Cultural references inside a story represent the essence of a narrative, that is why there has been important research carried out on cultural approaches in

order to find the best technique to tackle these types of struggles when translating a text. There is a difference between cultural transposition and adaptation. The translator has to make the right choice regarding the approach that will be used, the final results will depend on that.

However, in spite of Spanish being different from English, these two languages have some similarities in their phonetics such as their system vowels and consonants for example /o/ , /u/, /s/ and /m/. There are approaches such as literal translation, adaptation, semantic approach, and others, but to use one of these can be risky because of the loss of information when rendering the TT. That is why cultural approaches are so necessary, in any language.

RESEARCH QUESTION

General research question: What cultural criteria shape the transfer of meanings of colloquial phrases from the books “Memories of My Melancholy Whores” and “Memorias de mis putas tristes”?

Specific question: How do colloquial phrases differ in English and Spanish based on David Katan’s Cultural approach to Translation?

GENERAL OBJECTIVE

To determine the cultural criteria that shape the transfer of meanings of colloquial phrases from the books “Memories of My Melancholy Whores” and “Memorias de mis putas tristes”

SPECIFIC OBJECTIVES

- Identify phrases from the ST that make references of cultural aspects in the Spanish language and how they influence the translation into the English Language.
- Analyze the translation of Spanish colloquialisms from the book “Memorias de mis putas tristes” rendered for English speakers, by using structures and criteria Proposed by David Katan.
- Establish the differences between colloquial phrases in English and Spanish, based on cultural translation criteria.

1 LITERATURE REVIEW

1.1 Culture

1.1.1 What is Culture?

Culture has different connotations, according to Edward Burnett (1983), “Culture is the complex whole which includes knowledge, beliefs, art, morals, law , customs , and other habits and capabilities acquired by man as a member of a society.” (p.16). The term culture embraces a whole country and their people, which includes the way people talk, express their ideas, political ideologies, beliefs, food, dress code, etc. But the most important characteristic of culture is the language, this can tell every detail about the culture itself.

According to Katan (1999), Culture is not something that people can learn at school; it can be acquired into people’s minds unconsciously. Individuals acquire culture, rather than learn it. The way people acquire the language and behavior is informal and unconsciously done, by watching and hearing. While learning is formal and consciously taught.

According to Katan (1999), the origin of the word culture comes from Latin “cultus” which means cultivation and “colore” – to till. This comparison demonstrates that culture is like a seed under the soil. Through time, it absorbs nutrients from the land, referencing tradition and customs of people from a certain country. This is always happening; people are absorbing important elements from their environment which helps them create and maintain a human system, in other words, a society.

As stated by Robinson (1988), Culture has two different levels: an external and an internal level. The external level refers to behaviors, which entails language, gestures, customs, and habits. From those behaviors come products like literature, folklore, art, music, artefacts. In other words, common things consumed by people inside their own culture. The internal level consists of ideas that lead to belief, values and institutions. This refers to culture in a deeper way specially when pointing out people's ideologies, religions, ethics, etc.

A study carried out by Kroeber & Kluckhohn (1952) points out that culture is a collective name for all behavior patterns that are socially acquired and socially transmitted by means of symbols; hence a name of all the distinctive achievements of humans groups, including not only such items as language tool making, industry, art, science, law, government, morals and religion, but also material, instruments or artifacts in which cultural achievements are embodied and by which intellectual cultural features are given practical effect, such as buildings, tools, machines, communication devices, art objects. This means that Culture is transmitted not only through humans but also by products that humans produce and adapt to their culture.

1.2 What is Source Text & Target Text in Culture?

Source text is a term inevitably involved for so long as translation is concerned. According to Shuttleworth & Cowie (as cited in ZHU, 2004, p. 1), “the text (written or spoken) provides the point of departure for a translation”

ST (Source Text) is the starting point for every translator but, without a doubt, finding the best “equivalence” is the real job and challenge to overcome efficiently and effectively. That is why there are different approaches given by scholars in order to reach a good “equivalence”. The Target Text is the result of several decision-making actions carried out by translator and the most important part of the translation process.

Wilss’s (1977), study found the following: The translator as a receiver and considered as a bicultural which means s/he has perfect command of both the source and the target culture and possesses a transfer competence, which comprises the skills of text reception, text production, and the use of translation tools, as well as the ability to “synchronize” ST reception and TT production.

De Beaugrande & Dressler (1981) found that it is important to understand and analysis the text comprehensively, to be sure that the source text has been correctly understood.

According to ZHU (2020), Eugene A. Nida makes a distinction between dynamic equivalence and formal equivalence, ZHU also refers that Peter Newmark differed communicative translation from semantic translation and Koller described five different types of equivalence ranging from denotative, connotative, text- normative, pragmatic to informal equivalence.

Translation before these approaches were too literal and non-effective, in order to give an example, the translation of the Bible was not well oriented. Before Nida's approach the tendency to translate everything word by word was the usual thing to do. (Nida & Taber, 1969, as cited in Panou, 2013).

Nida's approach consists of two basic types of equivalence: 1) formal equivalence, in which the TT tries to be very similar as the ST in form and content. 2) Dynamic equivalence is very different because it reaches to the closest meaning as naturally as possible of the ST rather than be similar to it. (Panou, 2013).

Whereas, Newmark tried to replace Nida's terms formal and dynamic for semantic and communicative translation. Semantic translation refers to the meaning, this tries to retain ST features in full measure while Communicative translation focuses on the effect of communicating the message, this approach is direct, smooth, and easier for the audience to read. That is to say, that semantic is directed to the author's aim though communicative approach is involved in serving the readers. (Panou, 2013.)

Finally, (Koller, 1997), mentions five types of equivalences:

1. Denotative equivalence: which is related to extralinguistic content of a text.
2. Connotative equivalence: it involves lexical choices.
3. Text normative equivalence: which is related to the types of texts.
4. Pragmatic equivalence: which concerns the receiver of the text and message.
5. Formal equivalence: this is related with the form and aesthetic of the text.

In closing, there are many approaches for the translator to use when problems with equivalences come out, but it is only the translator who has a great

choice to make, especially if the rendering contains cultural features in the ST, the translator has to decide between avoiding, adapting or transmitting.

1.3 Translation in Culture

Translation is the transposition of textual material from one language to another language, in other words, it is the textual material.

According to Nida (1969), translation is a process of reproducing a message as natural as possible from the ST into the TT. It is important to reach a natural equivalence in style and in meaning.

Lefevere (1992), found that translating culture is decoding signs that are not visible within the words. Culture is behind every slang, colloquial phrase, motto, etc. Translation is considered also as rewriting.

According to Bührig (2009), Different approaches have been developed in order to overcome problems while transferring the cultural aspects from ST to TT. For example, the “Cultural filter,” which became popular as it filters reality between the differences in interpreting meaning across linguacultures. This was applied by translators of nonfictional texts.

According to Katan (2004), another approach is “localizing” which was designed to reduce and eliminate any trace of source-text culture, this originally came from the software product. When a product comes from a completely different culture it is necessary to make modifications so they can be sold in other local markets around the world. So, this approach means to make adaptations when rendering illustrations and instruction manual into many languages, but it also means to adapt the language regarding software of computers or phones. There are other aspects as well, that

sometimes are also modified like, guarantees, colors, numbers, and graphics. It will depend on the culture where the product will be put on.

There are different approaches to be used in order to deliver a message into a different culture from the ST. In other words, culture can adapt and be modified according to the TT and its needs.

It is necessary for a translator to know more about the language, not only features like grammar, syntax, semantic, etc. but also, the culture the language comes from.

1.4 Approaches to Cultural Studies

In order to translate culture, it is important to understand how it works in different parts of the world. According to Robinson (1988), there are different approaches in order to understand culture; behaviourist, ethnocentrism, functionalist, cognitive and dynamic.

Katan's mentioned (Bateson, 1972; Russell, 1910; Dilts', 1980), approaches on logical levels of organization in Systems. The levels are the following: Identity, Beliefs, Values, Capabilities Strategies, Behaviours, and Environment.

According to Bennet (1993), Ethnocentrism refers to people believing that their own culture is superior than others. This often comes with feelings such as dislike and contempt. That is why some cultures are satisfied with their own traditions and reject traditions from other cultures.

Behaviourist approach focuses on what people do and not do. A good example is as follows and was published in the book "Life in Modern Britain" that shows how Great Britain people behave.

“The British do not kill thrushes or blackbirds or sparrows. Cornish fishermen do not slaughter mackerel wholesale; nor are they happy when others deplete the sea to satisfy today’s demands. In the past hundred years the British have done much to spoil their country, but they have done more to preserve its character; its green variety and its modest scale.” (Peter Bromhead, 1985)

This approach gives features of what people are likely to do according to their beliefs and values. The previous example showed that the British prefer to take care of their country rather than destroy it. In other words, this approach focuses on behaviors and actions made by the people.

According to Howard Nostrand (1989), the cognitive approach is based on boundaries and the context, it entails that culture can model their reality in different ways. It explains how humans can create patterns of reaction to certain situations based on reasoning and past experiences. Howard Nostrand, (1989)

According to Robison (1988), dynamic approach is to see culture as something in process. Culture is creative and historical; it is constantly being negotiated by the individuals. It is influenced but not determined. In other words, this approach sees the history of the culture, which is and will be in a constant process.

Finally, the Functionalist approach which consist on seeing beyond behavior for the reason and account for it. It means to analyze social relations more than texts. (Mona Baker, 1996)

1.5 Gabriel García Márquez

Garcia Marquez is a famous Latin American writer who was born in Colombia in 1927, best known as the writer who emerged from the “Third World” and renowned for being a highlighted exponent of the magical realism style.

He is an outstanding writer and good representative from Latin American culture, recognized in all the Latin American continent and even in “First World” countries. (Martin, 2009)

Thanks to his literary masterpiece “One Hundred years of Solitude” he won readers from different cultures all around the world.

According to Gerald, (2009) Marquez has been compared with legendary writers like Dickens, Hugo, and Hemingway, and in 1982, he won the Nobel Prize for literature in 1982.

1.6 Edith Grossman.

Memories of My Melancholy Whore was translated by Edith Grossman, she was born in Philadelphia in 1936 and is considered one of the important, activate and competent translators of Latin American literature. She has rendered additional works by Gabriel Garcia Marquéz as Love in the time of Cholera and The General in his Labyrinth. (Salisbury, 2015)

“Grossman has worked as a Spanish teacher at Dominican College and an Adjunct Professor at New York University, where she teaches translation workshops to graduate students and from where she received her Ph.D. in 1972.” (Salisbury, 2015)

1.7 Cultural environment of the author – Latin American literature

According to Rioseco, (1942) America was discovered in 1492, years later this continent began a new century. The 16th century was the birth of the Spanish Age. The opening to painters, musicians, poets, novelists, scholars, historians, and scientists that made a great contribution to the Spanish Empire.

Rioseco (1946) states that Spain was able to apply its culture after its conquest in the continent by scholars, the printing presses were set up and as a consequence, the Spanish American Literature started.

According to González Echeverría & Pupo Walker (1996), The merge of Latin American Literature as a discipline, was possible thanks to the achievements of great writers such as Jorge Luis Borges, Alejo Carpentier, Julio Cortazar, João Guimaraes Rosa, José Lezama Lima, Gabriel García Márquez, Octavio Paz, Mario Vargas Llosa and many others. Gabriel García Marquez and Octavio Paz got the ultimate recognition, the noble prize.

Today Latin American literature has a great variety of novelists with readers not only in America but also from all over the world. A recent research made by Leo Ou-fan-Lee; a professor of Chinese Literature points out that that Latin American writers “now bring to bear a powerful impact on many Chinese writers”. (González Echeverría & Pupo Walker, 1996). Thus, Latin American literature was rich in the Colonial period and during the past century became stronger and distinguishes from other literatures of the so called Third World. (González Echeverría & Pupo Walker, 1996).

1.8 Colloquialism in Spanish

The Spanish Language can change, and its characteristics can change, too. This will depend on the geographic location it is coming from. There is Spanish from Spain and Spanish from Latin America. As in any language there are rules that Latin America avoids, but Spain does not that, is the case of colloquial variants than are being used more in Latin America rather than in Spain.

The word “Colloquial” refers to a language that is acceptable, relaxed, and educated but avoids formal writing. (Butt & Benjamin , 2011).

For example: In different places like Chile, Perú and Ecuador the present continuous time is similar to the in English as in English language to tell someone there is an arranged appointment., e.g. “*Mañana estoy yendo a París*”, in English the translation is *I am going to Paris*. “*Nos estamos viendo*” = See you soon. This is a case where the verb “*vamos*”, “*le va*” and “*iba*” are commonly used in Spain but this is impossible to use in European or literary Latin- American Spanish. (Butt & Benjamin , 2011, p. 240)

This is how colloquial phrases or words work. They are unique from the language they come from, without context, they cannot be easily understood. Spanish Language is flexible and easy to adapt and it can create its own meanings for words. For example, in Mexico the word “*andar*” is a common colloquial word used as “*estar*”. So, “*ando trabajando*” equals as I am working. This question “*¿qué andas haciendo?*” = What are you doing? is an example that “*andar*” will be literally translated as “go”. (Butt & Benjamin, 2011).

Colloquial words differ in meaning depending on the context and the culture behind it, as the previous example points out, the word “*andar*” is used in

Mexico but it is also understandable in Ecuador. For example, the literal translation for “*ando triste*”, will be “I go sad” which does not make any sense, the correct translation is “I am sad”. It is important to mention that “*ando triste*” does not contain a subject but when the translator applies the correct cultural approach, the result gets closer to what the ST points out.

1.9 Colloquialism in English

According to Fairclough (1992), colloquialism is the result of the process known as a “colloquialisation” which is a process of a shift in English writing styles, which provokes written register to sound more like spoken register.

There is always a problem with shifting, spreading from spoken to written genres. Sometimes there is failure when addressing the multiplex scalar nature of the differences between spoken and written language. (Biber and Conrad, 2009)

According to Arrese, der Auwera, Carretero, & Arús (2013), it is preferred to infer that colloquialism is a process in which linguistic features spread from casual conversations to other genres, not only through writing.

According to Holmes (1992) and Barzegar (2008), colloquial style in English has two linguistic features: pronunciation and grammatical features. For example: in pronunciation, dropping the /h/ e.g. “*Oh well, ‘e said I supposed you can have it*” or dropping the /g/ in / ing / forms e.g. “*We **was** up there cuttin’* instead of using the formal form “cutting”. For grammatical features, the use of “was” with plural subject “*We **was** up there cuttin’*. *Those features can tell the translator the regional dialect of the speaker.*

So, colloquialism can appear in words, phrases, or aphorisms. Depending on the language and region, colloquialism can differ a lot. Their meaning

will also depend on the context beyond their words, but in any case, or circumstance, colloquialism is seen as an informal way to speak or write.

2 METHODOLOGY

The methodology approach applied to carry out this project was based on David Katan's Cultural approach, which provides a set of approaches in order to overcome problems in cultural translation. His approach also involves theories in communication that are related to sociology, anthropology, sociolinguistics, philosophy, to psychology. Katan supports his approach by mentioning another authors such as Gregory Bateson, Bertrand Russell and Dilts logical levels function that are linked to environment, behavior, values, capabilities, beliefs, values, and identity. (Katan, 1999)

However, in order to be more specific on the analysis, Lado's approach was used to make a contrastive analysis, with the view to match and highlight information in a nonnative language. As it is likeable to find source material of mismatch between ST into TT, which is the main idea of this project. This approach helps to carry out a comparison between colloquialism in English and Spanish in the present study.

The main idea of a contrastive analysis, according to (Lado, 1957) is that, it is possible to identify the areas of difficulty that a particular foreign language will present for native speakers of another language by systematically comparing the two languages and cultures. He also mentions that when two languages and cultures are similar, the difficulty to learn the language and its culture are not expected but two different languages, a great degree of difficulty will be faced.

2.1 Research Instruments

Katan's approach mentioned categories, levels and hierarchies that proposed a possible template of mapping cultural experiences in order to exemplified situations of cultural misunderstanding, which were applied on the analysis of the colloquial phrases from the book "Memorias de mi putas tristes" by Gabriel García Márquez in order to contrast them into the English Language.

Charts were used as research instruments, in order to determine the difference between ST and TT, regarding colloquial phrases from the book "Memorias de mis putas tristes" (Spanish version) and "Memories of My Melancholy Whores" (English version), proposed for the analysis. The results of the analysis will be presented through table charts.

The table charts will be divided into three rows. In the ST row, extracts in Spanish will be placed and in the TT row, text in English, rendered by Edith Grossman. The analysis of the comparison between both approaches will be put in the analysis row. For example:

ST	
TT	
Analysis	

3 FINDINGS

Translating Culture is a long and very demanding process in any language. Culture deals with language, values, belief, identity, skills, politics, ideologies and of

course, environment. It can be complicated to understand certain cultural features that come from a language, if the translator is not prepared. Nowadays, the translator should serve the society as a mediator between cultures.

Despite all the terms categorized as colloquialisms, idioms, etc. the translator would struggle in providing a rendering that can be read at the same time, almost similar to the ST.

The following sections are from the extracts from both English version and Spanish version. These extracts are classified by chapters, five in total, that come from the book “Memorias de mis putas tristes” and its translation “Memories of My Melancholy Whores” and analysis based on David Katan Cultural approach and the appendix shows the contrastive analysis charts based on Lado’s approach.

3.1 CULTURAL ANALYSIS

3.1.1 Analysis of chapter one of “Memorias de mis Putas Tristes”

Extract 1

Source Text

Ella dijo impasible que los **sabios** lo saben todo, pero no todo: Los únicos Virgos que van quedando en el mundo son ustedes los de agosto. p. 3

Target Text

Unmoved, she said that **scholars** may know it all, but they don’t know everything: The only Virgos left in the world are people like you who were born in August. p.3

Analysis:

In the following section of this extract from the book in the Spanish version, the character uses the word “**sabio**” that in the English version is rendered as “**scholar**”. However, the literal translation for this word can be “wise”, the translator may choose “scholar” based on Logical Levels mentioned by Katan (1999), which is based on the Logical Levels theories by Russell’s principal (1910),”Logical typing has a principle that everything that is involved in a collection cannot be one of the same collection” (p.36). This principle has formed solutions to problems of miscommunication. These logical levels are divided in a hierarchy, but this short extract reflects Behavior level, which mentions that people or organizations react and operate in an environment according to their behavior. The word “**sabio**” reflects a positive behavior and makes reference to someone who has knowledge and proceeds correctly, in front of the society, but in the rendering, the translator changed this behavior into a more specific meaning for “**scholar**”, someone who is an expert in a subject but is necessarily a correct person. As in this part, the character was implied that he was a scholar into his own sexuality and physical life.

Extract 2

Source Text:

No tengo que decirlo, porque se me distingue a **leguas** soy feo, tímido y anacrónico. p.3

Target Text:

I don’t have to say so because people can see it form **leagues away**: I’m ugly, shy, and anachronistic. p. 4

Analysis:

In this case, there is a metamessage in the word “leagues away” which is the translation of “*leguas*”. The translator decided to translate the word literally but this word in Spanish has different meanings according to the context. According to Bateson (1972), language and culture have different types of levels, one is metacommunication which mentions that there is a message implicit or underlying meaning. Therefore, “*leagues*” is the literal translation, but the translator added the word “*away*” to include the hidden information and give more logic to the context.

Extract 3

Source Text

Mi padre la compró en un remate público a fines del siglo XIX, alquiló la planta baja para tiendas de lujo a un consorcio de italianos, y se reservó este segundo piso para ser feliz con la hija de uno de ellos, Florida de Dios Cargamantos, intérprete notable de Mozart, políglota y **garibaldina**, y la mujer más hermosa y de mejor talento que hubo nunca en la ciudad: mi madre. p. 3

Target Text

Mi father bought the house at the public auction at the end of the nineteenth century, rented the ground floor for luxury shops to a consortium of Italians, and reserved for himself the second floor, where he would live in happiness with one of their daughters, Florina de Dios Cargamantos, a notable interpreter of Mozart, a multilingual **Garabaldian**, and he most beautiful and talented woman who ever lived in the city: my mother. p.4

Analysis: In this example the translator made a borrowing of the word “Garabaldian” which refers to a red blouse for women that was wore by the General

Garibaldi and it was famous among women in that decade. Grossman, the translator of the book, chose to use the word “Garabaldian” referring to someone who was a follower of Garibaldi. This word matches to the environmental level, which explains that culture sticks to external factors that can be seen, heard, or felt through senses (Bateson, 1972). The word “**garibaldina**” explains the dress code of the environment of the story. According to Katan (1999), a translator who deals with texts rather than face-to-face encounters, needs to be aware of the culture-bound meaning behind references to dress. A literal translation will often be helpful to target audiences.

Extract 4

Source Text

Esto me **escarmentó** de tal suerte, que me dejé **tusar a coco** para ir a escuela, y las escasas hebras que me quedan me las lavo todavía con el **jabón del perro agradecido**. p.5

Target Text:

That was **so harsh** a warning to me that I let my hair be **shorn** for school, and the few strands I have left I still wash with the soap you would use on a **grateful fleabitten** dog. p. 7

Analysis:

This is another case of metamessage which means it contains a different meaning according to the context. The word “**escarmento**” means to punish, or to teach someone a lesson, but in English there is a cross-cultural encounter where there is a misunderstanding of the real meaning. That is why the translator preferred to split the word in order to explain it in more detail. This choice is based on the behavior of the character.

In the case of "**tusar a coco**" refers to cut someone's hair really short, this belongs to "belief" as in the text the character believes that when a person dies, there will be flies on the hair. According to Callow (1974), "a statement made in translation- even if grammatically and lexically correct- may still clash with the belief system or the cultural viewpoint of the readers" (p.59.) Therefore, the translator aimed at generalizing the term with the verb "shear" which mean removed hair, the closest meaning to the colloquial phrase already mention.

Finally, there is a product exposed in the extract "**jabon del perro agaredecido**" which is a name of a soap brand used for dogs with fleas. The translator made an addition of "**fleebitten**" before "**dog**", because it is not simple to translate advertisement. According to Bassent (1991) & Séguinot (1995), "It is preferable to redesign the whole text because selling the same product to different countries is not selling to the same world with different labels." (p.84) In this case, the translator wanted to transmit the message rather than sell something that is why I considered the term "flee" make a reference to the original message.

Extract 5

Source Text:

Debo estar condenado a la juventud eterna, pensé entonces, porque mi perfil **equino** no se parecerá nunca al caribe crudo que fue mi madre, ni al romano imperial de mi madre. p.6

Target Text:

I must be condemned to eternal youth, I thought, because my **equine** profile will never look like my father's raw Caribbean **features** or my mother's imperial Roman ones. p.8

Analysis:

The term “**equino**” is literal translation and does not give too much information. According to Bateson (1972), it is important to use picture frames that tell the viewer that a different form of interpretation is necessary. In this case, the translator creates a framed paradox and solves with the word “**features**”, this word creates a connection between “**equine**” – “**profile**” and “**features**”, so the TT audience will be able to catch the author’s idea.

Extract 6

Source Text:

Sabaneaba la casa buscando los espejuelos hasta que descubría que los llevaba puestos, o me metía con ellos a la regadera, o me ponía los de leer sin quitarme los de la larga vista. p.6

Target Text

I **would turn the house upside down** looking for my glasses until I discovered that I had them on, or I’d wear them into the shower, or I’d put on my reading glasses over the ones I used for distance. p.9

Analysis:

Some words cannot be transferred into the TT language. According to Tame (1993), cultural frames are determined. She follows Bateson’s idea that a frame is an interpretative device. As Katan (1999), mentions, there is another frame called prototype used by linguistics. For a prototype to take place, it is important to create a

match between the event in reality and the internal representation. Therefore, the translation made a match of the verb “**sabanear**” which means to pick up objects in order to look for something that was translated as “turn the house upside down” to reach the closest idea as in the ST.

Extract 7

Source Text

La única relación extraña fue la que mantuve durante años con la fiel Damiana. Era casi una niña, **aindiada**, fuerte y montaraz, de palabras breves y terminantes, que se movía descalza para no disturbarme mientras escribía. p.8

Target Text

The only unusual relationship was the one I maintained for years with the faithful Damiana. She was almost a girl, **Indianlike**, strong, rustic, her words few and brusque, who went barefoot so as not to disturb me while I was writing. p.12

Analysis:

In this extract there is a clear image of identity level. According to Katan (1999), values and beliefs can determine the type of person, organization, or culture. So, the translator should be careful in the word choice for the terms that can describe identity that is why Anne Popović (1970), mentions that it is important to make people more conscious about manipulation, because it is normal to lose, gain, choose or change words in the translation process. As a result, the translator provides his own word in order to render the word “**aindiada**” which means someone that has Indian physical features, skin color for the word “**Indianlike**” which follows the author’s idea as in the ST.

Extract 8

Source Text

Recuerdo que yo estaba leyendo La Lozana andaluza en la hamaca del corredor, y la vi por casualidad inclinada en el lavadero con una **pollera** tan corta que dejaba al descubierto sus corvas succulentas. p.8

Target Text

I remember I was reading La Lozana andaluza- The Haughty Andalusian Girl- in the hammock in the hallway, when I happened to see her bending over in the laundry room wearing a **skirt** so short it bared her succulent curves. p. 11

Analysis:

The term “**pollera**” is used in countries like Peru, Panama, Bolivia, or Argentina. According to Katan (1999), in order to communicate culture, there are some levels used as filters in order to overcome cultural translation problems: Katan’s theory is based on Dilts’ Logical Levels of Organization Systems. This example matches to the environmental level which emphasizes in the surroundings that goes beyond the text, in other words, a translator must be aware that a dress code can also cross borders and the names can change in order to reach the TT audience. Hence, the term “**pollera**” which means a long skirt used in traditional festivals was contextualized as “**skirt**”, a general term that can be understood easily.

Extract 9

Source Text

Preso de una fiera irresistible se la levanté por detrás, le bajé las **mutandas** hasta las rodillas y la embestí en reversa. p.8

Target Text

Overcome, by irresistible excitement, I pulled her **skirt up** in back, pulled her **underwear** down to her knees, and charged her from behind. p. 12

Analysis:

The Spanish term "**mutandas**" is from Italy which means underwear, this example sticks to the environmental level by Dilts' (1980), Logical Levels of Organization System This level mentions that environment can affect a process or organization. In this case the word affects the TT understanding.

Extract 10

Source Text

Humillado por haberla humillado quise pagarle el doble de lo que costaban las más caras de entonces. Pero no aceptó ni un **ochavo**, y tuve que aumentarle el sueldo con el cálculo de una monta al mes, siempre mientras lavaba la ropa y siempre en sentido contrario. p.8 -p.9

Target Text

Humiliated at having humiliated her, I wanted to pay her twice what the most expensive women cost at the time, but she would not take a **cent**, and I had to raise her salary calculated on the basis of one mounting a month, always while she was doing the laundry, and always from the back. p. 12

Analysis:

According to Katan (1999), terms of currency belong to values of cultural frames. Values are core factors and they are the basic unconscious organizing

principles, once they are formed, they are rarely changed. This can lead to some problems of “foreignizing” which terms come from Lawrence Venuti (1995), it means taking the reader over to the foreign culture, making him or her know the cultural difference. The translator choice in this case was to completely translate the term into “cent” which goes against Lawrence’s opinion, the reader will not see the cultural difference of the term “**ochavo**” which belongs to the currency of Spain.

Extract 11

Source Text

Alguna vez pensé en aquellas **cuentas de camas** serían un buen sustento para una relación de las miserias de mi vida extraviada, y el título me cayó del cielo: Memoria de mis putas tristes. p.9

Target Text:

At one time I thought these **bed-inspired accounts** would serve as a good foundation for a narration of the miseries of my misguided life, and the little came to me out of the blue: Memories of My Melancholy Whores. p. 12

Analysis:

The phrase “**cuentas de camas**” definitely has a meaning between words that can only be understood by the readers that comes from the ST country. According to Dilts’ (1980), this belongs to the behaviour level that explains how individuals and organizations operate, according to the environment. Behavior can be verbal or non-verbal, this sometimes can be invisible, when related to patterns. That is why the translator should be able to understand the character behaviour in order to have a clearer image of what is happening. The term “**cuenta de camas**” refers to the

character's encounters with the prostitutes as mementos of them. This phrase is rendered as "**bed-inspired accounts**" in which the translator makes an addition of the word inspired in order to reach the closest meaning as in the ST.

Extract 12

Source Text

Después de la cena en el cercano café Roma escogía cualquier burdel al zar y entraba a escondidas por la puerta del traspatio. Lo hacía por el gusto, pero termino por ser parte de mi oficio gracias a **la ligereza de lengua de los grandes cacaos de la política**, que les daban cuenta de sus secretos de Estado a sus amantes de una noche sin pensar que eran oídos por la opinión pública a través de los tabiques de cartón. p.10

Target text

After supper at the nearby Café Roma I would choose a brothel at random and slip in through the back door. I did this because it amused me to , but in the end it became part of my work thanks **to the careless of political bigwigs** who would tell state secrets to their lovers for the night, never thinking they were overhead by public opinion through the cardboard partitions. p. 15

Analysis:

This extract has a metamessage on it, between lines there is a reference to a certain group of people. According to Bateson (1972), frames are essential and can be thought as a picture frame and serves to give a clear picture of what is outside

that picture that is going to be understood from a wide frame Therefore, the translator creates a frame to explain what is outside the phrase “**grandes cacaos**” which refers to a group of rich people that was formed in 1870, in addition, there is the word “**política**” which creates a connection with “**grandes cacacos**” In other words, this makes reference of a wealthy political group that also attended the brothel as the main character of the book did. The term “**bigwig**” compacts the meaning of “**grandes cacaos**”. According to the Collins dictionary, it is someone important, but the word is used to refer to that person in a disrespectful and negative way just as Latin American people refer to politicians in their countries.

Extract 13

Source Text:

Desde mi jubilación tengo poco que hacer, como no sea llevar mis papeles al diario los viernes en la tarde, u otros empeños de cierta **monta**: conciertos en Bellas Artes, exposiciones de pintura en el Centro Artístico, del cual soy socio fundador, alguna que otra conferencia cívica en la Sociedad de Mejoras Públicas, o un acontecimiento grande como la temporada de la Fábregas en el teatro Apolo. p.10

Target Text

Since my retirement I have had little to do expect take my pieces to the paper on Friday afternoons or fulfill other obligations that have a certain significance: concerts at Bellas Artes, painting exhibitions at the Centro Artistico, of which I am a founding member, an occasional civic conference at the Society for Public Improvement, or an important event like Fabregas’s engagement at the Teatro Apolo. p. 16

Analysis:

The term “**montas**” which meaning according to the RAE, is value or importance of a person or object. The translator decided to adapt this term into “significance”. According to Mead (1994), cultural factors also play a role in this, and the translator cannot jump to the conclusion to the same factors that influence the perception of the correct mediums of other cultures. This also refers to the environmental level by Dilts’ already mentioned theory, in previous extracts.

Extract 14

Source Text:

Pero mas que las películas me interesaban las pajaritas de la noche que se acostaban por el precio de la entrada, **o lo daban de balde o de fiado.** p.10

Target Text

But what interested me more than films were the little birds of the night who would go to bed with you for the price of a ticket, **or at no cost, or on credit.** p. 16

Analysis:

This is an example of how certain behaviour plays a great part in the meaning of the words “**balde**” or “**fiado**” . According to Dilts (1980), people react on the environment through behaviour. This kind of behaviour is related to strategic in business. In Latin American culture people can “buy” something but can pay later, this behaviour is not common in every culture. That is the meaning of the word “**fiado**” whereas, the term “de **balde**” refers to free products or services. These behaviors are not common seem in all cultures, that is why the translator had to explain each term for the TT audience to understand the idea.

Extract 15

Source Text

Me adormecí con la segunda, que me parece un poco **remolona**, y en el sueño revolví la quejumbre del chelo con la que de un buque triste que se fue. p.11

Target Text

I fell asleep during the second, which I think **lags** somewhat, and in my sleep, I confused the cello's lament with that of a melancholy ship that was leaving. p.16

Analysis:

In this example, the term "**remolona**" refers to the verb "remora" which means someone that avoids work or doing any activity. This also makes references to the behaviour level mentioned by Dilts where it explains how culture is perceived by actions and reactions. This is also related to how language serves as a channel of communication. Behaviour can communicate through verbal, non-verbal, and written channels. In this case, the message's channel is written but with a metamessage behind it. The real meaning of "**remolona**" is not for a person the real purpose is to describe the song that the character was listened to. The translator's choice was to find the closest equivalence to the term "lag" which means fail, to pace very similar to the ST term.

Extract 16

Source Text

Encontré una **pavita** mejor de la que querías, pero tiene un percance: anda apenas por los catorce años. No me importa cambiar pañales, le dije en **chanza** sin entender sus motivos. p.11

Target Text

I found a **little thing** even better than what you wanted, but there's one drawback: she just turned fourteen. I don't mind changing diapers, I said as a **joke**, not understanding her motives. p.17

Analysis:

Terms and words, immersed in culture can differ by regions, for example term "**pavita**", used in Venezuela, which meaning is someone of younger age, an adolescent. According to Dilts (1872), there is a level that serves a cultural filter for a translator an identity level which mentions that the type of person is determined by beliefs and values.

In this case the term defines a certain type of person. However, the translator rendered this as "**little thing**". The reason why the translator made this decision may be personal, because in the context of the story, the character is not seeing as a person rather than an object, so the translator thought it was the best option. For the next term "**chanza**" which means "joke", is a term of Italian origin, this term has a different meaning in other regions, for example in Spanglish from Mexican in California means "**chance**".

Katan (1999), states that there is distribution of culture according to the behaviour of people, both cultures can know the different meaning of a term, but they will not react in the same way. For example, for people from Italy "**chanza**" refers to a "joke" and they use the word according to purposes. However, Mexican who use Spanglish to communicate do not react towards the same meaning.

Extract 17

Source Text

Nunca había pagado una multa, porque su patio era la arcadia de la autoridad local, desde el gobernador hasta el último **camaján** de alcaldía, y no era imaginable que a la dueña le faltaran poderes para delinquir a su antojo. P 11

Target Text

She had never paid a fine, because her courtyard was the arcadia of local officialdom, from the governor to the lowest **hanger-** on in the mayor's office, and it was inconceivable that the owner would not have the power to break the law to her heart's content. p. 17

Analysis:

The term "**camaján**" is original from Cuba which meaning is someone who is lazy and that lives at expenses of somebody. The correct frame to understand the metamessage for this term is to use the behaviour level by Dilts (1980), behaviour can be visible and goes with accordance to the skills of the individual's organizations. In this example politics play a role, why the author chose "**camaján**" in relation with the mayor and the government. According to Katan (1999), "Political Geography will have a determining effect on culture at all levels" (p.47). In this case the author used the term "**camaján**" as it goes with the idea that in Latin America, some authorities are useless for the position they have. The character mentioned those characters because they were also involved in the brothel, he attended to.

Extract 18

Source Text:

Me vestí de acuerdo con la ventura de la noche: el traje de lino blanco, la camisa a rayas azules de cuello acartonado con engrudo, la corbata de seda china,

los botines remozados con blanco de zinc, y el reloj de oro coronario con la leontina abrochada en el ojal de la solapa. Al final doblé hacia dentro la **bocapiernas** de los pantalones para que no se notara que he disminuido un **jeme**. p.12

Target Text

I dressed in accordance with the night's good fortune: a white linen suit, a blue-striped shirt with a collar stiffened by starch, a tie of Chinese silk, boots rejuvenated with zinc white, and a watch of fine gold, its chain fastened at the buttonhole on my lapel. Then I folded the **trouser cuffs** under so that no one would notice the **inches** I've shrunk. p. 18

Analysis:

The term "**bocapiernas**" does not have an established meaning in Spanish, this term is made up by the author Gabriel García Márquez , it is considered as a neologism. Neologism according to Collins Dictionary is a new word or expression in a language, or a new meaning for an existing word or expression. The original word is "**bocamanga**" which meaning according to RAE is the part of the sleeve that is closest to the wrist, especially the inside part or lining. According to Katan (1999), dress code or style belongs to the behaviour of the individuals as a sign of their identity, whether this is formal or casual, it is pointed out as strictly culture bound. Again, the frame to be applied is behaviour level by Dilts this can help the translator to filter information about dress code in different cultures. The translator in this case analyzed and replaced terms as follows "**boca**" – "**cuffs**" and "**piernas**" – "**trousers**". On the other hand, the term "**jeme**" defined as a measure from the tip of the thumb to the

index finger. The translator rendered this as “inches”, a small measurement. Both terms also were related to dress code.

Extract 19

Source Text

Adiós, doctor – me grito con todo el corazón-, ¡feliz **polvo!** p.14

Target Text

“Go with God , Doctor, “ he shouted with all his heart, “and happy **fucking!**”

p. 20

Analysis:

The term “**polvo**” is commonly use in Spain as synonym of having sexual activity. According to Katan (1999), the first level of interpretation of behavior or environment are related to the skills of the individuals. This means that it is important how the message is perceived and how it is transmitted rather than how it is read, felt, seen or heard. Along with the environmental level stated by Dilts the term could be filtered because the translator could perceive the correct meaning and transfer the real meaning to the term “**fucking**”, preserving the same level of formality as in the ST.

Extract 20

Source Text

No parecía la misma. Había sido la **mamasanta** más discreta y por lo mismo la más conocida. Una mujer de gran tamaño que queríamos coronar como sargenta de bomberos, tanto por la corpulencia como por la eficacia para apagar las candelas de la parroquia. p. 14

Target Text

She didn't look the same. She had been the most discreet **madam** and for that same reason the best known, a very large woman whom we had wanted to crown as a sergeant in the fire department, as much for her corpulence as for her efficiency in putting out fire among her clientele. p. 21

Analysis:

Here the term "**mamasanta**" is a compound word from Colombian dialect, which means a licentious, hypocritical woman who assumes an air of decency and modesty in public but lacks in private. According to Bateson (1972), there are different levels in culture, so in order to communicate efficiently, there is always a metamessage that forces the real message to provide a clue to its interpretation. Hence, the translator chose the term "**madam**" but there may be there is a loss of the real meaning of the ST term.

Extract 21

Source Text

La tienda tenía un foco macilento en el **plafondo** y casi nada para vender en los armarios, que ni siquiera cumplían como pantalla de un negocio a voces que todo el mundo conocía pero nadie reconocía. p. 15

Target Text

The shop had a dim lightbulb hanging from the **ceiling** and almost nothing for sale on the shelves, which did not even serve as a screen for a notorious business that everyone knew about, but no one acknowledged. p. 22

Analysis:

The term “**plafondo**” comes from France “plafond” a decorated ceiling. In this case the environment level will serve as a filter. According to Dilts’ (1980), Neuro-Linguistic Programming that studies how humans construct their map of the world, concluded that logical levels in this case the environmental level is related to symbols, heroes, artefacts and products. So, the “**planfondo**” is an artefact and the translator’s choice for this particular term was “ceiling” a general term that gets close to an equivalence, regarding the meaning.

Extract 22

Source Text

Rosa Cabarcas estaba **despachando** un cliente cuando entré en punta de pies. p. 15

Target Text

Rosa Cabarcas was **taking care** of a client when I tiptoed in. p.22

Analysis:

The term “**despachando**” have many connotations by the RAE it means to finish a business or anything. This belongs to behaviour level, which studies how react or operate individuals according to the environment. (Dilts, 1980).The term “**despechando**” is used in informal language which describe that a client is being assisted by Rosa Cabarcas. The translator chose the closest equivalences “taking care” which suits with the ST term.

Extract 23

Source Text

A las once fui a mis trámites de rutina en el baño, donde estaba su ropa de pobre doblada sobre una silla con un esmero de rica: un traje de **etamina** con mariposas estampadas, un calzón amarillo de **malapodán** y unas sandalias de fique. p.17

Target Text

At eleven I tended to my routine procedures in the bathroom, where the poor girl's clothes were folded on a chair with a rich girl's refinement: an etamine dress with a butterfly print, **cheap** yellow panties, and fiber sandals. p.26

Analysis:

The term "**malapodán**" comes from India, it means cotton fabric of calico. The logical level applied for this extract is the environmental level, this term can reflect the quality of a product. Even though Katan (1999), mentions that it is helpful to leave the original name for clothes in order for the target audience to understand the idea. The translator contextualized the term and reached to the equivalence of "**cheap**" and this kind of fabric is not expensive. This is because the term "**malapodán**" will be not easily understood by the target audience.

3.1.2 Analysis of chapter two of "Memorias de mis Putas Tristes"

Extract 24

Source Text:

Vivo sin perros ni pájaros ni gente de servicio, salvo la fiel Damiana que me ha sacado de los apuros menos pensados, y sigue viviendo una vez por semana para lo que haya que hacer, aun como está, corta de vista y de **cacumen**. p. 22

Target Text:

I live without dogs or birds or servants, except for the faithful Damiana who has rescued me from the most unexpected difficulties, and who still comes once a week to take care of whatever there is to do, even in the state she is in, losing her sight and her **acumen**. p. 33

Analysis:

The term “cacumen” according to RAE is a colloquial term that means wits or think quickly. This term is related to the behaviour level stated by Dilts. This filter refers to how a person reacts in the society.

Extract 25

Source Text

Tenía unos ojos de gata cimarrona, un cuerpo tan provocador con ropa como sin ella, y una cabellera frondosa de oro alborotado cuyo **tufo** de mujer me hacían llorar de rabia en la almohada. p. 23

Target Text

She had the eyes of a wildcat, a body as provocative with clothes as without, and luxuriant hair of uproarious gold whose woman’s **smell** made me weep with rage into my pillow. p.3

Analysis:

According to Hall (1982), culture and olfaction are linked no matter what, Hall called it as “hidden dimension” body chemicals. Messages are so complex and detailed that they can be said to far exceed complexity therefore is difficult for someone to understand it. Hence, “**tufo**” in Spanish has a negative connotation, it refers to a bad smell. The translator chose to render this as “**smell**” which is neutral, and the text does detail if it is a bad or good smell. In addition, RAE defines “**tufo**” as each of the two sections of hair, usually combed or curly, that falls in front of the ears. This is incorrect as the translator mismatched the real meaning of the word “**tufo**”.

Extract 26

Source Text

Sabía que nunca llegaría a ser amor, pero la atracción satánica que ejercía sobre mí era tan ardorosa que intentaba aliviarme con cuanta **guaricha** de ojos verdes me encontraba al paso. p. 23

Target Text

I knew it would never turn into love, but the satanic attraction she held for me was so fiery that I attempted to find relief with every green-eyed that I came across. p.34

Analysis:

When the term is describing someone Dilts (1980), proposed a filter to recognize basic features of identify in different cultures. Those features as values and beliefs will determine the type of person in any particular context. In this extract

the character is describing a girl and her identity is Indian that is what the term “*guaricha*” refers to. However, the translator missed such a good feature of the character as he deleted the term in the TT.

Extract 27

Source Text

Nunca me he enamorado, le dije. Ella replicó en el acto: Yo sí. Y terminó sin interrumpir su oficio: Lloré veintidós años por usted. El corazón me dio un salto. Buscando una salida digna, le dije: Hubiéramos sido una buena **yunta**. p. 26

Target Text

I've never fallen in love, I told her. She replied without hesitation: I have. And she concluded, not interrupting her work: I cried over you for twenty-two years. My heart skipped a beat. Looking for a dignified way out, I said: we would have made a **good team**. p. 40

Analysis:

The term “*yunta*” is used in countries like, Perú and Chile and its meaning refers to two people that are always together, they have confidence, but they are just friends. The term is related to the behaviour level. According to Bateson (1980), individuals can react in different ways according to their environment. The translator understood the relationship between those characters, they share a bond, but they do not share a strong feeling like love. The term in the rendered version is “good team” the translator preferred to slip the term instead of using just friends.

Extract 28

Source Text:

Con este mal sabor me senté a continuar la nota que había dejado a medias el día anterior. La terminé con un solo aliento en menos de dos horas y tuve que **torcerle el cuello al cisne** para sacármela de las tripas sin que se me notara el llanto. p.26

Target Text:

With this bad taste in my mouth I sat down to continue the column I had left half-finished the day before. I completed it without stopping in less than two hours and had to “**twist the neck for the sawm,**” as the Mexican poet said, to write from my heart and not have anyone notice my tears. p. 40

Analysis:

Dilts (1980) study mentions some filters to overcome cultural bounds, these can be related to the behaviour level with capabilities without appropriate skills or knowledge, and desire behaviour cannot be accomplished. This means that the audience knowledge should be taken into consideration while rendering. In this example the author mentions a line from a Mexican poem written by Enrique Gonzalez Martinez. Hence, the translator decided to add some information about it because the TT audience may not have a clue of what the author is talking about.

Extract 29

Source Text

La ansiedad me duraba todavía aquella noche cuando desenvolvía las **cuelgas** en mi casa. p. 28

Target Text

I was still apprehensive that night when I unwrapped the **presents** at home.

p.43

Analysis:

The term “**cuelgas**” is a colloquial term used to refer to a birthday present. This term is related to identity, values, and beliefs of culture. Dilts mentioned this will determine the type of person or culture in a particular context. In this example, Colombian culture has their own meaning of “**cuelga**” which means a present someone brings to a birthday party. Therefore, the translator rendered the term with “presents” the best equivalence for the TT audience.

3.1.3 Analysis of chapter three of “Memorias de mis Putas Tristes”

Extract 30

Source Text

Quise enseñarlo a comer en sus horas, a usar la cajita de arena en la terraza, a no subirse en mi cama mientras yo dormía ni a **olisquear** los alimentos en la mesa,

y no pude hacerle entender que la casa era suya por derecho propio y no como un botín de guerra. p.37

Target Text

I tried to teach him to eat on schedule, to use the litter box on the terrace, not to climb into my bed while I was sleeping or **sniff** at food on the table, and I could not make him understand that the house was his by his own right and not as the spoils of war. p.57

Analysis:

As mentioned before by Halls (1982), smell is hard to translate sometimes. However, the term “*olisquear*” means to smell in a gentle way. So, the translator in this extract kept it simple as “**sniff**” and lost the intensity of the action. The term though is general and can be understood by TT audience.

3.1.4 Analysis of chapter three of “Memorias de mis Putas Tristes”

Extract 31

Source Text

No hay nada más difícil que vestir a un muerto, le dije. Lo he hecho a pasto de Dios, replicó ella. Es fácil si alguien me lo sostiene. Le hice ver: ¿Te imaginas quién va a creer en un cuerpo **tasajeando** a cuchilladas dentro de un vestido intacto de caballero inglés? p. 51

Target Text

There's nothing more difficult than dressing a dead man, I said. I've done it more than once, she replied. It's easy if somebody holds him for me. I pointed out:

Who do you imagine is going to believe that a body **sliced up** by stab wounds is inside the undamaged clothes of an English gentleman? p.78

Analysis:

The term “**tasajear**” refers to the behaviour of an individual towards society. This is related to the behaviour level by Dilts. Every action is related to the behaviour of an individual, as Dilts (1980), study mentions that every behavior has a criterion and it is connected to our values. The term “**tasajear**” refers to hurt someone with a knife or something sharp. This term is used in Cuba, Mexico, and Dominican Republic. Hence, the translator rendered the term as “sliced up” which means to cut into pieces or slices. Although the term slice up does not match with the word “**tasajear**” as the movement in both actions are different.

Extract 32

Source Text

Al volver a casa una tarde de lluvia encontré el gato enroscado en la escalinata del portón. Estaba sucio y maltrecho, y con una mansedumbre de lástima. El manual me hizo ver que estaba enfermo y seguí sus normas para alentarlo. De golpe, mientras descabezaba un sueñecito de siesta, me despabiló la idea de que pudiera conducirme a la casa de Delgadina. Lo llevé en una bolsa de mercado hasta la tienda de Rosa Cabarcas, que seguía sellada y sin indicios de vida, pero se revolvió en el **talego** con tanto ímpetu que logró escapar, saltó la tapia del huerto y desapareció entro los árboles. p. 54

Target Text

When I returned home one rainy afternoon, I found the cat curled up on the front steps. He was dirty, battered, and so meek it filled me with compassion. The manual informed me he was sick, and I followed its rules for making him feel better. Then, all at once, while I was having a siesta, I was awakened by the idea that he could lead me to Delgadina's house. I carried him in a shopping bag to Rosa Cabarca's shop, still sealed and showing no signs of life, but he twisted around so much in **the bag** that he managed to escape, jumped over the orchard wall, and disappeared among the trees. p. 84

Analysis:

The term "***talego***" has different connotations depending on where the word comes from. For this reason, Bateson (1972) states that every message contains a metamessage and this message can be located in a higher level and frames the message. This frame forces the message to give a clue of its real interpretation. Hence, the translator decoded the message of the term, which refers to a long sack to carry things. The translator's choice was "bag" which is not close to the meaning as in ST.

Extract 33

Source Text

La niña dio un salto al primer estadillo, pero no me miró sino que se enroscó de espaldas a mí, y así permaneció con espasmos entrecortados hasta que cesó el **estropicio**. p.59

Target Text

The girl gave a start at the first explosion of noise but did not look at e; instead, she turned her back and remained that way, showing intermittent spasms, until the **crashing** ended. p.92

Analysis:

The term in this case is related to the behaviour of the character. As already mentioned, the behaviour is linked to how a person reacts to society or certain situations. The term "**estropicio**" is related to an action which means to break in an involuntary way. However, in English the term "crash" is to break as well, but not in an unconsciously action.

3.1.5 Analysis of chapter five of "Memorias de mis Putas Tristes"

Extract 34

Source Text

El alivio me cayó del cielo. En la atestada góndola de Loma Fresca una vecina de asiento que no había visto subir me susurró al oído: ¿Todavía **tiras**? Era Casilda Armenta, un viejo amor de a tres por cinco que me había soportado como cliente asiduo desde que era una adolescente altiva. p.62

Target Text

Relief came from out of the blue. On the crowded Loma Fresca bus, a woman sitting next to me, whom I didn't see get on, whispered in my ear: Are you still **fucking**? It was Casilda Armenta, an old lover-for-hire who had put up with me as an assiduous client from the time she was a haughty adolescent. p. 95

Analysis:

The source of the term “**tirar**” according to the RAE is unknown though it is commonly used in Latin n Culture. According to Bateson (1972), there is a relation between “context” and “frame”. Frame creates a psychological state that makes up a part of a map of the world whereas the context is an external representation of reality. Hence, the term “**tirar**” which means “sexual activity” will develop a connotation according to the region of the reader, because “**tirar**” can also mean throw, chuck, waste, etc. Therefore, the translator got the idea that this is why the term is rendered as “fucking” which means have sexual intercourse.

Extract 35

Source Text

A los setenta y tres años tenía el peso de siempre, seguía bella y de carácter fuerte, y conservaba intacto el **desparpajo** del oficio. p. 62

Target Text

At the age of seventy-three she weighed what she always had, was still beautiful, had a strong character, and maintained intact the **audacious speech** of her trade. p.96

Analysis:

This term is related to the behaviour of the character, from the previous extract. It has been shown that behaviour is related to many factors of a culture, the way of speaking, reacting and even body language, etc, are ways that relate to behaviour. In this case the term “**desparpajo**” means to talk or perform an action, so easily, which

makes inferences to the character, that is an old prostitute who is still good in her encounters with men. Hence, the translator analyzed the behavior of the character, in order to render the term as “**audacious**”, though he added the term “**speech**” and coherence with the context.

Extract 36

Source Text

Esto había ocurrido cuando el padre del propietario actual estaba al frente de la joyería, y él y yo en la escuela. Pero él mismo me tranquilizó, y él y yo en la escuela. Pero él mismo me tranquilizó: aquellas **triquiñuelas** eran de uso corriente entre las grandes familias en desgracia, para resolver urgencias de plata sin sacrificar el honor. p.67

Target Text

It had occurred when the father of the current owner was at the front of the jewelry store and he and I were in school. But he reassured me: theses **little tricks** were common practice among great families in difficult times to resolve financial emergencies without sacrificing honor. p. 105

Analysis:

In this example, the term “**triquiñuelas**” refers to someone that gets things by cheating or playing tricks. This is related to the behaviour of someone, in the book. The behavior level is also linked to values and identity. In this extract the reader can infer that the term “**triquiñuelas**” has a bad connotation, that is why the translator slips the term into “little trick”.

Extract 37

Source Text

Bailábamos tan apretados que sentía circular su sangre por las venas, y me hallaba como adormecido de gusto con su resuello trabajoso, su **grajo** de amoníaco, sus tetas de astrónoma, cuando me sacudió por la primera vez y casi me derribó por tierra el frémito de la muerte. p.69

Target Text

We dance so close together I could feel her blood circulating through her veins, and I was lulled by pleasure at her hard breathing, her ammoniac **odor**, her astronomical breasts, when I was shaken for the first time and almost knocked to the ground by the roar of death. p.107

Analysis:

As stated in previous examples, there are different logical levels in culture. In this case the term is referring to olfaction, a common feature in culture, but very difficult to transfer. In most cases those features are strongly linked to culture. The term “**grajo**” in Colombia, Ecuador, and Peru is negative, and it refers to unpleasant body odor. However, the context in this example is not negative at all, the character is describing a woman he just met and that he liked very much. Nevertheless, the translator decided to use the word “odor” in English, this can point out an unpleasant smell or a fragrance.

Extract 38

Source Text

Lo único que se me ocurrió fue escapar por donde había llegado, cuando una de las desnudas de carnes macizas olorosas a jabón de monte me abrazó por la espalda y me llevó **en vilo** hasta su cubículo de cartón sin que yo pudiera verla en medio de la gritería y los aplausos de las inquilinas en cueros. p. 70

Target Text:

I was terrified. The only thing I could think of was to escape the way I had come in, when one of the naked women whose solid flesh was fragrant with rustic soap embraced me from behind and **carried me** to her pasteboard cubicle without my being able to see her, in the midst of shouts and applause from the bare skinned residents. p. 110

Analysis:

The term “**en vilo**” is a term that means to move someone or something without a balance. , It is an action that belongs to the behavioral level which describes actions of someone in a society. The translator used the term “carried me” because it was the closest thing to an equivalence, regarding the ST idea, and it adapts very well to the context.

Extract 39

Source Text

Ay mi sabio triste, está bien que estés viejo, pero no **pendejo**- dijo Rosa Cabarcas muerta de risa-. Esa pobre criatura está **lela** de amor por ti. p. 73

Target Text

“Ah, my sad scholar, it’s all right for you to be old but not an **asshole**,” said Rosa Cabarcas, weak with laughter. “That poor creature’s **head over heels** in love with you.” p.114

Analysis:

The terms “**pendejo**” or “**lela**” are colloquial. “pendejo” means stupid or dumb. For “**lela**” means simple or daze. Those terms are related as well, to the behavior level, which studies values. In this case it is referring to attitudes that are linked to their personalities. The term used by the translator is “asshole”, this reaches the meaning perfectly, while “**lela**” was rendered with the idiom “head over heels” which also fits the meaning in ST.

4 CONCLUSIONS

In conclusion, it can be stated that the literary work “memorias de mis putas tristes” written by one of the most outstanding Latin American authors, Gabriel García Marquez contained several examples of colloquial phrases or words, which is Marquez’s writing style. He is always using words from his language that have been fallen into lack of use, by its native speakers, that is why Marquéz always brings those colloquial terms into his literary works. Therefore, the translator had to consider the Colombian culture background. The translator’s job is not only to transfer the message from ST to the TT, it is also important for the translator to have skills when rendering text that is rich in the ST culture and become a cultural mediator among cultures.

The comparison of the different extracts determined that the translation of the Spanish version of the book “memorias de mi putas tristes” into the English version brought up many difficulties while translating colloquialism from Spanish into English;

the translator, Grossman, did a great job and tried to stick to the culture of the ST while transferring the colloquial phrases into English. However, in most of the examples, these terms were literally rendered or generalized. By carrying out an analysis based on David Katan's approaches, many facts about how culture plays a big role within the meaning, could be found. Katan mentioned that it is necessary to make up a map of the world, which helps the translator to create frames, filters that makes the arduous job of the translator, easier.

Finally, it can be said that culture always sticks to words as it contains beliefs, values, political thinking, environment, skills, dress code, space, or geographical territory. It brings a complete entire world between words. Therefore, the translator needs skills to decide about how to overcome problems in cultural translation, what techniques and approaches are necessary for transferring messages but also their culture, because the translator's decision will rely on how appropriable or effective the TT can vary from the original text. Translators must be informed how their decisions will affect the quality of the TT and the author's purpose and his/her style.

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6 APPENDIX

CONTRASTIVE ANALYSIS CHART

6.1.1 Chapter one

Table 1 chapter one

ST	Ella dijo imposible que los sabios lo saben todo, pero no todo: Los únicos Virgos que van quedando en el mundo son ustedes los de agosto. p. 3
TT	Unmoved, she said that scholars may know it all, but they don't know everything: The only Virgos left in the world are people like you who were born in August. p.3
Analysis	In the following section of this extract from the book in the Spanish version, the character establishes the fact that by the age he knew what can and can't do physically but the second character uses the word " sabio " that in the English version is rendered as "scholar". However, the literal translation for this word can be "wise", the translator may choose "scholar" based on Logical Levels mentioned by Katan (1999), where his work was based on the Logical Levels theories by Russell's principal (1910),"Logical typing has a principle that everything that is involved in a collection cannot be one of the same collection". This principle has formed solutions to problems of miscommunication. These logical levels are divided in a hierarchy, but this short extract reflects Behavior level, which mentions that people or organizations react and operate according on their environment according to their behavior. The word " sabio " reflects a positive behavior and makes reference to someone who has knowledge and proceeds correctly, in front of the society, but in the rendering, the translator changed this behavior into a more specific meaning for "scholar", someone who is an expert in a subject but is necessarily a correct person. As in this part, the character was implied that he was a scholar into his own sexuality and physical life.

ST	No tengo que decirlo, porque se me distingue a leguas soy feo, tímido y anacrónico. p.3
TT	I don't have to say so because people can see it form leagues away : I'm ugly, shy , and anachronistic. p.4
Analysis	In this case, there is a metamessage in the word "leagues away" which is the translation of " leguas ". The translator decided to translate the word literally but this word in Spanish has a message between. According to Bateson (1972), language and culture have different types of levels, one is metacommunication which mentions that there is a message implicit or underlying meaning. Therefore, "leagues" is the literal translation, but the translator added the word "away" to include the hidden information and gives more logic to the context.

ST	Mi padre la compró en un remate público a fines del siglo XIX, alquiló la planta baja para tiendas de lujo a un consorcio de italianos, y se reservó este segundo piso para ser feliz con la hija de uno de ellos, Florida de Dios Cargamantos, intérprete notable de Mozart, políglota y garibaldina , y la mujer más hermosa y de mejor talento que hubo nunca en la ciudad: mi madre. p. 3
TT	Mi father bought the house at the public auction at the end of the nineteenth century, rented the ground floor for luxury shops to a consortium of Italians, and reserved for himself the second floor, where he would live in happiness with one of their daughters, Florina de Dios Cargamantos, a notable interpreter of Mozart, a multilingual Garabaldian , and he most beautiful and talented woman who ever lived in the city: my mother. p.4
Analysis	In this example the translator made a borrowing of the word “ garibaldina ” which refers to a red blouse for women that was wore by the General Garibaldi and it was famous among women of that decade. Grossman, the translator of the book, chose to use the word “Garabaldian” referring that the term refers to someone who was a follower of Garibaldi. This refers to the environmental level, which explains that culture sticks to external factors, that can be seen, heard, or felt through senses (Bateson, 1972), the word “ garibaldina ” refers to the dress code of the environment of the story. According to Katan (1999), a translator who deals with texts rather than face-to-face encounters, needs to be aware of the culture-bound meaning behind references to dress. A literal translation will often be helpful to target audiences.

ST	Esto me escarmentó de tal suerte, que me dejé tuser a coco para ir a escuela, y las escasas hebras que me quedan me las lavo todavía con el jabón del perro agradecido. p.5
TT	That was so harsh a warning to me that I let my hair be shorn for school, and the few strands I have left I still wash with the soap you would use on a grateful fleabitten dog. p. 7
Analysis	<p>This is another case of metamessage which means it contains a meaning in between. The word “escarmento” means to punish, or to teach someone a lesson, but in English there is a cross-cultural encounter where there is a, misunderstanding of the real meaning. That is why the translator preferred to split the word in order to explain it with more detail . This choice is based on the behavior of the character.</p> <p>In the case of “tusar a coco” refers to cut someone’s hair really short, this belongs to “belief” as in the text the character believes that when a person dies, there will be flies on the hair. According to Callow (1974), “a statement made in translation-even if grammatically and lexically correct- may still clash with the belief system or the cultural viewpoint of the readers” . Therefore, the translator aimed at generalizing the term with the verb “ shear” which mean removed hair, the closest meaning to the colloquial phrase already mention.</p> <p>Finally, there is a product exposed in the extract “jabon del perro agaredecido” which is a name of a soap brand use for dogs with fleas. The translator made an addition of “fleebitten” before “dog”, because is not is not simple to translate advertisement . According to Bassent (1991) & Séguinot (1995), “It is preferable to redesign the whole text because selling the same product to different countries is not selling to the same world with different labels.” In this case, the translator wanted to transmit the message rather than sell something that is why I considered the term “flee” make a reference to the original message.</p>

ST	Debo estar condenado a la juventud eterna, pensé entonces, porque mi perfil equino no se parecerá nunca al caribe crudo que fue mi madre, ni al romano imperial de mi madre. p.6
TT	I must be condemned to eternal youth, I thought, because my equine profile will never look like my father's raw Caribbean features or my mother's imperial Roman ones. p.8
Analysis	The term " equino " is literally translation and does not give too much information. According to Bateson (1972), it is important to use picture frames that tell the viewer that a different form of interpretation is necessary. In this case, the translator creates a framed paradox and solves with the word "feature", this word creates a connection between "equine" – "profile" and "features", so the TT audience will be able to catch the author's idea.

ST	Sabaneaba la casa buscando los espejuelos hasta que descubría que los llevaba puestos, o me metía con ellos a la regadera, o me ponía los de leer sin quitarme los de la larga vista. p.6
TT	I would turn the house upside down looking for my glasses until I discovered that I had them on, or I'd wear them into the shower, or I'd put on my reading glasses over the ones I used for distance. p. 9
Analysis	: some words cannot be transferred into the TT language. According to Tame (1993), cultural frames are determined. She follows Bateson's idea that a frame is an interpretative device. As Katan (1999), mentions, there is another frame called prototype used by linguistics. For a prototype to take place, it is important to create a match between the event in reality and the internal representation. Therefore, the translation made a match of the verb " sabaneear " which means to pick up objects in order to look for something that was translated as "turn the house upside down" to reach the closest idea as in the ST.

ST	La única relación extraña fue la que mantuve durante años con la fiel Damiana. Era casi una niña, aindiada , fuerte y montaraz, de palabras breves y terminantes, que se movía descalza para no disturbarme mientras escribía. p.8
TT	The only unusual relationship was the one I maintained for years with the faithful Damiana. She was almost a girl, Indianlike , strong, rustic, her words few and brusque, who went barefoot so as not to disturb me while I was writing. p.12
Analysis	in this extract there is a clear image of identity level. According to Katan (1999), values and beliefs can determine the type of person, organization, or culture. So, the translator should be careful in the word choice for the terms that can describe identity, that is why Anne Popovié (1970), mentions that it is important to make people more conscious about manipulation, because it is normal to lose, gain, choose or change words in the translation process. As a result, the translator provides his own word in order to render the word “ aindiada ” which means someone that has Indian physical features, skin color for the word “ Indialike ” which follows the author’s idea as in the ST.

ST	Recuerdo que yo estaba leyendo La Lozana andaluza en la hamaca del corredor, y la vi por casualidad inclinada en el lavadero con una pollera tan corta que dejaba al descubierto sus corvas suculentas. p.8
TT	I remember I was reading La Lozana andaluza- The Haughty Andalusian Girl- in the hammock in the hallway, when I happened to see her bending over in the laundry room wearing a skirt so short it bared her succulent curves. p. 11
Analysis	The term “ pollera ” is used in countries like Perú. Panamá , Bolivia, or Argentina. According to Katan (1999), in order to communicate culture, there are some levels used as filters in order to overcome cultural translation problems: Katan’s theory is based on Dilts’ Logical Levels of Organization Systems. This example makes reference to the environmental level which emphasizes in the surroundings that goes beyond the text, in other words, a translator must be aware that a dress code can also cross borders too and the names can be changed in order to reach the TT audience. Hence, the term “pollera” which means a long skirt used in traditional festivals was contextualized as “skirt”, a general term that can be understood easily

ST	Presa de una fiera irresistible se la levanté por detrás, le bajé las mutandas hasta las rodillas y la embestí en reversa. p.8
TT	Overcome, by irresistible excitement, I pulled her skirt up in back, pulled her underwear down to her knees, and charged her from behind. p. 12
Analysis	The Spanish term “ mutandas ” is from Italy which means underwear, this example sticks to the environmental level by Dilts’ (1980), Logical Levels of Organization System. This level mentions that environment can affect a process or organization. In this case the word affects the TT understanding.

ST	Humillado por haberla humillado quise pagarle el doble de lo que costaban las más caras de entonces. Pero no aceptó ni un ochavo , y tuve que aumentarle el sueldo con el cálculo de una monta al mes, siempre mientras lavaba la ropa y siempre en sentido contrario. P.8-p.9
TT	Humiliated at having humiliated her, I wanted to pay her twice what the most expensive women cost at the time, but she would not take a cent , and I had to raise her salary calculated on the basis of one mounting a month, always while she was doing the laundry, and always from the back. p. 12
Analysis	According to Katan (1999), terms of currency belong to values of cultural frames. Values are core factors and they are the basic unconscious organizing principles, once they are formed, they are rarely changed. This can lead to some problems of “foreignizing” which terms come from Lawrence Venuti (1995), it means taking the reader over to the foreign culture, making him or her know the cultural difference. The translator choice in this case was to completely translate the term into “cent” which goes against Lawrence’s opinion, the reader will not see the cultural difference of the term “ ochavo ” which belongs to the currency of Spain.

ST	Alguna vez pensé en aquellas cuentas de camas serían un buen sustento para una relación de las miserias de mi vida extraviada, y el título me cayó del cielo: Memoria de mis putas tristes. p.9
TT	At one time I thought these bed-inspired accounts would serve as a good foundation for a narration of the miseries of my misguided life, and the little came to me out of the blue: Memories of My Melancholy Whores. p. 12
Analysis	the phrase “ cuentas de camas ” definitely has a meaning between words that can only be understood by the readers that comes from the ST country. According to Dilts’ (1980), this belongs to the behaviour level that explains how individuals and organizations operate, according to the environment. Behavior can be verbal or non-verbal, this sometimes can be invisible, when related to patterns. That’s why the translator should be able to understand the character behaviour in order to have a clearer image of what is happening. The term “ cuenta de camas ” refers to the character’s encounters with the prostitutes as mementos of them. This phrase is rendered as “bed-inspired accounts” in which the translator makes an addition of the word inspired in order to reach the closest meaning as in the ST.

ST	Después de la cena en el cercano café Roma escogía cualquier burdel al zar y entraba a escondidas por la puerta del traspatio. Lo hacía por el gusto, pero termino por ser parte de mi oficio gracias a la ligereza de lengua de los grandes cacacos de la política , que les daban cuenta de sus secretos de Estado a sus amantes de una noche sin pensar que eran oídos por la opinión pública a través de los tabiques de cartón. p.10
TT	After supper at the nearby Café Roma I would choose a brothel at random and slip in through the back door. I did this because it amused me to , but in the end it became part of my work thanks to the careless of political bigwigs who would tell state secrets to their lovers for the night, never thinking they were overhead by public opinion through the cardboard partitions. p. 15
Analysis	this extract has a metamessage on it, between lines there is a reference to a certain group of people. According to Bateson (1972), frames are essential and can be thought as a picture frame and serves to give a clear picture of what is outside that picture that is going to be understood from a wide frame. Therefore, the translator creates a frame to explain what is outside the phrase “ grandes cacacos ” which refers to a group of rich people that was formed in 1870, in addition, there is the word “ política ” which creates a connection with “ grandes cacacos ” In other words, this makes reference of a wealthy political group that also attended the brothel as the main character of the book did. The term “bigwig” compacts the meaning of “ grandes cacacos ”. According to the Collins dictionary, it is someone important, but the word is used to refer to that person in a disrespectful and negative way just as Latin American people refer to politicians in their countries.

ST	Pero más que las películas me interesaban las pajaritas de la noche que se acostaban por el precio de la entrada, o lo daban de balde o de fiado . p.10
TT	But what interested me more than films were the little birds of the night who would go to bed with you for the price of a ticket, or at no cost , or on credit . p. 16
Analysis	This is an example of how certain behaviour plays a great part in the meaning of the words “ balde ” or “ fiado ” . According to Dilts (1980), people react on the environment through behaviour. This kind of behaviour is related to strategic in business. In Latin American culture people can “buy” something but can pay later, this behaviour is not common in every culture. That is the meaning of the word “ fiado ” whereas, the term “ de balde ” refers to free products or services. These behaviors are not common seem in all cultures, that is why the translator had to explain each term for the TT audience to understand the idea.

ST	Desde mi jubilación tengo poco que hacer, como no sea llevar mis papeles al diario los viernes en la tarde, u otros empeños de cierta monta : conciertos en Bellas Artes, exposiciones de pintura en el Centro Artístico, del cual soy socio fundador, alguna que otra conferencia cívica en la Sociedad de Mejoras Públicas, o un acontecimiento grande como la temporada de la Fábregas en el teatro Apolo. p.10
TT	Since my retirement I have had little to do expect take my pieces to the paper on Friday afternoons or fulfill other obligations that have a certain significance : concerts at Bellas Artes, painting exhibitions at the Centro Artístico, of which I am a founding member, an occasional civic conference at the Society for Public Improvement, or an important event like Fábregas’s engagement at the Teatro Apolo. p. 16
Analysis	The term “montas” which meaning according to the RAE, is value or importance of a person or object. The translator decided to adapt this term into “significance”. According to Mead (1994), cultural factors also play a role in this, and the translator cannot jump to the conclusion to the same factors that influence the perception of the correct mediums of other cultures. This also refers to the environmental level by Dilts’ already mentioned theory, in previous extracts.

ST	Me adormecí con la segunda, que me parece un poco remolona , y en el sueño revolví la quejumbre del chelo con la que de un buque triste que se fue. p.11
TT	I fell asleep during the second, which I think lags somewhat, and in my sleep, I confused the cello's lament with that of a melancholy ship that was leaving. p.16
Analysis	in this example , the term " remolona " refers to the verb "remora" which means someone that avoids work or doing any activity. This also makes references to the behaviour level mentioned by Dilts where it explains how culture its perceived by actions and reactions. This is also related to how language serves as a channel of communication. Behaviour can communicate through verbal, non-verbal, and written channels. In this case, the message's channel is written but with a metamessage behind it. the real meaning of " remolona " is not for a person the real purpose is to describe the song that the character was listened to. the translator's choice was to find the closest equivalence to the term " lag " which means fail, to pace very similar to the ST term.

ST	Encontré una pavita mejor de la que querías, pero tiene un percance: anda apenas por los catorce años. No me importa cambiar pañales, le dije en chanza sin entender sus motivos. p.11
TT	I found a little thing even better than what you wanted, but there's one drawback: she just turned fourteen. I don't mind changing diapers, I said as a joke , not understanding her motives. p.17
Analysis	Terms and words, immersed in culture can differ by regions, for example term " pavita ", used in Venezuela, which meaning is someone of younger age, an adolescent. According to Dilts (1872), there is a level that serves a cultural filter for a translator an identity level which mentions that the type of person is determined by beliefs and values. In this case the term defines a certain type of person. However, the translator rendered this as "little thing". The reason why the translator made this decision may be personal, because in the context of the story, the character is not seeing as a person rather than an object, so the translator thought it was the best option. For the next term " chanza " which means "joke", is a term of Italian origin, this term has a different meaning in other regions, for example in Spanglish from Mexican in California means "chance".

	Katan (1999), states that there is distribution of culture according to the behaviour of people, both cultures can know the different meaning of a term, but they will not react in the same way. For example, for people from Italy " chanza " refers to a "joke" and they use the word according to purposes. However, Mexican who use Spanglish to communicate do not react towards the same meaning
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ST	Nunca había pagado una multa, porque su patio era la arcadia de la autoridad local, desde el gobernador hasta el último camaján de alcaldía, y no era imaginable que a la dueña le faltaran poderes para delinquir a su antojo. P 11
TT	She had never paid a fine, because her courtyard was the arcadia of local officialdom, from the governor to the lowest hanger - on in the mayor's office, and it was inconceivable that the owner would not have the power to break the law to her heart's content. p. 17
Analysis	The term " camaján " is original from Cuba which meaning is someone who is lazy and that lives at expenses of somebody. The correct frame to understand the metamessage for this term is to use the behaviour level by Dilts (1980), behaviour can be visible and goes with accordance to the skills of the individual's organizations In this example politics play a role, why the author chose " camaján " in relation with the mayor and the government. According to Katan (1999), "Political Geography will have a determining effect on culture at all levels". In this case the author used the term " camaján " as it goes with the idea that in Latin America, some authorities are useless for the position, they have. The character mentioned those characters because they were also involved in the brothel, he attended to.

ST	Me vestí de acuerdo con la ventura de la noche: el traje de lino blanco, la camisa a rayas azules de cuello acartonado con engrudo, la corbata de seda china, los botines remozados con blanco de zinc, y el reloj de oro coronario con la leontina abrochada en el ojal de la solapa. Al fina doblé hacia dentro la bocapiernas de los pantalones para que no se notara que he disminuido un jeme . p.12
TT	I dressed in accordance with the night's good fortune: a white linen suit, a blue-striped shirt with a collar stiffened by starch, a tie of Chinese silk, boots rejuvenated with zinc white, and a watch of fine gold, its chain fastened at the buttonhole on my lapel. Then I folded the trouser cuffs under so that no one would notice the inches I've shrunk. p. 18
Analysis	the term " bocapiernas " does not have an established meaning in Spanish, this term is made up by the author Gabriel García Márquez , it is considered as a neologism. Neologism according to Collins Dictionary is a new word or expression in a language , or a new meaning for an existing word or expression. The original word is "bocamanga" which meaning according to RAE is the part of the sleeve that is closest to the wrist, specially the inside part or lining. According to Katan (1999), dress code or style belongs to the behaviour of the individuals as a sing of their identity, whether this is formal or casual, it is pointed out as strictly culture bound. Again, the frame to be applied is behaviour level by Dilts this can help the translator to filter information about dress code in different cultures. The translator in this case analyzed and replaced terms as follows "boca" – "cuffs" and "piernas" – "trousers" . On the other hand, the term " jeme " defined as a measure from the tip of the thumb to the index finger. The translator rendered this as "inches", a small measurement. Both terms also were related to dress code.

ST	Adiós, doctor – me grito con todo el corazón-, ¡feliz polvo ! p.14
TT	" Go with God , Doctor, " he shouted with all his heart, "and happy fucking! " p. 20
Analysis	The term " polvo " is commonly use in Spain as synonym of having sexual activity. According to Katan (1999), the first level of interpretation of behavior or environment are related to the skills of the individuals. This means that it is important how the message is perceived and how it is transmitted rather than how it is read, felt, seen or heard. Along with the environmental level stated by Dilts the term could be filtered because the translator could perceive the correct meaning and transfer the real meaning to the term " fucking ", preserving the same level of formality as in the ST.

ST	No parecía la misma. Había sido la mamasanta más discreta y por lo mismo la más conocida. Una mujer de gran tamaño que queríamos coronar como sargenta de bomberos, tanto por la corpulencia como por la eficacia para apagar las candelas de la parroquia. p. 14
TT	She didn't look the same. She had been the most discreet madam and for that same reason the best known, a very large woman whom we had wanted to crown as a sergeant in the fire department, as much for her corpulence as for her efficiency in putting out fire among her clientele. p. 21
Analysis	Here the term " mamasanta " is a compound word from Colombian dialect, which means a licentious, hypocritical woman who assumes an air of decency and modesty in public but lacks in private. According to Bateson (1972), there are different levels in culture, so in order to communicate efficiently, there is always a metamessage that forces the real message to provide a clue to its interpretation. Hence, the translator chose the term " madam " but there may be there is a loss of the real meaning of the ST term.

ST	La tienda tenía un foco macilento en el plafondo y casi nada para vender en los armarios, que ni siquiera cumplían como pantalla de un negocio a voces que todo el mundo conocía pero nadie reconocía. p. 15
TT	The shop had a dim lightbulb hanging from the ceiling and almost nothing for sale on the shelves, which did not even serve as a screen for a notorious business that everyone knew about, but no one acknowledged. p. 22
Analysis	the term " plafondo " comes from France " plafond " a decorated ceiling. In this case the environment level will serve as a filter. According to Dilts' (1980), Neuro-Linguistic Programming, that studies how humans construct their map of the world, concluded that logical levels in this case the environmental level is related to symbols, heroes, artefacts and products. So, the " planfondo " is an artefact and the translator's choice for this particular term was "ceiling" a general term that gets close to an equivalence, regarding the meaning.

ST	Rosa Cabarcas estaba despachando un cliente cuando entré en punta de pies. p. 15
TT	Rosa Cabarcas was taking care of a client when I tiptoed in. p 22
Analysis	The term “ despachando ” have many connotations by the RAE it means to finish a business or anything. This belongs to behaviour level, which studies how react or operate individuals according to the environment. (Dilts, 1987). The term “ despechando ” is used in informal language which describe that a client is being assisted by Rosa Cabarcas. The translator chose the closest equivalences “taking care” which suits with the ST term.

ST	A las once fui a mis trámites de rutina en el baño, donde estaba su ropa de pobre doblada sobre una silla con un esmero de rica: un traje de etamina con mariposas estampadas, un calzón amarillo de malapodán y unas sandalias de fique. p.17
TT	At eleven I tended to my routine procedures in the bathroom, where the poor girl’s clothes were folded on a chair with a rich girl’s refinement: an etamine dress with a butterfly print, cheap yellow panties, and fiber sandals. p.26
Analysis	the term “ malapodán ” comes from India, it means cotton fabric of calico. The logical level applied for this extract is the environmental level, this term can reflect the quality of a product. Even though Katan (1999), mentions that it is helpful to leave the original name for clothes in order for the target audience to understand the idea. The translator contextualized the term and reached to the equivalence of “ cheap ” . This is because the term “ malapodán ” will be not easily understood by the target audience

6.1.2 Chapter two

Table 2 chapter two

ST	Vivo sin perros ni pájaros ni gente de servicio, salvo la fiel Damiana que me ha sacado de los apuros menos pensados, y sigue viviendo una vez por semana para lo que haya que hacer, aun como está, corta de vista y de cacumen . p. 22
TT	I live without dogs or birds or servants, except for the faithful Damiana who has rescued me from the most unexpected difficulties, and who still comes once a week to take care of whatever there is to do, even in the state she is in, losing her sight and her acumen . p. 33
Analysis	the term " cacumen " according to RAE is a colloquial term that means wits or think quickly. This term is related to the behaviour level stated by Dilts. This filter refers to how a person reacts in the society.
ST	Tenía unos ojos de gata cimarrona, un cuerpo tan provocador con ropa como sin ella, y una cabellera frondosa de oro alborotado cuyo tufo de mujer me hacían llorar de rabia en la almohada. p. 23
TT	She had the eyes of a wildcat, a body as provocative with clothes as without, and luxuriant hair of uproarious gold whose woman's smell made me weep with rage into my pillow. p.34
Analysis	According to Hall (1982), culture and olfaction are linked no matter what, Hall called it as "hidden dimension" body chemicals. Messages are so complex and detailed that they can be said to far exceed complexity therefore is difficult for someone to understand it.) Hence, " tufo " in Spanish has a negative connotation, it refers to a bad smell. The translator chose to render this as " smell " which is neutral, and the text does detail if it is a bad or good smell. In addition, RAE defines " tufo " as each of the two sections of hair, usually combed or curly, that falls in front of the ears. This is incorrect as the translator mismatched the real meaning of the word " tufo ".

ST	Nunca me he enamorado, le dije. Ella replicó en el acto: Yo sí. Y terminó sin interrumpir su oficio: Lloré veintidós años por usted. El corazón me dio un salto. Buscando una salida digna, le dije: Hubiéramos sido una buena yunta . p. 26
TT	I've never fallen in love, I told her. She replied without hesitation: I have. And she concluded, not interrupting her work: I cried over you for twenty-two years. My heart skipped a beat. Looking for a dignified way out, I said: we would have made a good team. p. 40
Analysis	the term " yunta " is used in countries like, Perú and Chile and its meaning refers to two people that are always together, they have confidence, but they are just friends. The term is related to the behaviour level. According to Bateson (1980), individuals can react in different ways according to their environment. The translator understood the relationship between those characters, they share a bond, but they do not share a strong feeling like love. The term in the rendered version is "good team" the translator preferred to slip the term instead of using just friends.

ST	Sabía que nunca llegaría a ser amor, pero la atracción satánica que ejercía sobre mí era tan ardorosa que intentaba aliviarme con cuanta guaricha de ojos verdes me encontraba al paso. p. 23
TT	I knew it would never turn into love, but the satanic attraction she held for me was so fiery that I attempted to find relief with every green-eyed that I came across. p.34
Analysis	when the term is describing someone Dilts(1980), proposed a filter to recognize basic features of identify in different cultures. Those features as values and beliefs will determine the type of person in any particular context. In this extract the character is describing a girl and her identity is Indian , that is what the term " guaricha " refers to. However, the translator missed such a good feature of the character as he deleted the term in the TT.

ST	Con este mal sabor me senté a continuar la nota que había dejado a medias el día anterior. La terminé con un solo aliento en menos de dos horas y tuve que torcerle el cuello al cisne para sacármela de las tripas sin que se me notara el llanto. P 26
TT	With this bad taste in my mouth I sat down to continue the column I had left half-finished the day before. I completed it without stopping in less than two hours and had to “ twist the neck for the sawm, ” as the Mexican poet said, to write from my heart and not have anyone notice my tears. p. 40
Analysis	Dilts (1980) study mentions some filters to overcome cultural bounds, these can be related to the behaviour level with capabilities without appropriate skills or knowledge, desire behaviour cannot be accomplished. This means that the audience knowledge should be taken into consideration while rendering. In this example the author mentions a line from a Mexican poem written by Enrique Gonzalez Martinez. Hence, the translator decided to add some information about it because the TT audience may not have a clue of what the author is talking about.

ST	La ansiedad me duraba todavía aquella noche cuando desenvolvía las cuelgas en mi casa. p. 28
TT	I was still apprehensive that night when I unwrapped the presents at home. p. 43
Analysis	the term “ cuelgas ” is a colloquial term used to refer to a birthday present. This term is related to identity, values, and beliefs of culture. Dilts mentioned this will determine the type of person or culture in a particular context. In this example, Colombian culture has their own meaning of “ cuelga ” which means a present someone brings to a birthday party. Therefore, the translator rendered the term with “presents” the best equivalence for the TT audience.

6.1.3 Chapter three

Table 3 chapter three

ST	Quise enseñarlo a comer en sus horas, a usar la cajita de arena en la terraza, a no subirse en mi cama mientras yo dormía ni a olisquear los alimentos en la mesa, y no pude hacerle entender que la casa era suya por derecho propio y no como un botín de guerra. p.37
TT	I tried to teach him to eat on schedule, to use the litter box on the terrace, not to climb into my bed while I was sleeping or sniff at food on the table, and I could not make him understand that the house was his by his own right and not as the spoils of war. p.57
Analysis	As mentioned before by Halls (1982), smell is hard to translate sometimes. However, the term “ olisquear ” means to smell in a gentle way. So, the translator in this extract kept it simple as “ sniff ” and lost the intensity of the action. The term though is general and can be understood by TT audience.

6.1.4 Chapter four

Table 4 chapter four

ST	No hay nada más difícil que vestir a un muerto, le dije. Lo he hecho a pasto de Dios, replicó ella. Es fácil si alguien me lo sostiene. Le hice ver: ¿Te imaginas quién va a creer en un cuerpo tasajeando a cuchilladas dentro de un vestido intacto de caballero inglés? p. 51
TT	There's nothing more difficult than dressing a dead man, I said. I've done it more than once, she replied. It's easy if somebody holds him for me. I pointed out: Who do you imagine is going to believe that a body sliced up by stab wounds is inside the undamaged clothes of an English gentleman? p.78
Analysis	the term " tasajejar " refers to the behaviour of an individual towards society. This is related to the behaviour level by Dilt. Every action is related to the behaviour of an individual, as Dilts (1980), study mentions that every behaviour has a criterion that is connected to our values. While attitudes can change and behaviour cannot, attitudes cannot be able to affect our core values the term " tasajejar " refers to hurt someone with a knife or something sharp. This term is used in Cuba, Mexico, and R. Dominican. Hence, the translator rendered the term as "sliced up" which means to cut into pieces or slices. Although the term slice up does not match with the word " tasajejar " as the movement in both actions are different.

ST	Al volver a casa una tarde de lluvia encontré el gato enroscado en la escalinata del portón. Estaba sucio y maltrecho, y con una mansedumbre de lástima. El manual me hizo ver que estaba enfermo y seguí sus normas para alentarlo. De golpe, mientras descabezaba un sueñecito de siesta, me despabiló la idea de que pudiera conducirme a la casa de Delgadina. Lo llevé en una bolsa de mercado hasta la tienda de Rosa Cabarcas, que seguía sellada y sin indicios de vida, pero se revolvió en el talego con tanto ímpetu que logró escapar, saltó la tapia del huerto y desapareció entro los árboles. p. 54
TT	When I returned home one rainy afternoon, I found the cat curled up on the front steps. He was dirty, battered, and so meek it filled me with compassion. The manual informed me he was sick, and I followed its rules for making him feel better. Then, all at once, while I was having a siesta, I was awakened by the idea that he could lead me to Delgadina's house. I carried him in a shopping bag to Rosa Cabarca's shop, still sealed and showing no signs of life, but he twisted around so much in the bag that he managed to escape, jumped over the orchard wall, and disappeared among the trees. p. 84
Analysis	the term " talego " has different connotations depending on where the word comes from. For this reason, Bateson (1972) states that every message contains a metamessage and this message can be located in a higher level and frames the message. This frame forces

	the message to give a clue of its real interpretation. Hence, the translator decoded the message of the term, which refers to a long sack to carry things. The translator's choice was " bag " which is not close to the meaning as in ST.
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ST	La niña dio un salto al primer estadillo, pero no me miró sino que se enroscó de espaldas a mí, y así permaneció con espasmos entrecortados hasta que cesó el estropicio . p. 59
TT	The girl gave a start at the first explosion of noise but did not look at e; instead, she turned her back and remained that way, showing intermittent spasms, until the crashing ended. p. 92
Analysis	the term in this case is related to the behaviour of the character. As already mentioned, the behaviour is linked to how a person reacts to society or certain situations. The term " estropicio " is related to an action which means to break in an involuntary way. However, in English the term "crash" is to break as well, but not in an unconsciously action.

6.1.5 Chapter five

Table 5 chapter five

ST	El alivio me cayó del cielo. En la atestada góndola de Loma Fresca una vecina de asiento que no había visto subir me susurró al oído: ¿Todavía tiras ? Era Casilda Armenta, un viejo amor de a tres por cinco que me había soportado como cliente asiduo desde que era una adolescente altiva. p. 62
TT	Relief came from out of the blue. On the crowded Loma Fresca bus, a woman sitting next to me, whom I didn't see get on, whispered in my ear: Are you still fucking ? It was Casilda Armenta, an old lover-for-hire who had put up with me as an assiduous client from the time she was a haughty adolescent. p. 95
Analysis	The source of the term " tirar " according to the RAE is unknown though it is commonly used in Latin Culture. According to Bateson (1972), there is a relation between "context" and "frame". Frame creates a psychological state that makes up part a map of the world whereas the context is an external representation of reality. Hence, the term " tirar " which means "sexual activity" will develop a connotation according to the region of the reader, because " tirar " can also mean throw, chuck, waste, etc. Therefore, the translator got the idea that this is why he rendered the term as "fucking" which means have sexual intercourse.

ST	A los setenta y tres años tenía el peso de siempre, seguía bella y de carácter fuerte, y conservaba intacto el desparpajo del oficio. p. 62
TT	At the age of seventy-three she weighed what she always had, was still beautiful, had a strong character, and maintained intact the audacious speech of her trade. p. 96
Analysis	this term is related to the behaviour of the character, from the previous extract. It has been shown that behaviour is related to many factors of a culture, the way of speaking, reacting and even body language, etc. are ways that relate to behaviour. In this case the term " desparpajo " means to talk or perform an action, so easily, which makes inferences to the character, that is an old prostitute who is still good in her encounters with men. Hence, the translator analyzed the behavior of the character, in order to render the term as "audacious", though he added the term "speech" and coherence with the context.

ST	Esto había ocurrido cuando el padre del propietario actual estaba al frente de la joyería, y él y yo en la escuela. Pero él mismo me tranquilizó, y él y yo en la escuela. Pero él mismo me tranquilizó: aquellas triquiñuelas eran de uso corriente entre las grandes familias en desgracia, para resolver urgencias de plata sin sacrificar el honor. p.67
TT	It had occurred when the father of the current owner was at the front of the jewelry store and he and I were in school. But he reassured me: these little tricks were common practice among great families in difficult times to resolve financial emergencies without sacrificing honor. p. 105
Analysis	In this example, the term " triquiñuelas " refers to someone that gets things by cheating or playing tricks. This is related to the behaviour of someone, in the book. The behavior level is also linked to values and identity. In this extract the reader can infer that the term " triquiñuelas " has a bad connotation, that is why the translator slips the term into "little trick".

ST	Bailábamos tan apretados que sentía circular su sangre por las venas, y me hallaba como adormecido de gusto con su resuello trabajoso, su grajo de amoníaco, sus tetas de astrónoma, cuando me sacudió por la primera vez y casi me derribó por tierra el frémito de la muerte. p.69
TT	We dance so close together I could feel her blood circulating through her veins, and I was lulled by pleasure at her hard breathing, her ammoniac odor , her astronomical breasts, when I was shaken for the first time and almost knocked to the ground by the roar of death. p.107
Analysis	As stated in previous examples, there are different logical levels in culture. In this case the term is referring to olfaction, a common feature in culture, but very difficult to transfer. In most cases those features are strongly linked to culture. The term " grajo " in Colombia, Ecuador and Perú is negative, and it refers to unpleasant body odor. However, the context in this example is not negative at all, the character is describing a women he just met and that he liked very much. Nevertheless, the translator decided to use the word "odor" in English, this can point out an unpleasant smell or a fragrance.

ST	Lo único que se me ocurrió fue escapar por donde había llegado, cuando una de las desnudas de carnes macizas olorosas a jabón de monte me abrazó por la espalda y me llevó en vilo hasta su cubículo de cartón sin que yo pudiera verla en medio de la gritería y los aplausos de las inquilinas en cueros. p. 70
TT	I was terrified. The only thing I could think of was to escape the way I had come in, when one of the naked women whose solid flesh was fragrant with rustic soap embraced me from behind and carried me to her pasteboard cubicle without my being able to see her, in the midst of shouts and applause from the bareskinned residents. p. 110
Analysis	the term “ en vilo ” is a term that means to move someone or something without a balance. , It is an action that belongs to the behavioral level which describes actions of someone in a society. The translator used the term “ carried me ” because it was the closest thing to an equivalence, regarding the ST idea, and it adapts very well to the context.

ST	Ay mi sabio triste, está bien que estés viejo, pero no pendejo - dijo Rosa Cabarcas muerta de risa-. Esa pobre criatura está lela de amor por ti. p. 73
TT	“Ah, my sad scholar, it’s all right for you to be old but not an asshole ,” said Rosa Cabarcas, weak with laughter. “That poor creature’s head over heels in love with you.” 114
Analysis	here the terms “pendejo” or “ lela ” are colloquial. “ pendejo ” means stupid or dumb. For “ lela ” means simple or daze. Those terms are related as well, to the behavior level, which studies values. In this case it is referring to attitudes that are linked to their personalities. The term used by the translator is “asshole”, this reaches the meaning perfectly, while “ lela ” was rendered with the idiom “ head over heels ” which also fits the meaning in ST.



DECLARACIÓN Y AUTORIZACIÓN

Yo, **Michelle Alexandra Lascano Robles** con C.C: # **0950961847** autora del trabajo de titulación: **Analysis on how colloquial phrases differ in English and Spanish based on David Katan's Cultural approach to Translation, regarding the books "Memories of My Melancholy Whores" translated by Edith Grossman and "Memorias de mis putas tristes" by Gabriel Garcia Márquez** previo a la obtención del título de **Bachelor Degree in English Language with a Minor in Translation** en la Universidad Católica de Santiago de Guayaquil.

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TÍTULO Y SUBTÍTULO:	Analysis on how colloquial phrases differ in English and Spanish based on David Katan's Cultural approach to Translation, regarding the books "Memories of My Melancholy Whores" translated by Edith Grossman and "Memorias de mis putas tristes" by Gabriel Garcia Márquez		
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RESUMEN/ABSTRACT:	This research project is meant to be a contribution of the latest and controversial literary work "Memorias de mis putas tristes" by Gabriel García Márquez, author, novelist, and winner of the Nobel Prize in Literature in 1982, and the translated version by Edith Grossman "Memories of My Melancholy Whores". The analysis of the project is based on David Katan's Cultural approach to Translation regarding colloquial phrases found in the book. Gabriel García Marquéz is considered an important novelist of Latin American Literature and his colloquial phrases are a challenge in order to transfer them from the Source Text to the Target Text as it is shown in this project. Therefore, David Katan's approaches provide solutions in order to help translators to overcome translation problems related to culture. This paper analyses how colloquial phrases differ from Spanish into English and how they can vary in meaning according to country where the colloquial phrases come from.		
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