



**CATHOLIC UNIVERSITY OF
SANTIAGO DE GUAYAQUIL
FACULTY OF ARTS AND HUMANITIES
SCHOOL OF ENGLISH LANGUAGE**

TITLE OF PAPER:

**ANALYSIS OF CULTURE-BOUND TRANSLATION
PROBLEMS IN THE SPANISH TO ENGLISH
PUBLISHED TRANSLATION OF THE LITERARY
WORKS *HUASIPUNGO* BY JORGE ICAZA AND *CIEN
AÑOS DE SOLEDAD* BY GABRIEL GARCÍA MÁRQUEZ**

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FOR OBTAINING THE BACHELOR'S DEGREE IN
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CERTIFICATION

We certify that this project was presented by **Alexia Dayanara Cedeño Vera** and **Tatiana Giovanna Vaca Chero** as a partial fulfillment for the requirements for the **Bachelor of Arts Degree in English Language with a Minor in Translation**.

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We, Alexia Dayanara Cedeño Vera and Tatiana Giovanna Vaca Chero

HEREBY DECLARE THAT:

The Senior Project **Analysis of culture-bound translation problems in the Spanish to English published translation of the literary works *Huasipungo* by Jorge Icaza and *Cien Años de Soledad* by Gabriel García Márquez** prior to obtain the **Bachelor of Arts 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 our full responsibility.

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

Guayaquil, on the 15 day of September of 2020

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AUTHORIZATION

We, **Alexia Dayanara Cedeño Vera** and **Tatiana Giovanna Vaca Chero**

Authorize the Catholic University of Santiago de Guayaquil to **publish** this Senior Project: **Analysis of culture-bound translation problems in the Spanish to English published translation of the literary works *Huasiungo* by Jorge Icaza and *Cien Años de Soledad* by Gabriel García Márquez** in the institutional repository. The contents, ideas, and criteria in this paper are of our full responsibility and authorship.

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DEDICATION

Alexia's

To myself; the kid I used to be. Thank you for always trusting yourself.

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To my one and only love, Sergito Eduardo, la tía Sally loves you very much. I hope someday, when you get old enough, you can feel proud of your auntie.



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ABSTRACT

This research report was developed after the the analysis of two translated books, which were used as samples of culture-bound literature: “*Huasipungo*” by Jorge Icaza and “*Cien Años de Soledad*” by Gabriel García Márquez. Culture-bound literature is the kind of literature that is embedded in cultural terms, where the intention of the author is to transmit the cultural context of a specific society. By cultural terms it refers to: the way of life, customs, traditions, dressing, language, religion, education, among other descriptors. For this purpose, this analysis is based on linguistic and extralinguistic features, which show the different types of cultural elements and the problems that arise when translating culture-bound literature and how to tackle such problems. To carry out the analysis proposed, extralinguistic and linguistic analysis charts were used. The extralinguistic analysis chart is based on different elements that appeared within the ST, according to Nida’s classification; and the linguistic analysis chart is based on a classification developed by the researchers.

Key words: *Culture, Culture-bound literature, Linguistic, Extralinguistic, Cultural context, Translation.*

PROBLEM STATEMENT

Translating texts embedded in culture represents a challenging task for translators since they have to overcome culture-related problems and make decisions on the approach needed in order to deliver a successful translation. Depending on these decisions, the final product in the target language and culture will provide the audience the atmosphere and feelings that the author aimed to convey; or there will be partial or complete losses of those special characteristics of the source text and culture. This is the reason why it is necessary to make an analysis of the translations of the literary works "*Huasipungo*" and "*Cien años de Soledad*", which are literary texts embedded in culture. The intention of this analysis is to determine if the translators overcame problems at the moment of transferring cultural terms found in the two books.

JUSTIFICATION

This research report analyzes the most salient problems encountered during the reading process of the ST and TT of *Huasipungo and Cien años de soledad*; and it would contribute with additional strategies and views so as to help improve the translation process. Translators facing these sorts of texts will have additional tools to be able to tackle cultural problems when translating culture-bound literature.

RESEARCH QUESTION

How can translators tackle transfer problems when translating culture-bound literature from Spanish into English?

GENERAL OBJECTIVE

To analyze and provide additional tools for future translations of culture-bound texts so they are able to bridge the intentions of the author and the target language readers' culture.

SPECIFIC OBJECTIVES

- To identify cultural gaps in the TT.
- To map strategies and methods to overcome those cultural gaps.
- To classify translation problems according to extralinguistic and linguistic features.

LITERATURE REVIEW

Cultural communication

Cultural communication conveys how people from the same cultural background interact, through a common system of symbols, in specific areas. Human beings have evolved the capacity to conceive the world with this system to teach and learn such symbols socially. The higher level of knowledge about culture in a specific community, the greater the involvement of an individual would be. In a few words, communication allows people to decode many of the aspects that are in different cultural communities (Rising & García-Carbonell, 2006).

Translation as cultural communication

For translators, the word “translation” is associated with the product and process that it involves. This act has become to be understood as a complex process of problem solving and decision making that the translator should overcome. In this process, factors such as cognitive, social, political, religious and cultural background have to be taken in consideration. The aim of translating is to overcome communication barriers. Translation is said to be the fifth skill of a bilingual person, besides reading, writing, listening and speaking (Whyatt, 2012). “Translation becomes law, duty, and debt, but the debt one can no longer discharge” (Derrida, as cited in Whyatt, 2012).

According to Venuti (as cited in Whyatt, 2012) translators are people who provide a vital link between cultures and nations separated by languages through history along the years, although they remain invisible otherwise but in the translation they produce.

The language we speak shapes the way we think about the world. Nowadays, translation is conceptualized as an intercultural activity: language and culture go together due to the fact that translation is a transfer process between cultures, so the translator becomes an intercultural

mediator between the ST author and the TT audience. It should be known that the “first reader” of a culture is the translator, whereas translating means “learning to read”. The translator has to link the small or large gaps between two cultures. Culture should be understood not just from the narrower, but also in the broader of all socially conditioned aspects of human life, as a totality of knowledge, proficiency and perception. The TT does not focus on the linguistic form of the ST, but on the transmission of its concept and the fulfilment of its purpose; in few words, it must not be faithful but communicative (Cifuentes-Férez, 2015).

Cultural Problems in Translation

Culture is believed to be or to have to do only with a nation's art creations, but this word has a broader and meaningful definition. Culture includes people's education, history, customs, gastronomy, religion, politics and so on. Culture is an important aspect in the process of translation, and it will be the translator the one in charge of keeping this intercultural communication as accurate as possible. The translator has to create a bridge between the text A and the text B and reproduce a text in the L2 that gives the reader the same feeling as if they were reading the text in the L1.

The big problem for a translator is how to tackle cultural problems. In this process, the translator will take into account cultural aspects of both the source and the target language. The translator will also decide to which of these aspects they will give priority or if it will be a combination of both languages' cultural aspects. According to the choice of the translator in this matter, the possible results are: foreignization, meaning that the text will keep the cultural aspects of the source language; domestication, when the text keeps the cultural aspects of the target language; and finally, hybrid, where the text has a combination of the two cultures (Ginter, 2002).

The translator should be able to decide whether he/she wants to keep these cultural aspects of the source text or if an adaptation to the target culture is

a more accurate option and a less prominent gap when understanding the target culture. Hagfors (2003) also says that:

The older and more foreign the source text, the more seriously the translator and publisher have to consider these questions. If the culture-bound elements in the translation of such a text are foreignized, is the reader able to really put his/her soul into it and identify with the characters? On the other hand, if the cultural references of a story set in a specific culture and time are domesticated, does the book lose a part of its charm?

It has been mentioned before that the duty of a translator is to reduce the gap that exists between the source language and culture, and the language and culture of the reader, which are the target text and culture. But what happens when there is a gap between the source text and the translator's language and culture? In this situation the translator will have to think carefully about how he/she will fulfil the target audience expectations. The translator will have to choose which terms or events to keep in the text and which ones to remove. It is always good for the translator to possess wide knowledge of all of the issues involved in the source text. Translators usually tend to normalize or simplify the target text so that the result is a more comprehensible and digestible text for the target audience. In order to do so, the translator will have to decide which elements of the source pass the filter. As stated by Brodsky, "What translation has in common with censorship is that both operate on the basis of the 'what's possible' principle, and it must be noted that linguistic barriers can be as high as those erected by the state" (as cited in Morini, p. 124)

According to Vinay and Dalbarnet (as cited in Fernandez, 2012) the seven basic translation procedures are adaptation, calque, equivalence, modulation, borrowing, literal translation and transposition; although they also mention compensation, expansion and contraction so the translator can use any of them to overcome the difficulties and problems that these cultural elements present.

According to Ma Lihua (2014), the foreignization of some culture-bound elements might seem unacceptable at a certain point but turns out to be processible in the global communication of the whole text. When the processing of the foreignization is foreseen to meet drawbacks, the translator can act as a mediator and make some choices to provide linguistic or text structural clues that allows the target reader to adapt their initial assumptions to the new information and adjust their cognitive change and refreshment favorably to communication.

Among the vast array of knowledge, a translator must have of the source and target language, they also have to have extensive knowledge of linguistic diversities of the L2. For example, idioms, and colloquial terms and they have to pay special attention to this matter.

Another problem a translator can face arises since some words, phrases, expressions and so on, which denote objects, facts, phenomena, etc. are so deeply rooted and specific or unique in the SC (source culture) that when trying to translate them in the TC (target culture) will not be successful due to there is no equivalence, or they are just known for the people inside that culture so these are not yet codified in the TL and the translator should think what to do. When cultural differences exist between the two languages and there is lack of equivalence, it is extremely difficult to achieve a successful transfer, but not impossible (Fernandez, 2012).

Another aspect that might represent a problem for a translator is that they cannot read the author's mind; and sometimes it can be hard to know exactly what the author meant or was thinking when writing certain text, as said by Shakespeare "there is no art to know the mind's construction in the face" (Ukpong, 2017).

According to Simon (as cited in Liamputtong, 2008: p. 30), "the solutions to many of the translator's dilemmas are not to be found in dictionaries, but rather in an understanding of the way language is tied to local realities, to literary forms and to changing identities. Translators must constantly make

decisions about the cultural meanings which language carries, and evaluate the degree to which the two different worlds they inhabit are ‘the same’”.

Culture-bound literature

According to Elliot (as cited in Reza, 2014) people are loyal to their cultural system, and thanks to this they can transmit their legacy. Through culture-bound literature, society intends to convey its culture to people around the world.

Culture-bound literature can offer a variety of information regarding the cultural context; a major understanding of the way of life of the source culture where the source language comes from. (Hernández, 2010).

When we talk about culture-bound literature, we have to take into consideration some elements that belong specifically to a certain culture, or can only be found in that culture (Bednarova-Gibova, 2017, p.203). In regards to culture-bound elements, Bednarova-Gibova states “I understand CBIs as special context-dependent lexical items with a deep ethno-cultural meaning and unique connotations which pose problems for translation from the source culture (SC) into the target culture (TC)” (p. 204).

Culture-bound elements include geographical location, descriptions of landscape, weather, architecture, dressing, customs and traditions, among other things (Hernández, 2010). Proper names and names of food are also clear examples of culture-bound elements and these elements are commonly found in source texts related to religion, rituals, people’s daily lifestyle, folklore tales, etc. (Hagfors, 2003).

Understanding cultural words may represent a difficult task but it is totally comprehensible due to the lack of equivalents of those cultural words in the target culture. Cultural elements are so closely tight up to the society, turning that society in a traditional one (Dollemars, 1994).

The interaction between culture and literature is possible due to the intervention of the first one in different aspects of life; such as traditions, and human perspectives. Literature acts as a powerful instrument, which is not only affected by society, but it has also an impact on society since art not only reconstructs life, but it is also a part of it (Reza, 2014).

Culture has been called “the way of life for an entire society.” As such, it includes codes of manners, dress, languages, religion, rituals, norms of behavior such as law and morality, and systems of belief as well as the art (Ma Lihua, 2014). The meaning of *culture* includes several situations of people’s lives such as different activities, behaviors, events, and so on. The term *culture* is also used to describe different features of individuals like race, ethnicity, and nationality. But these features and activities are shared by people that belong to the same group. (Matsumoto, n.d.).

All of the mentioned above, not only gives the reader an idea of the culture and period of time of the text, but they also create certain atmosphere with values implied. Additionally, these values and atmosphere help the reader to relate with the story and characters. But, what would be the result if these culture-bound elements are not correctly translated? The reader will misunderstand the original message. (Hagfors, 2003). In addition, Oittinen (as cited in Hagfors 2003, p.116) states that “all texts reflect the period of time and culture when they were written”.

Depending on the choice of global and local translation strategies, translating culture-bound literature can represent the bridge between cultural differences and brighten the target audience or it can be total darkness instead. If culture-bound elements are foreignized the story can serve as a tool for learning about foreign cultures, times and customs; pushing readers to research more on those unknown cultures. In other words, foreignized literature is a way of drawing attention to cultural matters: to learn what is different and what is shared between the reader’s culture and the one in which the story is set (Hagfors, 2003).

Differences between American and Latin American literature

Literature is understood in multiple ways; it can be written or oral. We find literature in books, novels, poetry, newspapers, articles, theaters, films, songs, drawings, and television. Literature is national heritage fed by accumulation, progress and interconnection. Civilizations, together with their artistic and literary manifestations, evolved through relations of parallelism, complementarity, contrast or differentiation; either by relations of influence / assimilation, imitation / rejection, or by absorption / transformation, etc., compared to other cultural models; its appearance and development is not isolated. (Mendoza, 1993).

Literature is a rich source of 'authentic material' because it conveys two important features: one is "language in use" and the second one is "an aesthetic representation of the spoken language". The first term deals with the employment of linguistic features used by native speakers. The second one is the representation of language within a certain cultural context; this aesthetic representation makes connection between the text and their own cultural context. It makes reference to a text, which is full of cultural experience determined by the socio-historical background; it has their own identity (Hernández, 2010).

Literature is also part of the cultural experience of a country that involves historical, political, social and economic factors. These factors point out many remarkable differences in the way of writing a text. Latin American literature and American literature differ from each other in certain ways which are going to be explained below.

Latin American literature has linguistic freedom and displays formal experimentation, this is neologisms, juxtaposition of colloquial language, anachronisms, puns, syntax, etc. In addition, this literature is provided with some important features to highlight such as: the replacement of the omniscient third-person narrator with multiple narrators, the use of symbolic elements during the narration, and imaginary spaces such as myth and fantasy (Mendoza, 1993).

On the other hand, American literature is considered from the beginning to have had a lively streak of humor and not very sentimental. This sort of literature is exaggerated and reflects how the authors can laugh at themselves even during the most difficult times. American authors have a great respect for the value and importance of the individual, they tend to reject authority, emphasize on democracy and the equality of people, and impose their own directions (Ruiz, 2017).

Elements used to analyze literary works

Linguistic features

Linguistic features are defined as the occurrence of a word class distribution (Moohebat, et al. 2017). They can be classified as follows: Phonic/graphic level, prosodic level and grammatical level.

Phonic/graphic level: The phonic/graphic level includes visual signs such as a stop sign, and inarticulate human noises and animal cries. Visual signs can be considered as the first writing system, and noises of humans and animals as a prior communication system (Pulgram, 1965). This level deals with the use of phonemes (sequence of sound-segment) or graphemes (sequence of letters). Phonemes and graphemes are different, but they are at the same level of textual variables. Alliteration, assonance, rhyme, and onomatopoeia are some examples of the phonic/graphic level.

Alliteration involves the repetitive use of a sound or sound-cluster at the beginning of words that are near one another. For example, “Peter Piper picked a peck of pickled peppers”. In this case the repetitive letter sound is /p/. Assonance is concerned with the repetitive use of words with the same sound that are next to one another. For example, “Try to light the fire”. In this case the recurring sound is /ai/. Rhyme corresponds to terminal sounds of words or of lines of verse. Onomatopoeia is a word whose phonic form is used like a sound. For example; “Bang” “Splash”. In the translation process of these cases, it is necessary to use compensation, which means replace

the SS term by a TT word that has the same connotation in the audience. Puns are expressions in which one word can have different meanings or when pronouncing it, another meaning comes to your mind being strange. For example, “*The tallest building in town is the library. It has thousands of stories!*” It is a pun on the difference between stories in books and stories (floors) in a building.

Spoonerism is the interchanging of sounds within two or more words to create funny and new sentences.

Prosodic level: The prosodic level is about the rhythm of words. Prosody exists at the word level and at the phrase level. (Sun-Ah, n.d.) This level is concerned with those elements of speech that are not individual phonetic segments like vowels or consonants, but they are properties of syllables and larger elements of speech, including linguistic functions such as intonation, tone, stress, and rhythm. The prosodic level is more concerned with the spoken language, but also important in written works like in poetry. (Kuhmley, 2015).

Grammatical level: This is the third level and is related to the analysis of complete words. This level is focused on the word formation and processes such as affixation, derivation, inflection, and compounding. (Kuhmley, 2015).

Extralinguistic features

An extralinguistic communication is focused on several activities that humans perform such as gestures, rhythms, melodies, etc. According to Bara and Tirassa “Extralinguistic communication is the communicative use of an open set of symbols” (1999, p. 5) In other words, the extralinguistic features of a language are clearly seen in the specific way of a person’s speaking, depending on the region they are from, the scholar background they have, etc. (Kuhmley, 2015).

According to Nida (1964) there are five types of culture in which all societies participate in all phases and in rather analogous ways; ecology culture, material culture, social culture, religious culture, and linguistic culture.

Ecology

This means the “ecological culture” in a given area, which includes the natural environment, geographical conditions, weather and so on. The different ecological cultures have developed that the same word may have different connotations in different regions (Nida, 1964).

Material culture

This refers to the material products that people create according to the influence of culture; their products, their farm sector and industry. This includes food, clothes, architecture, and so on (Nida, 1964).

Social culture

This social culture refers to social customs, beliefs, values and ways of living in a society (Nida, 1964).

Proper names: They are names, last names, cities, towns, provinces, other places. Proper names play an important role in our understanding of linguistic ‘aboutness’ or reference. It provides us with our initial grip on this relation and controls our thinking about it (Textor & Rami, 2015).

Nicknames: Nickname has been defined by the Merriam Webster Dictionary (MWD) as ‘a name ... that is different from your real name but is what your family, friends, etc., call you when they are talking to you or about you’. (as cited in Awedoba & Owoahene Acheampong, 2017).

Slangs/Expletives: Spoken language is full of expressions that are not necessarily difficult to understand but have a fixed form that does not change. It is difficult to find them in dictionaries but it is more common to

learn them in the spoken daily life as whole expressions, slangs or expletives (Ryerson University Official Website, 2016).

Interjections: Interjections are words that constitute utterances by themselves and express a speaker's current mental state or reaction toward an element in the linguistic or extralinguistic context (Ameka, 2006).

Sayings: The saying is part of a category of concepts with which it shares certain family traits, such as the axiom, the short dictum, the adage, the proverb, the cliché, the epigram (Cosmin, 2015).

Regionalism: Regionalism is related to the different dialects coexisting inside a country. The way a person speaks depending on their hometowns or the place they grew up. This phenomenon is focused on the geographical areas inside a country. People will speak differently the same language if they were born in different cities or regions of the same country. The end and beginning of the different variations of one language overlap, making it difficult to determine the exact ending of one regional variant and the beginning of another one. (Sánchez, 2009: p. 195)

Sentential level

Sentential level refers to sentences and their context. In this level, which appears mostly in spoken discourse, there are features such as intonation, sequential focus, and illocutionary particles.

In the way we speak, the intonation expresses the kind of sentence it is; if it is a question, a statement or an exclamation. Sequential focus is concerned with the place each word occupies within a sentence and the different meanings they convey. For example, "You are Bob" and "Are you Bob?". Both sentences are compound with the same words but the order determines their meanings. The first one is a statement, and the second is a question. According to Searle, illocutionary acts are utterances of a sentence that convey functional meaning and it produces that the speech act is the basic unit of communication (as cited in Kuhlmeier, 2015).

Discourse level

It analyzes the relation between sentences in large units, such as stanzas, paragraphs and entire volumes. In this level it is very important to mention the three different features that conveys; cogency, coherence and cohesion.

Cogency deals with the quality of the text to be clear and convincing. Coherence deals with the unity of the text; it means that all the parts of the same body are linked and logical. And finally, cohesion deals with the linking of sentences through the correct use of connectors, conjunctions and interrupters in the text.

Religious culture

This culture conveys all the religions around the world. There are more than 4000 religions around the world; each one with their beliefs, practice, and ways of living. Christianity, Islam, Buddhism and Hinduism are the most known religions (Nida, 1964).

Linguistic Culture

Linguistic culture refers to specific characteristics that a language has. It deals with phonetic, lexical and grammatical features.

Literary works, authors, and translators

Huasipungo

Jorge Icaza is the author of the book "Huasipungo", which was published in 1932. He was born in Quito, Ecuador in 1906. Icaza was a novelist, member of the indigenous narrative group of the 20th century. He spent his childhood at his uncle's large state, where he realized about the facts that used to happen with the Indians (Ruiza et al., 2004)

Jorge Icaza was famous for his narrative work, which began with the storybook *Barro de la Sierra* (1933), in which the topic that crossed all his writings was already evident: the situation of the Ecuadorian Indian. In 1935, he won the National Prize for Literature in his country with the novel *En las calles* (1935), which tells the situation of the lost Indian in the city. In 1944, he was one of the founders of the Institution of Ecuadorian Culture. Later, he was appointed director of the National Library of Quito (Ruiza et al., 2004).

Jorge Icaza is an outstanding figure of “indigenismo” in the Ecuadorian narrative with his first novel, *Huasipungo* (1934). The setting of the novel *Huasipungo* is in the Cuchitambo hacienda (Alfonso Pereira’s property), which is located on the outskirts of the capital of Quito, Ecuador. This story occurs at the beginning of the 20th century and is considered one of the fundamental pieces of indigenous literature, a style that preceded magical realism and that emphasized on a brutal reality. He exposes the degraded situation in which the Indians find themselves. He deals with topics such as slavery by the employers that was supported by civil and ecclesiastical authorities (Ruiza et al., 2004).

This fight for their rights had started since the 80s. The Indians claimed for their rights in land, health, work, education, housing, credit and others. Besides, the recognition of indigenous people as nationalities in equality of conditions to the "Ecuadorian or mestizo nationality", and the declaration of the country as a plurinational state (Villa et al., 2011).

Translator of the Huasipungo

Bernard M. Dulsey was born in Chicago in 1914. He served in the U.S. Army in World War II. He is the author of numerous scholarly articles in the field of Spanish language and literature, appearing in journals such as *Hispania*, *Hispanófila*, *The Modern Language Journal*, and others.

Cien años de soledad

Gabriel García Márquez was born in Magdalena, Colombia in March 1927. García Márquez was raised as an only child and was taken care by his maternal grandparents and his aunts. His parents went to live in another location inside Colombia.

Gabriel García Márquez was marked by his interesting grandparents, from whom he learnt amusing stories that influenced his way of thinking. Nicolás Márquez, his grandfather, was a war veteran who told him stories related to the war, took him to the theater, and to the circus. Mrs. Tranquilina Iguarán, his grandmother, used to tell him fables.

Later in his life, García Márquez was forced by his parents to study law and move to Bogotá. He did not enjoy his journey in the legal field, but was able to strengthen his ability in writing. In September 1947, he released his first short story called "*La tercera resignación.*" After this release, Gabriel García Márquez was named the genius of the Colombian literature. Two weeks later, he published his second short story: "*Eva está dentro de un gato.*"

It was in the mid-20th century when García Márquez published "*Cien años de soledad*" (1967) and placed Latin America on the top of world literature. His impressive ability for writing awarded him a Nobel Prize in Literature on October 21, 1982. By that time, García Márquez was living in Mexico as a refugee and had to travel to Stockholm, Sweden, in December to receive his award.

Cien años de soledad is a masterpiece that belongs to the magic realism literary movement. This is a magic and poetic narration that abounds with fantasy and that denotes the author's style, who is seen as a prodigy for his narrative skills.

This is a novel whose main point is a sequence of fantastical stories that are perfectly attached to one another in a mystical and cyclical timing. This work displays floods, excessive fertility, levitations, and insomnia plagues.

It is also a tremendous metaphor narrating the story of several *Buendía* family generations in the magical *Macondo*. *Cien años de soledad* shows, with the use of exaggeration as a rhetorical mechanism, the Colombian history from Independence times until the 30's in the 20th century. ("Gabriel García Márquez. Biografía.," n.d.)

Translator of *Cien años de soledad*

Gregory Rabassa was an American translator specialized in Spanish and Portuguese literature. He was responsible for taking to English more than 30 works from Spanish and Portuguese. But the literary work for which he is best known is *Cien años de soledad* (1970). Gregory studied Romance languages at Dartmouth College, earned a master's degree in Spanish and completed a doctorate in Portuguese and literature at the Columbia University (Encyclopedia Britannica, 2020).

METHODOLOGY

In order to carry out the analysis of the linguistic and extralinguistic features of the English translation of “Huasipungo” and “Cien Años de Soledad,” two tables have been designed to show the different culture-bound terms of the Spanish and the English version of the mentioned books. These tables were created according to the reviews of Moohebat, Nida and Kumhley

Instrument for analysis

For the analysis, the following elements will be taken into account in regards to the linguistic features of the books: phonic graphic level, prosodic level, and grammatical level. Regarding the extralinguistic features, it will be analyzed at the following levels: ecology culture, material culture, social culture, religious culture, and linguistic culture.

LINGUISTIC FEATURES			
Linguistic levels	Source Text	Target Text	Notes
Phonic/graphic level:			
Prosodic level:			
Grammatical level:			
EXTRALINGUISTIC FEATURES			
Extralinguistic levels	Source Text	Target Text	Notes
Ecology culture:			
Material culture:			
Social culture:			
Proper names			
Nicknames			

Expletives			
Interjections			
Sayings			
Regionalism			
Discourse level			
Religious culture:			
Linguistic culture:			

FINDINGS

After having analyzed both source texts and their translations into English, some mismatches as well as matches were found in regards to the linguistic features and the extralinguistic features of these texts. The charts below will provide several examples and the analysis of the findings of both literary works in their different levels. These charts also provide suggestions of possible equivalents that would improve the translations.

HUASIPUNGO

LINGUISTIC FEATURES			
Linguistic levels	Source Text	Target Text	Notes
Phonic/graphic level:			
	<p>Con todo el cuidado que requerían aquellas preciosas cargas, los tres peones entraron en la tembladera lodosa: Chal..., Chal... Chal...</p>	<p>With all the care that such precious cargos deserved, the three peones advanced into the quagmire: Squish . . . Squish . . . Squish . . . (13)</p>	<p>It has been transliterated: with the phonological level attached to the TT.</p>
Prosodic level:	NOT IN THIS BOOK		
Grammatical level:			
	<p>Cuando el mayordomo se halló frente a los patrones detuvo a raya su mula -</p>	<p>When the mayordomo saw the patrones he stopped his mule dead</p>	<p>The translator has borrowed the structure of sentence used in the ST. This might cause a problem for the reader because this structure would seem alien. It is</p>

			suggested to render this sentence as: “The majordomo stopped his mule when he saw his patrones”. In English, the structure of the sentence is based on “subject+verb+complement”.
	Espera no más, taiticu, patroncitu -murmuró el más joven y despierto de los peones.	“Just wait a minute, little master,” murmured the youngest and cleverest peón” (12)	Translating “patroncitu or taiticu” as “little master” would cause problems. “Little” involves mainly “short size, or age” and in the ST these words are used to address the boss in a kind way.
EXTRALINGUISTIC FEATURES			
Extralinguistic levels	Source Text	Target Text	Notes
Ecological culture			
	-También exige unas cuantas cosas que me parecen de menor importancia, más fáciles. La compra de los bosques de Filocorrales y Guamaní.	He also demands a few things that I believe are easier and less important. The purchase of the Filocorrales and Guamaní forests. (7)	It has been borrowed from the ST. In this case, a suggestion is to avoid using stress mark.

	Cuchitambo, Quito	Cuchitambo, Quito	The translator borrowed the original names.
	aire de los valles de la sierra andina-	the tangy mountain air (4)	Tangy would not represent the meaning of what implies the fresh air in the Highlands. A suggestion is the use of merging as a method of translation of “valles de la sierra andina” into “the air in the Highlands”.
	¡Ah! y limpiar de huasipungos las orillas del río.	And, oh, yes, you’ll have to clear out the native hunts –the huasipungos- along both banks of the river. (7)	The translation of “huasipungos” as a “native hunts” would cause confusion in the reader’s mind. “Huasipungo” is a piece of land given (lent) by the landowner to their Indian workers to feed themselves. In this case, the use of generalization is suggested regarding the term “huasipungos.”. It would be “lands”.
	El páramo con su flagelo persistente de viento y agua	The páramo, with its ceaseless whipping of wind and water (12)	The term “páramo” has been borrowed from the ST. First, the stress mark should be omitted. Besides, it is suggested to use “moorland” for conveying the correct purpose is the ST. “paramo” would not have the same effect in the readers.
	Cerca de la plaza, un olor a leña tierna de eucalipto y boñiga seca (9)	Near the plaza, an odor of tender eucalyptus Wood and dried cow dung (18)	The translator used the respective equivalences.

Material culture			
	que no se acabe el maíz tostado o la mashca del cucayo	That the roasted corn or barley flour supplies for the trip would last (16)	In this case, splitting was used as a translation technique. Mashca is a term used by Indians to refer to barley flour, corn flour or wheat flour so from the cultural point of view, a suggestion should be the preservation of “ <i>mashca</i> ” in italics and glossy in first appearance.
	a hervir la mazamorra de mashca o ellocro de cuchipapa (9)	To boil their barley mash or their potato soup (17)	As it was established before, for cultural purposes, a suggestion is to preserve “mashca”. On the other hand, the translator had adapted “mazamorra” and “ellocro de cuchipapa” in a communicative way.
	aguardiente bien hidratado para que no haga daño, pan y velas de sebo de fabricación casera, harina de maíz, de cebada, de trigo, sal, raspaduras	Brandy (well-watered, so it did no harm), bread, homemade tallow candles, corn flour, barley flour, wheat flour, salt, pan sugar (20)	The translation of “raspaduras” might cause problems. An explicated equivalent for this would be “brown sugar bar”. There is a loss in translating “raspaduras” as “pan sugar”.
Social culture			
<u>Proper names</u>			
	Book title: “Huasipungo”	Translation: “The Villagers”	The translator chose a plain equivalent to render the name of the book; however, it

			<p>does not transmit the real intention of the title of the book. This book was written to describe Indians' struggles for their rights and lands. "The villagers" are inhabitants of a village, but what about the implicit meaning in the title "Huasipungo"? A suggested rendering that will cope with the latter is the use of compensation by splitting for this translation into: "The Indian Villagers: "</p>
	Don Alfonso Pereira	Don Alfonso Pereira	<p>Don Alfonso Pereira has been borrowed from the ST. The rendering in the TT according to the name is appropriate to preserve culture in it. Don is a term used in English but it would not be used for preserving the parallelism in the omission of the addressing "Doña".</p>
	Doña Blanca Chanique de Pereira	Doña Blanca Chanique de Pereira	<p>Doña Blanca Chanique de Pereira has been borrowed from the ST. The rendering in the TT according to the name is appropriate to preserve culture in it. The last name "Chanique" might sound alien to the readers so "<i>Blanca Pereira</i>" is the suggestion because it preserves his husband's last name. On the other hand, the borrowing of the way of addressing "Doña" would be seem totally rare: The letter "ñ" does not exist in the English</p>

			alphabet neither does the sound. There would be applied omission of this.
	A ver tú, José, como el más fuerte, puedes encargarte de ña Blanquita.	“You, José, since you’re the strongest you can take Señora Blanquita” (13)	There are two names to be analyzed: “José and “Señora Blanquita”. In the first case, the stress mark (´) on the name would make noise to the reader and it would block the fluency in the reading process. It should be let “Jose”. Also, “Señora Blanquita would be another problem. The letter “ñ” does not exist in the English alphabet neither does the sound. And also, “Señora” becomes in part of the name. There is suggested to render it as “Lady”. And finally, about the nickname “Blanquita” there is not equivalence in English but it would let is as “Blanquita” and glossed in first appearance as (endearment for Blanca).
	Mr. Chapy	Mr. Chapy	There has been borrowed from the ST. It preserves the name and the addressing according to this man’s origin. He is a foreigner or “gringo” as Indians call him.
	Andrés Chiliquina	Andrés Chiliquina	There has been borrowed from the ST. But it is not acceptable in a translation to make noise for the reader and the stress mark (´) does. It is suggested to let it as “Andres Chiliquina”.

	con enorme óleo del Corazón de Jesús pintado por un tal señor Mideros	A huge painting of the Sacred Heart of Jesus by a certain Mideros (5)	In the case of “Sacred Heart of Jesus” there have been used this fab term which conveys the religious culture. In the case of Mideros, “por un tal” has been rendered as “by a certain” which might sound alien for the reader. It is suggested to omit it and let it as “by the artist Mideros”.
	...De apellido Cumba...	His name was Cumba. (9)	There has been generalization of the translation of “last name” as “name” causing an avoidable loss. Last names are linked to family history. They tell about their background: parents, grandparents, etc. On the other hand, names are chosen most of the times at random.
	El Calupiña, pes. (10)	Calupiña, pes (18)	Calupiña would be a problem. The letter “ñ” does not exist in the English alphabet neither does the sound. A suggestion is to translate it as “Calupina” due it is a last name and the correct spelling should be preserved without making noise for the audience.
	Hace un mes, poco más o menos, "El Día" comentaba una noticia muy importante acerca de lo ricos en petróleo	A month ago, more or less, <i>El Día</i> had a very important article about how rich in petroleum	“El Dia” has been borrowed from the ST without the stress mark. It is a Brand. A possible suggestion should be the use of generalization, from “El Dia” to “the newspaper had a very important...”

	que son los terrenos de la cordillera oriental.	the eastern ranges are. (6)	
<u>Nicknames:</u>	"Tuerto" Rodríguez	One-Eyed Rodríguez	The translator changed it into the equivalence of the meaning of "Tuerto" = having but one eye capable of vision.
	a quien llamaban "mama Miche de los guaguas" (10)	Whom they called Miche, "mother cat of the babies" (19)	"Miche" seems to be a borrowing from the ST but it is not. "Miche" is a way to call a cat in Mexico, so the translation does not convey the message in the TT; this is not about kitten's mother, it is about someone. "Miche" does not have not equivalence in English but a suggestion should be to let it as "Miche" and glossed in first appearance as (endearment for Mercedes). About the translation of "guaguas" as "babies" there would be a loss. The term "guaguas" are used to address children (from babies until 13 or 15 years old) so a suggestion should be using "children".
<u>Expletives/ Interjections:</u>	-Carajo	"Son-of-a-bitch" (3)	The translator did not render the ST message. "Son-of-a-bitch" is a more direct and offensive expletive. On the other hand, "Carajo" is used as a nuance of surprise, frightening or anger so it is more indirect and not as offensive as the translator rendered it. A cultural equivalent for this

			would be “Dammit!” It represents the nuances of “Carajo” as an expression of anger.
	Me hubiera evitado este viajecito jodido. Jodidooo...	That would have spared me this fuckin’ trip. Goddamit... (14)	The translator chose equivalences involved in the spoken language.
	Sin querer morir, ¿y su mercé? (10)	“Still kicking! And you – su merced?”	The translator chose to transliterate it. There would be omission of “su merced” because using “you” this is already implied.
	-Ji... Ji... Ji...	Ha... Ha... Ha... (5)	The translator has adapted it into the phonemes used in the TL.
	-¡Ah!	Oh! (6)	The translator has adapted it into the expression with the correct phonemes used in the TL.

	Uuuy... Uuuy... Uuuy...	Oooof . . . Oooof . . . Oooof . . . (14)	The translator has adapted it into the expression with the correct phonemes used in the TL in spoken.
	-Arí, arí, patrón, su mercé -respondieron los peones mientras cumplían con diligencia nerviosa la orden.	“Arí-sí, master, su mercé” replied the Indians, complying with a nervous eagerness. (11)	In this case, the translator borrowed the term “Arí” and he also had complemented it with “sí”, which is the meaning of “arí”. First, stress marks do not exist in the TL and this would build a barrier for the reader of the text. It is suggested to adapt it into “ari” without stress mark and glossing it in the first appearance to preserve this cultural item that is very repetitive through the text.
	La menor -más repollada y prieta-sacudíase algo que se le aferraba como un moño a la cabeza. -jAy... Ay... Ay...!	The younger, chubbier, and darker was shaking off something that clung like a topknot to her head. “Ay . . . Ay . . . Ay . . . !” (19)	The translator kept the sound. He did not adapt it with the phonemes and spoken language according to the TL. It is suggested to use: Argh . . . Argh . . . Argh . . . It is a sound of pain in the TL.
	pes	pes	The translator borrowed the term “pes” from the ST. The word “pes” has a very different meaning in the TT, that does not convey the purpose of this interjection. It is suggested to use “Hmm” which is an exclamation (an

			emphatic interjection) typically used to express reflection, uncertainty, thoughtful absorption, or hesitation.
<u>Money</u>	Tienes diez mil sucres en descubierto.	You're ten thousand sucres overdrawn. (5)	The term "sucres" has been borrowed from the ST. This fact is important not just because of the culture but also because it represents the period of time the book narrates. Sucres were used as currency since 1884 until 2000. It is suggested to gloss it in first appearance as the currency used in that time.
<u>Addressing</u>	Espere no más, taiticu, patroncitu -murmuró el más joven y despierto de los peones.	"Just wait a minute, little master," murmured the youngest and cleverest peón" (12)	There are words such as "taiticu", "patroncitu" or "amituuu" used for the same purpose: to address their boss. It is suggested to use "my master" in all the appearances of "taiticu", "patroncitu" or "amituuu" to have homogenization of these terms.
	Doña Lolita	Doña Lolita	"Doña Lolita" would cause a problem in the TT. The letter "ñ" does not exist in the English alphabet neither does the sound. Also, "Doña" becomes part of the name and that is not the purpose of the ST. A suggestion is to apply omission or to address her as Madam. "Lolita" would remain the same and glossed in first appearance as (endearment for Dolores).

	Al entrar por un chaquiñán que bordeaba el abismo del lecho de un río empezó a garuar fuerte, ligero.	As they started up a winding mountain path that bordered the chasm of a river bed it began to drizzle. (11)	“Chaquiñán” means “path” and in the TT, there is the representation of a very winding path in the mountain when that is not the purpose in the ST. It is suggested to use “path” as the rendering.
<u>Sayings:</u>			
	"Entrometidu. Deja que pegue, que "Amate, que haga pedazus, para esu es maridu, para esu es cariproplu..."	“Your busybody. Let him hit me, kill me, cut me to pieces, that’s why he’s my husband, that’s why he’s my own man.” (24)	This comes from the Indian saying “pegue o mate marido es”. There is no equivalence in the TT because of the change of culture. Indian people tend to be male chauvinist so for them it is very usual that men hit their wives and they (their wives) defend their husbands for doing it. The suggested rendering is “Busybody! Let him hit me, kill me or cut me to pieces, that’s why he’s my husband and I belong to him”. This would represent in a deeper way their beliefs about what being husband and wife means.
<u>Regionalism:</u>			
	Cholo por los cuatro costados del alma y del cuerpo. Además... El desgraciado ha desaparecido. Carajo...	Cholo, body and soul. Besides . . . the wretch has disappeared. Son-of-a-bitch. (9)	The term “cholo” is already in the corpus of the TL and preserving it is a positive strategy to keep the cultural background.

	¡Ah! El fuate que curaba el soroche al pasar los páramos del Chimborazo	Ah! The lash that cured the soroche when crossing the páramos of Mount Chimborazo (14)	The translator borrowed the term “soroche”. This term is in the corpus of the TL. The term suggested is “mountain sickness” that is already established in the TL as the negative health effect of high altitude, caused by rapid exposure to low amounts of oxygen at high elevation.
Religious culture			
	¿Por qué no? ¿ y Santa Ana?	Why not! And Santa Ana? (10)	Saint Anne would be the equivalence for “Santa Ana” but it has not been rendered in that way. In the TT, it does not represent the devotion of Indian people for Christianity because Santa Ana does not transmit their faith.
	Virgen de Pompeya	Our Lady of Pompeya (15)	Our Lady of Pompeii is the equivalence so it would be used in the TT to transmit the religious culture.
	Virgen de la Cuchara	Virgin of the Spoon	It has been rendered in the equivalence for “Virgen de la Cuchara”. Although this term has not been borrowed from the ST, it preserves the religious culture that is present in the ST.

	El, que como auténtico "patrón grande, su mercé", siempre dejó que las cosas aparecieran y llegaran a su poder por obra y gracia de Taita Dios.	He, who as an authentic landowner – a patrón grande, su mercé – had always allowed things to appear and fall into his grasp by the work and grace of the Almighty Father. (7)	The translator rendered "taita Dios" as "Almighty Father". In this case this term is the rendering used for this purpose.
	¿Surge el dinero de la nada? ¿Cae sobre los buenos como el maná del cielo?	Does money grow on trees? Does it rain on the virtuous like manna from heaven? (4)	This rhetoric question does not represent that money grows in trees but that money cannot be earned in an easy way. Manna is associated with religious food so It has a representation of a gift from heaven.
Linguistic culture			

CIEN AÑOS DE SOLEDAD

Linguistic Features			
Linguistic levels	ST	TT	Notes
Phonic/graphic level:	No samples were found related to this level.		
Prosodic level:	No samples were found related to this level.		
Grammatical level:	<p>“...arrastrada por su familia para separarla del hombre que la violó a los catorce años y siguió amándola hasta los veintidós, pero que nunca se decidió a hacer pública la situación porque era un <u>hombre ajeno</u>...”</p>	<p>“...dragged along by her family in order to separate her from the man who had raped her at fourteen and had continued to love her until she was twenty-two, but who never made up his mind to make the situation public because he was <u>a man apart</u>...”</p>	<p>In the ST the meaning of <i>hombre ajeno</i> is that he had another partner or was in a relationship with someone else. But in the TT the translator’s choice suggests that the man was a total stranger.</p> <p>It would be recommended to render this phrase as: “someone else’s man”.</p>
	“...Su padre le dio con	“...His father gave him <u>a</u>	In the ST the author specifically mentions

	<p>el revés de la mano un violento <u>golpe en la boca</u> que le hizo saltar la sangre y las lágrimas...”</p>	<p><u>blow</u> with the back of his hand that brought out blood and tears...”</p>	<p>the body part that the father hits. On the other hand, the translator did not specify the body part in which José Arcadio was hit.</p> <p>A suggestion can be to add the body part: “a blow on his mouth”</p>
	<p>“...Esa noche Pilar Ternera le puso compresas de árnica en la hinchazón, <u>adivinando</u> el frasco y los algodones en la oscuridad...”</p>	<p>“...That night Pilar Ternera put arnica compresses on the swelling, <u>feeling about</u> for the bottle and cotton in the dark...”</p>	<p>The author in the ST uses the verb “<i>adivinando</i>” which suggests a more intuitive way of finding out things, without following structural procedures. But in the TT the translator uses the verb “feeling about” which suggests touch procedures.</p> <p>Suggestion: “guessing where the bottle and the cotton were in the dark”.</p>
	<p>“...sintieron el mismo <u>desprecio</u> por la alquimia y la sabiduría de su padre, y se refugiaron en la soledad...”</p>	<p>“...felt the same <u>lack of interest</u> in alchemy and the wisdom of their father, and they took refuge in solitude...”</p>	<p>In this example there is a big difference between those two words. In the ST the author uses “<i>desprecio</i>” which has a clear negative connotation in Spanish. On the other hand, the translator uses “lack of interest” and this phrase renders a softer attitude toward someone or something.</p> <p>In this case “contempt” is a more accurate word to convey what the author wanted to express.</p>

	fiesta de <u>banda</u>	<u>brass band</u>	The term used in this case is very accurate.
	<u>fogón</u> encendido	lighted <u>stove</u>	The term “ <i>fogón</i> ” is very specific and brings with it special connotation in Spanish. When we listen to the word “ <i>fogón</i> ” we immediately think of the countryside or a poor house, which is exactly the setting of the book being analyzed. But in the English version, the term has been translated as <i>stove</i> , a more general term, so that the real characteristic of “ <i>fogón</i> ” is lost.
	bisabuelo	great-great-grandfather	This is a clear case of mismatch between the source and the target terms. The correct equivalent to be used should have been “great-grandfather”
	Hubieran sido felices desde entonces si la madre de Úrsula no la hubiera aterrorizado con toda clase de pronósticos siniestros sobre su descendencia, hasta el extremo de <u>conseguir que rehusara</u>	They would have been happy from then on if Úrsula’s mother had not terrified her with all manner of sinister predictions about their offspring, even to the extreme of <u>advising her to refuse to consummate the</u>	What the source text wanted to convey is greatly lost in the target language. The phrase “conseguir que rehusara” is more of a persuasion-like situation. The character was influenced by someone else. Contrary to this, the English version suggests that the character was simply given some advice, or was recommended to but the final decision was up to herself. A more accurate rendering would have

	consumar el matrimonio.	marriage	been: “convincing her to refuse”
EXTRALINGUISTIC FEATURES			
Extralinguistic levels	Source Text	Target Text	Notes
Ecology culture:	Plátano	Banana	The term used in the translation is not the correct equivalent in the target language. A more accurate term could have been “ <i>plantain</i> ” instead.
	Malanga	Caladium	<i>Malanga</i> is a tuber, very similar to <i>cassava</i> (<i>yuca</i>), an ingredient highly used in the Latin American cuisine. But this term is rendered as “ <i>Caladium</i> ”, which is a completely different plant. The correct equivalent in English for this term is malanga.

	Guacamayas	Macaws	In this case, the term used by the translator is the exact equivalent for this very characteristic South American animal.
	sofocado por el confuso aliento de estiércol y <u>sándalo</u> que exhalaba la muchedumbre	suffocated by the mingled breath of manure and <u>sandals</u> that the crowd exhaled	This term is a partial cognate and it is a shortened version of the term in English which may cause a misunderstanding. A more accurate rendition would be " <i>sandalwood</i> ".
Material culture:	Barro y caña brava	adobe	In this case, the translator opted for a generalization of the term. He uses a term that encompasses the two elements mentioned in the ST. This option may ease the reader's understanding of the source text.
	El caldo de culebra	snake stew	The term used to render " <i>caldo</i> " is not the most accurate equivalent in English, "soup" would fit better in this case. It is very probable that the translator wanted to transmit the consistency of " <i>caldo</i> ", which

			is different from a soup but this is not really important to talk about it.
	dulce de guayaba	guava jelly	The terms “dulce” and “jelly” have completely different meanings. A possible suggestion would be “sweet guava paste” or “guava jam”. The word “jam” is more similar to what “dulce” in this context is, the texture of “dulce” and “jam” is very similar.
Social culture:	Uno no es de ninguna parte mientras no tenga un muerto bajo la tierra.	“A person does not belong to a place until there is someone dead under the ground.”	The translation of this saying could have been a bit more poetic or in a way that is more digestible for an English-speaking audience. A literal translation is not the most suggested approach in these cases.
	¡Carajo!	God damn it!	Even though there is not an exact equivalent in English for this term, “ <i>God damn it</i> ” is very similar to “ <i>carajo</i> ” in meaning and pragmatically speaking. It well represents the nuance (irritation) the word has in Spanish.

	Vete al carajo	“You go to hell”	The phrase used in the translation of “ <i>vete al carajo</i> ” is the most accurate. Even though it is not a literal translation, it conveys the nuance of anger that the author embedded in the Spanish expletive.
	Qué bárbaro	Lordy!	This is a phrase in Spanish that denotes surprise, likewise the expression “ <i>Lordy</i> ” shows in English. This is another example which was not translated literally but still the meaning beyond words is present.
	Coronel <u>Aureliano Buendía</u>	Colonel <u>Aureliano Buendía</u>	The names of the characters have not been adapted nor transliterated in the English version of the book. All the names were borrowed from the source text, and in this specific case, even the stress mark was kept.
	Melquíades	Melquíades	The same happened with this name, the translation kept the name as it is in the ST.

	Macondo	Macondo	Along with the names of the characters, the name of the made-up place, where everything happens, was borrowed from the source.
	Don José Arcadio Buendía	Don José Arcadio Buendía	This finding is worth to analyze since the term “ <i>don</i> ”, used in Spanish to show respect, has been transferred to the target language. Including the rendering of the address “ <i>don</i> ” was an assertive option since the term “ <i>don</i> ” has been already inserted in the English lexicon. Consequently, the target audience will be able to understand the term as well as have a taste of the culture.
	«Lo que pasa es que no podemos con <u>el peso de la conciencia</u> »	“This just means that we can’t stand the <u>weight of our conscience.</u> ”	The translation of this metaphor could have been a little more poetic instead of literal as it is. In Spanish we tend to ornament our speeches and our lexicon allows us to do so. On the other hand, the English

			language works differently and so do its speakers.
Religious culture:	“Míralos cómo están, abandonados <u>a la buena de Dios</u> , igual que los burros”	“Look at the state they’re in, <u>running wild</u> just like donkeys.”	Religion is very important in the Latin American culture and it shapes the way Spanish speakers use the language. This does not happen in the American culture and its people. So, the translation of this phrase suits pretty good in an English-speaking audience. The translator decided to replace the religious part of the sentence with a more suitable phrase for the target readers.
	Úrsula estaba feliz, y hasta dio <u>gracias a Dios</u> por la invención de la alquimia...	Úrsula was happy, and she even gave <u>thanks to God</u> for the invention of alchemy...	The translator opted for a literal translation approach and decided to keep the religious factor this time. It works well now since the source text is not poetic and the final result is not alien for the target audience.
Linguistic culture:			

CONCLUSIONS

In general terms, the books analyzed are deeply embedded in culture. They both belong to the culture-bound literature, but they present different styles in their narrative features.

“Huasipungo” is a text full of spoken dialogues among the characters, which provides the book richness in the use of interjections, expletives, fillers, sayings and features that are derived from natural conversations between people who belong to the same social culture. In addition, it represents a period of time in which Indians were oppressed by landowners and that is also transmitted in the text. In this TT, the translator carried out a literal translation borrowing many cultural features, which sometimes would block the reading fluency. The translator adopted and adapted many terms from the ST to the TT, even with symbols that do not belong to the TC; e.g. stress marks or the use of the letter “ñ”.

On the other hand, “Cien años de Soledad” is characterized by its third person narration, which provides the book with almost no dialogues. Due to the nature of the text, it is pretty hard to get to know how characters spoke, but yet the essence of the Latin American culture is present. Despite the fact that fantasy reigns in the book, there are cultural items all around the text. Expletives, elements found in the environment, metaphors, sayings, and interjections bound in “Cien años de Soledad”. The very peculiar and distinctive names of the characters are an interesting cultural aspect of the book as well. The translator of this book opted for a literal translation approach, it is clearly noted by comparing the source text and the target text. Proper names have been borrowed from the source text, keeping the essence of the source language and culture, but creating a probably alien atmosphere for the target readers. Moreover, the translation of “Cien años de Soledad” shows a generalization of certain terms and phrases. This approach is a tendency among translators in order to simplify or standardize the source text, making it straightforward for the target audience to understand the term.

Despite the fact that the classification of the features consisted of Linguistic and Extralinguistic levels, it was found that the Extralinguistic features were more worth to be analyzed due to the richness in culture of the texts. In addition to the mentioned, there are gaps in the TT, which would represent misinformation or lack of knowledge and research about the Latin American and Indian culture for the translation of these works.

Moreover, the translations of both "*Huasipungo*" and "*Cien años de Soledad*" are very literal and general rather than specific as in the source text, which would not be the most suitable approach to render culture-bound literature. It is suggested to carry out a deep research about both the Source Culture and the Target Culture for this type of literature.

It is important to preserve culture in these sorts of texts; but it is also important that the translator avoids making noise to the target audience by creating a hard-to-understand text. This would interfere with the fluency during the reading process. Translators should be aware that the audience possesses little knowledge, if any, of the SL and the SC; therefore, the translation is the only means they have to catch the social culture established in the ST and SC.

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APPENDIX

Glossary

Adaptation: A method used in translation that includes changes in the target text so that it is in harmony with the spirit of the source text.

Borrowing: A word or phrase that is adopted or absorbed by another language.

Calque: It is a loan term which keeps the internal structure of a foreign word or phrase but the morphemes are replaced by the ones that suit better the target language.

Culture-bound: Restricted or belonging to a specific culture.

Extralinguistic: Everything that is beyond the bounds of language.

Intercultural mediator: Refers to the link of sociability between people from different cultures.

L2: The second language of a person. A language that is not the native language of a person.

Linguistic: Related to language or the study of language.

Literal translation: A translation method consisting of the translation of each word separately.

Merging: The act or process of joining together into one entity.

Modulation: A method used in translation concerned with the change of a phrase that is different in the source and target languages to convey the same idea.

Splitting: The act or process of adding more words while translating; from one entity to two or more entities.

SC: Or Source Culture. Where the culture comes from.

ST: Source Text. It is the original text where information comes from. In the translation field, the source text is the one that will be translated.

Transposition: A translation technique in which a shifting of words exists. Parts of the speech change their sequence.

TC: Target culture. It is the culture in which will be carried out the translation of a text.

TT: Target Text. It is the text translated into the target language to a specific audience.



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