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SANTIAGO DE GUAYAQUIL**

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

TITLE OF PAPER:

**COMPARATIVE ANALYSIS OF THE BOOK “*El amor en los
tiempos del cólera*” BY GABRIEL GARCÍA MÁRQUEZ AND ITS
ENGLISH TRANSLATION “*Love in the time of cholera*” BASED
ON THE POLYSYSTEM THEORY**

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**CATHOLIC UNIVERSITY OF
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**FACULTY OF ARTS AND HUMANITIES
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MINOR IN TRANSLATION**

CERTIFICATION

We certify that this research was presented by **Claudia Lissette Cabrera Jiménez** as a requirement for obtaining a **Bachelor of Arts Degree in English Language with a Minor in Translation**.

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I, Claudia Lissette Cabrera Jiménez,

HEREBY DECLARE THAT:

The Senior Project: **Comparative Analysis of the book “El amor en los tiempos del cólera” by Gabriel García Márquez and its English translation “Love in the time of cholera” based on the Polysystem Theory** prior to obtain 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: **Comparative Analysis of the book “El amor en los tiempos del cólera” by Gabriel García Márquez and its English translation “Love in the time of cholera” based on the Polysystem Theory** in the institution’s library. The contents, ideas, and criteria in this paper are of my full responsibility and authorship.

Guayaquil, in the 14th day of March of 2016

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Claudia Lissette Cabrera Jiménez

DEDICATION

To my parents. I am eternally grateful for their unconditional support.

Claudia Lissette Cabrera Jiménez



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SCHOOL OF ENGLISH LANGUAGE**

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ABSTRACT

This research project is meant to be a contribution to the prominent work done by the famous literary translator Edith Grossman in “El amor en los tiempos del cólera” written by the Nobel Prize-winning author and novelist Gabriel García Márquez. The analysis is based on the Polysystem Theory created by the culture researcher Itamar Even-Zohar.

Gabriel García’s book is constantly denominated as an overly romantic novel by critics. It also includes Colombian culture, politics, and a terrible disease that attacked Hispano-America. The Polysystem Theory studies translation within the source culture. Literary translations play a special role in the theory. Even-Zohar states that to render a faithful translation it is necessary to understand the deep connection between language and culture. This paper analyses the source text and translated text considering them a cross-culture communication.

Key words: Gabriel García Márquez, Literary Translation, Itamar Even-Zohar, Polysystem Theory, El amor en los tiempos del cólera, Love in the time of cholera.

1. Introduction

1.1. Topic and justification

Gabriel García Márquez has written many non-fiction and short stories in the beginning of his career in the 1940's. Later on, he became one of the few figures that were part of a period that is known as the Latin American Boom. During the 1960s and 1970s, Latin American literature increased. Gabriel García was one of the few authors born in Latin America that had international renown.

The 1960s and 1970s were decades of chaos in political affairs. The Cold War, The Cuban Revolution, and many other dynamics that were happening in countries from Latin America also influenced the way in which literary was approached. Another important influence was the departure from the European literary canon.

“El amor en los tiempos del cólera” was written post-Boom. The writing style of this book and many others written by Gabriel García introduced what is now labeled as magical realism or marvelous realism. It describes in different ranges magical elements or situations that occur in a real-world setting.

The book features different figures of speech that can be challenging to translate into English. Gabriel García uses hyperboles for a humorous purpose throughout the book, and uses colloquial terms from his native Colombia. Therefore, it is of great importance to know and render the meaning the author is trying to convey in the translation.

This thesis argues the approach of the translator and it seeks improvements for a more faithful translation. The English translation approach “Love in the time of cholera” written by Edith Grossman is one of

the many literary translations made by the American-born translator. She is well-known for his work on literary translations written from Spanish to English. However, by being born in Latin America and having Spanish as my mother tongue, this analysis can help readers who have English as their first tongue get a closer contact to the culture described by Gabriel García Márquez.

“Translation is a kind of activity which inevitably involves at least two languages and two cultural traditions” (Toury 1978:200). Consequently, translators are permanently facing the problem of how to approach cultural aspects implicit in the source text (ST). Another problem, translators usually come upon is the use of techniques that will successfully convey these aspects in the target language (TL).

Peter Newmark, one of the main figures in Translation Studies in the twentieth century, defines culture as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression” (1988:94), thus he specifically states that language has its own cultural features. The notion of culture is fundamental to develop a proper translation. Culture and linguistics have equal importance in the process of translating. We also have to remind ourselves as translators that we need to be aware of the different terms used in a language in order to provide a proper translation that will be easily understood in the target culture (TL).

Translation Studies is an academic discipline in which many theories and methods have been created. Even-Zohar has been a pioneer and a source for important research since the early 1970's. He has played a major role in the improvement of Translation Studies into a more concrete discipline; from the Russian Formalism through postmodernism in the recent years. He emphasizes that Literature is a “powerful-factor” that integrates all humans.

The polysystem theory is based on an aggrupation of systems working independently but as a whole at the same time. "The theory mainly deals with diversity and change in cultures, which is important to be aware of given the fact that translating literary texts in a manner of conveying the same message between two different cultures." (Nurdan Selay Bedir). The theory created by Even-Zohar will help find if Grossman's translation approach has missing background information.

2. Delimitation of the problem

2.1. Statement of the problem

A semantic problem is one of the challenges that may emerge during the translation process. Idioms, proverbs, and puns vary from language to language and from culture to culture. So even though we are aware of the use of a certain term in Spanish, it could have a different meaning according to the region. The best alternative is to know all the characteristics of the language, in order to have a better understanding of the source text and a better rendering of the translated text.

Also, there are some rare words whose meaning is difficult to translate into English. In this particular case, the translator should come up with the closest term possible for it. Only a throughout understanding of the language and the field of the translation warrants such advanced skills. Contextual understanding of the document is extremely important.

It is important to be faithful to both languages. There are rules and cultural differences and expressing the same meaning in another language can be challenging because sometimes there is no equivalent for a certain word or expression, but it is a translator's job to investigate and render the best possible alternative.

2.2. Research Questions

The following questions will be answered:

- What improvements can be made in the translated text if the Polysystem Theory is used?
- What level of suppression or explicit information did the text suffer when it was translated to English?
- How connected is the translation to the source culture?
- How connected is the translation the target culture?
- According to the Polysystem Theory is the translated text “Love in the Time of Cholera” adequate or acceptable?

2.3. General Objectives and Specific Objectives

2.3.1. General Objectives

This document aims generally to analyze the improvements that can be done in a literary translation focusing on the Polysystem Theory.

2.3.2. Specific Objectives

- Identify the semantic and cultural losses or gains in the literary translation.
- Identify the improvements that can be made by using the Polysystem Theory.

3. Theoretical framework

3.1. Literary translation

Translation has played an important role in the communication for many years. “Translation is seen as a text type in its own right, as an integral part of the target culture and not merely as the reproduction of another text.” (Snell-Hornby:24). In literary translations there are factors that will play a vital role in the translating process and methodology such as: style, text structure, context, idioms, colloquialism, etc.

According to Even-Zohar, a translated literature works as a system “in the way Target Culture works for translation”, and “in the way translation norms, behavior and policies are influenced.” He states that literary is connected to the social aspects of a certain culture. He uses the term “system” to distinguish the relation between law, religion, etc. On account of the process of translating, borrowing not only terms but style, genres or characters is something that had happened over the years.

3.2. The theory

The Polysystem Theory views literature as a big network working in dialectical relationship interconnected with each other. Likewise, Even-Zohar considers that translations form part of the polysystem of literature. He believes literary translations can occupy a primary (central) or secondary (peripheral) position depending on the system it is part of.

A literary translation can sustain the primary position if:

- the literature is young in the process of being formed,
- the literature is weak or peripheral,
- the literature is facing crisis (Venuti, 194)

Even-Zohar states that in the two first cases the language/literature are deficient. Therefore translation plays an important role because it allows the literature to be expressed on a wide range.

Throughout his studies Even-Zohar has noticed that even though many literary works are translated to English because it is a developed culture, it is not the only reason why literature is conveyed to English.

A literary work can also be translated to English because the socio-literary conditions of the receptor is lacking certain factor like style, then it is probable to supplement it with the translation. The literature of Latin America is deeply influenced by culture. The writers are characterized by using expressions of origin of his native country. Which can be difficult to understand even for a person who has Spanish as their mother tongue. The

terms used may have several connotations and denotations depends on how you use them. Even despite using the same expression in different countries from Latin America, its meaning can vary from country to country or region to region.

3.3. The author

Gabriel García Márquez was born in Aracataca, Colombia. He was raised surrounded by many stories about war and conflicts from his country. He studied law and journalism. He worked as a journalist in the beginning of his professional life, then he started writing short stories in the genre of fiction. He was involved in politics by being in close relationships with people fighting for the Cuban Revolution. Through time, he kept working in different countries as a journalist which gave him the inspiration to incorporate his own experience and popular culture in his novels.

Gabriel García has been granted with many awards throughout his career. Most of his work is described to have a style that is now known as “magical realism” even though he has stated that he never determined a specific style. He said that every book he has ever written differs from one and other. Nevertheless, there are certain characteristics that are always present in his work like “realism”, symbolism, imagery, allegory and irony.

3.4. The novel

The novel “El amor en los tiempos del cólera” was written in 1985. It includes elements such as imagery, symbolism and allegory. Its themes include literature and writing in the form of letters, marriage, loyalty, and of course love. It is not written in chronological order. It starts with the description of an elderly couple. Then it goes back in time and describes the main characters’ lives when they were teenagers. It ends by continuing the story of the main characters as elderly people that took place in the first chapter.

The genre of the novel is magical realism. It includes various situations that can be described as magical that occur alongside in the real world. In

some interviews Gabriel García has said that he never intended to write “magical elements” on his work. He was influenced by all the stories he heard in his childhood. Now he is considered an icon in the genre along with other writers from Latin America including Miguel Angel Asturias, Jorge Luis Borges, and Isabel Allende.

3.5. The translator

The translation “Love in the times of cholera” was written by Edith Grossman in 1987. Grossman has a BA and a MA in Spanish. Also, she received her PhD in 1972. She started her studies as a literary critic. Her first translations were short novellas and she has successfully translated in various genres.

According to Grossman “a translation can be faithful to tone, intention, and meaning. It can rarely be faithful to words or syntax, for these are peculiar to specific languages and are not transferable.”

The following extractions from the ST and the TT is an example that proves how the translator has faced the differences in culture.

SOURCE TEXT:

No va a faltarle aquí algún loco de amor que le dé la oportunidad un día de estos.

TRANSLATED TEXT:

There is bound to be someone driven mad by love who will give you the chance one of these days.

The expression “no va a faltarle aquí” is a common way to express something positive but using a negative form. That expression is normally used in certain rural places of Latin America. The TT does not show that detail when rendering just as “there is bound”. The technique used by Grossman is Modulation. In this case the translator was faced with the

decision of rendering the term target oriented to be understood because that specific way of speaking is not common in the English language.

Translation has played an important role in the communication for many years. "Translation is seen as a text type in its own right, as an integral part of the target culture and not merely as the reproduction of another text." (Snell-Hornby:24). In literary translations there are factors that will play a vital role in the translating process and methodology such as: style, text structure, context, idioms, colloquialism, etc.

According to Even-Zohar, a translated literature works as a system "in the way Target Culture works for translation", and "in the way translation norms, behavior and policies are influenced." He states that literary is connected to the social aspects of a certain culture. He uses the term "system" to distinguish the relation between law, religion, etc. On account of the process of translating, borrowing not only terms but style, genres or characters is something that had happened over the years.

3.6. Linguistic Devices and Translation Techniques

3.6.1. Semantics

Derived from the Greek *semantikos* it refers to the study of meaning. It is one of the central components which make grammar. Phonology and Syntax are the other two components. Semantics studies the meaning of words, phrases and sentences. (Ali Alhaj, 2015)

3.6.2. Source Text (ST)

According to the *Dictionary of Translation Studies* (Shuttleworth, 1997), the source text is "the text that provides the point departure for a translation."

3.6.3. Target Text (TT)

According to the *Dictionary of Translation Studies*, it describes "a text which has been produced by an act of translation."

3.6.4. Translation Equivalence

Translation equivalence is defined and divided into different categories according to the type of ST-TT relationship. Steiner (1998:460) states that “equivalence is sought by means of substitution of ‘equal’ verbal signs for those in the original”.

3.4.5. Loss

It is considered a translation loss when the translation fails to render in the Target Text a certain cultural feature that is present in the Source Text.

3.4.6. Adequate

Gideon Toury, a translation scholar who has followed the work of Itamar Even-Zohar, establishes the term adequate as translations that are “source-oriented”.

3.4.7. Acceptable

This term establishes a translation that is close to the original text-type in the target culture. They are “target-oriented” therefore are called acceptable. Due to intercultural gaps, the translated text can be produced in different versions from the original text.

3.4.8. Direct Translation

According to Hatim and Munday (2004) state in their book *Translation: An Advanced Resourced Book*, Direct Translation is “closely tied to the original”. There are three methods that can be used in a direct translation. Borrowing, Calque, and Literal Translation are part of this division.

3.4.9. Borrowing

It is considered to be “simplest of all translation methods”. In this method the translator uses the term from the source language in the translation because there is no better rendering of the word.

3.4.10. Calque

It is the translation of a term using the structure of the source language. In this method there can be a lexical or a structural calque. The lexical calque is modelled by syntactic structure of the target language. The structural calque “introduces a new construction into the language” (Hatim and Munday, 2004).

3.4.11. Literal Translation

According to Hatim and Munday (2004) in this procedure “the translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text”.

3.4.12. Oblique Translation

It is “intended to survive on their own, and involve whatever changes the translator deems necessary to maximize relevance for a new audience.” (Hatim and Munday, 2004).

3.4.13. Transposition

It “involves replacing one word class with another without changing the meaning of the message”. (Hatim and Munday, 2004).

3.4.14. Modulation

This translation method involves “a variation of the form of the message, obtained by a change in the point of view” (Hatim and Munday, 2004). For example: “no es fácil” translated as “it is difficult”. This type of modulation turns the ST fragment from negative to positive.

3.4.15. Equivalence

This method deals with rendering the equivalent that is used in the target language. It depends on the culture. For example the exclamation term “¡Auch!” in Spanish is rendered as “Ouch!” in English.

3.4.16. Adaptation

This type of translation method “is used in those cases where the type of situation being referred to by the SL message is unknown in the TL culture” (Hatim and Munday, 2004). Adaptation is very common in the translations of literary works.

3.4.17. Compensation by merging

According to the book “Thinking Spanish Translation”, this technique condenses long features from the ST to shorter versions whilst being rendered in the TL.

3.4.18. Compensation by splitting

This type of technique is used when there is no word equivalent in the TL. Therefore, the translator must render the term from a different perspective by using various terms to explain the ST word.

4. Methodological focus

The methodological approach applied to carry out this analysis is based on the Polysystem Theory, a comparative and descriptive theory that aims to establish the status of the translated text. Taking into account that the theory emphasizes in the different systems that involve a culture. The theory compares source and target text in a social, cultural and historical context.

5. Research instruments

In order to have a better understanding of the development of the analysis, a table chart will be used. It will be divided into five columns. The columns will contain the ST extract, the TT rendered by Grossman, the pages and lines of the extracts, and the comparison between both approaches.

P. / LINE	ST	P. / LINE	TT	COMPARISON

6. Findings

The literature of Latin America is deeply influenced by culture. Latin American writers are characterized by using expressions of origin of his native country. It can be difficult to understand even for a person who has Spanish as their mother tongue. The terms used may have several connotations and denotations depending on how they are used. Despite using the same terms or expressions in different countries from Latin America, the meaning can vary from country to country and region to region.

Even-Zohar considers that the fact of translating a text can also be influenced by lack of certain features in the TL. As stated before, the Latin America literature no longer follows the canon stated in the European canon. Now it is completely influenced by the source culture. While translating a text, it must always be a priority that the translation should be understandable in the TL. Nevertheless, according to the ideology of the culture researcher Even-Zohar, the content and context of the ST should be respected. The type of language and the hidden message of certain terms or expressions should be represented in the TT.

In this special case, translating a literary work of Gabriel García Márquez who is known for being one of the first Latin American writers who became known abroad and belongs to a prestigious group of writers who launched a new type of genre in literature translation, the TT is expected to not have the style of a writer who has English as their mother tongue. It is for this reason that the translator Edith Grossman based his work on a source-oriented

approach. Most of the techniques used in the TT are borrowing, calque, literal translation. Most of the places and characters names did not suffer any major change while render in the TT.

As we all know, there is no perfect translation, especially in the field of literature. A translation can vary depending on the approach, techniques and even style in which it is performed. The Polysystems theory considers literature as part of a sociocultural system. That is why by basing Grossman's work to the theory it is regarded as a translation literature that occupies the primary position. It is due to her emphasis in rendering a translation as faithful as possible to the ST.

However, a translation is never finished. There are certain extracts in the TT that could have a closer approach to the ST. The following section is a classification of extracts per chapter from the book "El amor en los tiempos del cólera", its translation "Love in the time of cholera", and analysis.

SEMANTIC ANALYSIS

CHAPTER ONE

EXTRACT 1

SOURCE TEXT:

*No sólo era el médico más antiguo y esclarecido de la ciudad, sino el hombre más **atildado**.*

TRANSLATED TEXT:

*He was not only the city's oldest and most illustrious physician, he was also its most **fastidious** man.*

Analysis:

In the following section from the book, the character speaking was supposed to be a boy who just arrived to the city and still had the accent of someone from the Highlands. Therefore, there is already some background information

missing in the TT. The Spanish term “atildado” (page 8) is defined by the Royal Spanish Academy as “someone who is tidy, neat or elegant”. The English term in the TT “fastidious” (page 8) is defined by the Merriam-Webster Dictionary as “having high and often capricious standards”. It gives a negative connotation to the character that is not intended in the ST. My translation approach is “elegant”. The technique used is Equivalence because it is the literal translation of the ST term.

EXTRACT 2

SOURCE TEXT:

*También avisaría a sus compinches de ajedrez, entre los cuales había desde profesionales insignes hasta **menestrales** sin nombre, y a otros amigos menos asiduos, pero que tal vez quisieran asistir al entierro.*

TRANSLATED TEXT:

*He would also inform his chess partners, who ranged from distinguished professional men to nameless **laborers**, as well as other, less intimate acquaintances who might perhaps wish to attend the funeral.*

Analysis:

The following section from the first chapter of the book details the responsibilities that a character has to do after founding the dead body of Jeremiah de Saint-Amour. The word “menestrales” (page 9) is a term used in Spanish to call a person who works mainly in mechanics. Though the term “laborers” (page 10) used in the TT does not specifies the exact duty of the person. My translation approach is “mechanics”. The technique used is literal translation because it is the direct translation in English.

EXTRACT 3

SOURCE TEXT:

*El cuarto sofocante y **abigarrado** que hacía al mismo tiempo de alcoba y laboratorio, empezaba a iluminarse apenas con el resplandor del amanecer en la ventana abierta, pero era luz bastante para reconocer de inmediato la autoridad de la muerte.*

TRANSLATED TEXT:

*At one window the splendor of dawn was just beginning to illuminate the stifling, **crowded** room that served as both bedroom and laboratory, but there was enough light for him to recognize at once the authority of death.*

Analysis:

The Spanish term “abigarrado” (page 7) defines something with several colors displayed. The term “crowded” (page 7) in the TT is missing information about the description the author makes whilst talking about the room. My translation approach is “motley” because it is defined by the Merriam-Webster Dictionary as “variegated in color”. The technique used is Adaptation.

EXTRACT 4

SOURCE TEXT:

*Ante una reticencia del comisario, lo paró con una **estocada** típica de su modo de ser...*

TRANSLATED TEXT:

*When the inspector showed some hesitation, he cut him off with the kind of **remark** that was typical of his manner...*

Analysis:

The Spanish term “estocada” (page 8) is related to bullfights. It is a well-known form of art that takes place in certain countries of Latin America, including European countries like Spain, Portugal and France. The translator rendered it as “remark” (page 8) which is defined by the Merriam-Western Dictionary as “something that someone says to express an opinion or idea”. Nevertheless, there is background information missing. The most loyal translation is “thrust” because it has a deeper relationship to the meaning of the ST. The translation technique used is Adaptation.

EXTRACT 5

SOURCE TEXT:

*El doctor Urbino había visto el recubrimiento paulatino de los muros, año tras año, durante las **cavilaciones absortas** de las tardes de ajedrez.*

TRANSLATED TEXT:

*Year after year, during **contemplative pauses** on afternoons of chess, Dr. Urbino had seen the gradual covering over of the walls.*

Analysis:

The Spanish expression “cavilaciones absortas” (page 8) should be translated as “absorbed thoughts”. The author is trying to detail how lost on his thoughts Dr. Urbino was. By using “contemplative pauses” (page 9) it does not express the level of reflection he had while playing chess. The Spanish term “cavilación” is defined by the Royal Spanish Academy as “thinking deeply or intentionally about something”; and the Spanish term “asbsortas” is defined as being “totally committed to a meditation, reading, contemplation, etc.” The technique used is literal translation.

EXTRACT 6

SOURCE TEXT:

*El **humor del cielo** había empezado a descomponerse desde muy temprano, y estaba nublado y fresco, pero no había riesgos de lluvia antes del mediodía.*

TRANSLATED TEXT:

*The **sky** had begun to threaten very early in the day and the weather was cloudy and cool, but there was no chance of rain before noon.*

Analysis:

The translator rendered “el humor del cielo” (page 12) simply as “sky” (page 12) without taking in consideration that the expression is an example of personification. The author is known for using different figures of speech and the translator failed to render it on the TT. The translation technique used was Adaptation. A more loyal translation that conveys the style used by the author is “the mood of the sky”.

EXTRACT 7

SOURCE TEXT:

*Tratando de encontrar un camino más corto, el cochero se metió por los vericuetos empedrados de la ciudad colonial, y tuvo que pararse muchas veces para que el caballo no se espantara con el desorden de los **colegios** y las congregaciones religiosas que regresaban de la liturgia de Pentecostés.*

TRANSLATED TEXT:

*In his effort to find a shorter route, the coachman braved the rough cobblestones of the colonial city and had to stop often to keep the horse from being frightened by the rowdiness of the religious societies and **fraternities** coming back from the Pentecost liturgy.*

Analysis:

Grossman rendered the Spanish term “colegios” (page 12) as “fraternities” (page 12). The English term “fraternities” is defined by the Merriam-Webster Dictionary as “an organization of male students”. My translation approach

“high schools” is a better description of the people living in the town narrated by García Márquez. In the book, the high schools admitted both male and female students, for that reason the English term “fraternities” is not compatible with the term in the source text. The translation technique used is literal translation.

EXTRACT 8

SOURCE TEXT:

*El doctor Urbino volvió entonces a la primera hoja, y se sumergió otra vez en aquel **manantial de revelaciones indeseables** que habrían podido cambiarle la vida, aun a su edad, si hubiera logrado convencerse a sí mismo de que no eran los delirios de un desahuciado.*

TRANSLATED TEXT:

*Then Dr. Urbino returned to the first page of the letter and plunged once again into the **flood of unsavory revelations** that might have changed his life, even at his age, if he could have convinced himself that they were not the ravings of a dying man.*

Analysis:

The Spanish term “manantial” (page 11) is defined by the Royal Spanish Academy as something “flowing or gushing”. The translator rendered it as “flood” (page 13) which is defined by the Merriam-Webster Dictionary as “a rising and overflowing of a body of water especially onto normally dry land.” It gives a negative connotation. My translation approach is “spring” which is the flow of water in the surface.

The Spanish term “indeseables” is translated as “unsavory” instead of “unwanted”. In both cases the translator has performed by using terms that add meaning that was not in the ST. My translation approach for the phrase is “spring of unwanted revelations”. The translation technique used is literal translation.

EXTRACT 9

SOURCE TEXT:

*Además, mientras las familias más **remilgadas** se conformaban con que sus cocheros tuvieran la camisa limpia, él seguía exigiéndole al suyo la librea de terciopelo mustio y la chistera de domador de circo, que además de ser anacrónicas se tenían como una falta de misericordia en la canícula del Caribe.*

TRANSLATED TEXT:

*Furthermore, while the most **demanding** families were satisfied if their drivers had a clean shirt, he still required his coachman to wear livery of faded velvet and a top hat like a circus ringmaster's, which, more than an anachronism, was thought to show a lack of compassion in the dog days of the Caribbean summer.*

Analysis:

The term "remilgadas" (page 12) in Spanish is an adjective used when someone is excessively decorous or prudish. The Royal Spanish Academy defines it as something with "excessively elegance, poise, delicacy and grace in bearing, gestures and actions." By using the term "demanding" (page 12) there is a loss. The ST states that the families not only do it because they require more than expected, they also want to be approach in an overly correct way. My translation approach is "prim" which is defined by the Merriam-Webster Dictionary as "very formal and proper" and "very neat in appearance". The translation technique used is literal translation.

EXTRACT 10

SOURCE TEXT:

*A pesar de su amor casi maniático por la ciudad, y de conocerla mejor que nadie, el doctor Juvenal Urbino había tenido muy pocas veces un motivo como el de aquel domingo para aventurarse sin reticencias en el fragor del antiguo barrio de los esclavos. El cochero tuvo que dar muchas vueltas y preguntar varias veces para encontrar la dirección. El doctor Urbino reconoció de cerca la **pesadumbre de las ciénagas**, su silencio fatídico, sus ventosidades de ahogado que tantas madrugadas de insomnio subían hasta*

su dormitorio revueltas con la fragancia de los jazmines del patio, y que él sentía pasar como un viento de ayer que nada tenía que ver con su vida.

TRANSLATED TEXT:

*Despite his almost maniacal love for the city and a knowledge of it superior to anyone's, Dr. Juvenal Urbino had not often had reason as he did that Sunday to venture boldly into the tumult of the old slave quarter. The coachman had to make many turns and stop to ask directions several times in order to find the house. As they passed by the marshes, Dr. Urbino recognized their **oppressive weight**, their ominous silence, their suffocating gases, which on so many insomniac dawns had risen to his bedroom, blending with the fragrance of jasmine from the patio, and which he felt pass by him like a wind out of yesterday that had nothing to do with his life.*

Analysis:

In the previous extract the author is describing a part of the city through the main author Dr. Urbino. The Spanish term "pesadumbre" (page 12) is defined by the Royal Spanish Academy as "discomfort, distress, physical or moral suffering". The translator rendered it as "oppressive weight" (page 13). The translator chose to use compensation by splitting to render the ST term. Considering that there is an equivalent for the Spanish term my translation approach is "discomfort". The translation technique used is literal translation.

EXTRACT 11

SOURCE TEXT:

*Pero aquella pestilencia tantas veces idealizada por la nostalgia se convirtió en una realidad insoportable cuando el coche empezó a dar saltos por el lodazal de las calles donde los **gallinazos** se disputaban los desperdicios del matadero arrastrados por el mar de leva.*

TRANSLATED TEXT:

But that pestilence so frequently idealized by nostalgia became an unbearable reality when the carriage began to lurch through the quagmire of

*the streets where **buzzards** fought over the slaughterhouse offal as it was swept along by the receding tide.*

Analysis:

The Spanish term “gallinazos” (page 13) refers to a certain type of carrion-eating birds that are popularly seen on small towns. Taking into account that this type of animal is constantly appointed in the book, there should be a more detailed term for readers to understand the type of animal the author is detailing. The translator rendered it as “buzzard” which is defined by the Merriam-Webster Dictionary as “a kind of hawk that eats dead animals”. My translation approach is “vulture”, which is a more direct perspective. The translation technique used is literal translation.

EXTRACT 12

SOURCE TEXT:

*Todo tenía un aspecto miserable y desamparado, pero de las cantinas sórdidas salía el trueno de música de la **parranda** sin Dios ni ley del Pentecostés de los pobres.*

TRANSLATED TEXT:

*Everything looked wretched and desolate, but out of the sordid taverns came the thunder of **riotous** music, the godless drunken celebration of Pentecost by the poor.*

Analysis:

The Spanish term “parranda” (page 12) is commonly used in Latin American countries to denote a party or a fun gathering. The English term “riotous” (page 13) has a negative connotation which changes the meaning of the expression in the ST. My translation approach is “spree” because according to the Collaborative International Dictionary of English “spree” is defined as “a merry frolic”. The translation technique used is literal translation.

EXTRACT 13

SOURCE TEXT:

*Al contrario de las otras estancias, que estaban a merced de los **estropicios** y los malos alientos del puerto, la biblioteca tuvo siempre el sigilo y el olor de una abadía.*

TRANSLATED TEXT:

*Unlike the other rooms, which were at the mercy of **noise** and foul winds from the port, the library always enjoyed the tranquility and fragrance of an abbey.*

Analysis:

The Spanish term “estropicios” (page 16) is defined as “damage with a lot of noise”. On the TT it is translated as simply “noise” (page 17). My translation approach is “smashing” because it implies noise and breakage. The translation technique used is literal translation.

EXTRACT 14

SOURCE TEXT:

*Sin embargo, el día de su gloria mayor fue cuando el Presidente de la República, don Marco Fidel Suárez, con los ministros de su gabinete en pleno, vinieron a la casa a comprobar la verdad de su fama. Llegaron como a las tres de la tarde, sofocados por las chisteras y las levitas de paño que no se habían quitado en tres días de visita oficial bajo el cielo incandescente de agosto, y tuvieron que irse tan intrigados como vinieron, porque el loro se negó a decir **ni este pico es mío** durante dos horas de desesperación, a pesar de las súplicas y las amenazas y la vergüenza pública del doctor Urbino, que se había empeinado en aquella invitación temeraria contra las advertencias sabias de su esposa.*

TRANSLATED TEXT:

*But the day of his greatest glory was when the President of the Republic, Don Marco Fidel Suárez, with his entourage of cabinet ministers, visited the house in order to confirm the truth of his reputation. They arrived at about three o'clock in the afternoon, suffocating in the top hats and frock coats they had worn during three days of official visits under the burning August sky, and they had to leave as curious as when they arrived, because for two desperate hours the parrot refused to say **a single syllable**, ignoring the*

pleas and threats and public humiliation of Dr. Urbino, who had insisted on that foolhardy invitation despite the sage warnings of his wife.

Analysis:

The Spanish expression “ni este pico es mío” (page 17) is an example of colloquialism used when someone does not want to comment in a certain situation. It is normally used in countries from Latin America. By translating it to “a single syllable” (page 18) there is a loss regarding the style of the Latin American culture. My translation approach is “the parrot refused to even open its beak”. It is a translation approach that will hint the reader the difference in style of the source language. The translation technique used is Adaptation.

EXTRACT 15

SOURCE TEXT:

*Al cabo de una hora en el estudio, cuando ella se había dormido de nuevo, lo oía regresar a vestirse todavía sin encender la luz. Alguna vez, en un juego de salón, le preguntaron cómo se definía a sí mismo, y él había dicho: “Soy un hombre que se viste en las tinieblas”. Ella lo oía a sabiendas de que ninguno de aquellos ruidos era indispensable, y que él los hacía a propósito fingiendo lo contrario, así como ella estaba despierta fingiendo no estarlo. Los motivos de él eran ciertos: nunca la necesitaba tanto, viva y lúcida, como en esos minutos de **zozobra**.*

TRANSLATED TEXT:

*After an hour in his study, when she had fallen asleep again, he would come back to dress, still without turning on the light. Once, during a party game, he had been asked how he defined himself, and he had said: “I am a man who dresses in the dark.” She heard him, knowing full well that not one of those noises was indispensable, and that he made them on purpose although he pretended not to, just as she was awake and pretended not to be. His motives were clear: he never needed her awake and lucid as much as he did during those **fumbling** moments.*

Analysis:

The Spanish term “zozobra” (page 20) is defined by the Royal Spanish Academy as uneasiness or distress. The term “fumbling” (page 22) indicates that something is done clumsily or awkwardly. There is a loss of information. My translation approach is “uneasy”. The translation technique used is literal translation.

EXTRACT 16

SOURCE TEXT:

*Los discursos fueron breves y fáciles. La banda de vientos inició un aire **populachero**, no previsto en el programa, y los invitados se paseaban por las terrazas en espera de que los hombres del Mesón de don Sancho acabaran de desaguar el patio, por si alguien se animaba a bailar.*

TRANSLATED TEXT:

*The speeches were brief and simple. The woodwind band began a **popular tune** that had not been announced on the program, and the guests strolled along the terraces, waiting for the men from Don Sancho's Inn to finish drying the patio in case anyone felt inclined to dance.*

Analysis:

The Spanish term "populachero" (page 26) defines something common, vulgar or cheap. The translator rendered it as "popular" (page 29). There is a negative connotation that is missing in the TT. The gathering is filled with people with a high social status, and the author tries to emphasize that the music was not in accordance with them. Therefore my translation approach is "common". The translation technique used is literal translation.

EXTRACT 17

SOURCE TEXT:

*Cuando cesaron los aplausos y las **rechiflas** de burlas cordiales, el doctor Urbino Daza explicó en serio que las clarisas le habían pedido el favor de llevar el postre desde antes de la tormenta, pero se había devuelto del camino real porque alguien le dijo que se estaba incendiando la casa de sus padres.*

TRANSLATED TEXT:

*When the applause and the **shouted** cordial jokes had ended, Dr. Urbino Daza explained in all seriousness that before the storm broke, the Sisters of St. Clare had asked him to please bring the dessert, but he had left the King's Highway because someone said that his parents' house was on fire.*

Analysis:

The Spanish term “rechiflas” (page 27) is a common whistle noise that is made to make fun or to mock someone. The translator rendered it as “shouted”, the past tense of the verb shout, which is not the translation equivalent. My translation approach is “whistles” because it is a more literal interpretation of the term.

CHAPTER TWO

EXTRACT 18

SOURCE TEXT:

*El doctor Urbino tuvo siempre muy en cuenta esos y muchos otros tropiezos de su imagen pública, y nadie era tan consciente como él mismo de ser el último protagonista de un apellido en extinción. Sus hijos eran **dos cabos de raza sin ningún brillo**. Marco Aurelio, el varón, médico como él y como todos los primogénitos de cada generación, no había hecho nada notable, ni siquiera un hijo, pasados los cincuenta años. Ofelia, la única hija, casada con un buen empleado de banco de Nueva Orleans, había llegado al climaterio con tres hijas y ningún varón.*

TRANSLATED TEXT:

*Dr. Urbino was always acutely aware of these and many other cracks in his public image, and no one was as conscious as he of being the last to bear a family name on its way to extinction. His children were **two undistinguished ends of a line**. After fifty years, his son, Marco Aurelio, a doctor like himself and like all the family's firstborn sons in every generation, had done nothing worthy of note--he had not even produced a child. Dr. Urbino's only daughter, Ofelia, was married to a solid bank employee from New Orleans, and had reached the climacteric with three daughters and no son.*

Analysis:

The ST expression “dos cabos de raza sin ningún brillo” (page 30) was rendered by the translator as “two undistinguished ends of a line” (page 34). However, there is information missing on the TT. The author describes the Dr. Urbino's sons as the last members of a family that have not accomplished achievements on their own. The translator tried to convey a colloquialism by

rendering it as an idiom used in the TL. My translation approach is “last of my kind without merit”, which is more SL oriented.

EXTRACT 19

SOURCE TEXT:

*El único momento de un cierto patetismo, por lo demás involuntario, fue a las once de la noche del domingo, cuando llevaron el ataúd episcopal todavía oloroso a **sapolín** de barco, con manijas de cobre y forros de seda acolchonada.*

TRANSLATED TEXT:

*The only moment of pathos, although it was involuntary, occurred at eleven o'clock Sunday night when they brought in the episcopal coffin, still smelling of ship's **wax**, with its copper handles and tufted silk lining.*

Analysis:

The term “Sapolín” (page 31) is a Colombian paint brand that started operating in the mid 50's. The translator rendered it as “wax” (page 35). My translation approach is “paint” because Dr. Juvenal Urbino's death. He was a distinguished man who was part of the most respected and richest families in the town. Therefore, it is inferred that the coffin was made in a short period of time due to his sudden death.

EXTRACT 20

SOURCE TEXT:

*Fue el único que supo reaccionar a tiempo cuando el loro fugitivo apareció a media noche en el comedor con la cabeza alzada y las alas extendidas, lo que causó un escalofrío de estupor en la casa, pues parecía una **manda de penitencia**.*

TRANSLATED TEXT:

*He was the only one who knew how to react when the fugitive parrot appeared in the dining room at midnight with his head high and his wings spread, which caused a stupefied shudder to run through the house, for it seemed a **sign of repentance**.*

Analysis:

The Spanish expression “manda de penitencia” (page 33) refers to a punishment related to religion. The term is translated as “sign of repentance” (page 35) which does not convey the exact meaning of the ST. My translation approach is “vow of penance”. The translation technique used is literal translation.

EXTRACT 21**SOURCE TEXT:**

*Se hablaba de fisgonas a quienes les habían vaciado un ojo con agujas de tejer, de otro que reconoció a su propia esposa en la que estaba espiando, y de caballeros de alcurnia que entraban disfrazados de verduleras para **desfogarse** con los contramaestres de paso, y de tantos otros percances de aguaitadores y aguaitados, que la sola idea de asomarse al cuarto contiguo le resultaba pavorosa a Florentino Ariza.*

TRANSLATED TEXT:

*There was talk of busybodies who had their eyes poked out with knitting needles, of a man who recognized his own wife as the woman he was spying on, of well-bred gentleman who came disguised as tarts to **forget who they were** with the boatswains on shore leave, and of so many other misadventures of observers and observed that the mere idea of going into the next room terrified Florentino Ariza.*

Analysis:

The previous extract is a narration of different stories that had happened on the hotel near the taverns Lotario Thugut took Florentino Ariza after work hours. The Spanish term “desfogarse” (page 39) on this context means to release tension. It is defined by the Royal Spanish Academy as “vehemently express a passion”. The translator rendered it as “forget who they were” (page 44). My translation approach is “to vent”. The term is used to express emotion and relieve. The translation technique used is literal translation.

EXTRACT 22

SOURCE TEXT:

*Fue el año del enamoramiento **encarnizado**. Ni el uno ni el otro tenían vida para nada distinto de pensar en el otro, para soñar con el otro, para esperar cartas con tanta ansiedad como las contestaban.*

TRANSLATED TEXT:

*It was the year they fell into **devastating** love. Neither one could do anything except think about the other, dream about the other, and wait for letters with the same impatience they felt when they answered them.*

Analysis:

The previous extract describes the feelings the two main characters, Florentino Ariza and Fermina Daza, felt for each other. The Spanish term “encarnizado” (page 42) is defined by RAE as something fierce or bloody. The translator rendered it as “devastating” (page 47) which gives a negative connotation that is not determined in the ST. The Merriam-Webster Dictionary defines “devastating” as “to destroy much or most of something”. My translation approach is “ferocious”. The translation technique used is literal translation.

CHAPTER THREE

EXTRACT 23

SOURCE TEXT:

*El doctor Juvenal Urbino solía contar que no experimentó ninguna emoción cuando conoció a la mujer con quien había de vivir hasta el día de la muerte. Recordaba el camisón celeste con bordes de encaje, los ojos febriles, el largo cabello suelto sobre los hombros, pero estaba tan obnubilado por la irrupción de la peste en el recinto colonial, que no se fijó en nada de lo mucho que ella tenía de adolescente floral, sino en lo más ínfimo que pudiera tener de **apestada**.*

TRANSLATED TEXT:

Dr. Juvenal Urbino used to say that he experienced no emotion when he met the woman with whom he would live until the day of his death. He

*remembered the sky-blue chemise edged in lace, the feverish eyes, the long hair hanging loose over her shoulders, but he was so concerned with the outbreak of cholera in the colonial district that he took no notice of her flowering adolescence: he had eyes only for the slightest hint that she might be a **victim of the plague**.*

Analysis:

We can find on the previous extract the Spanish term “apestada” (page 67) which is a colloquial term to express someone is infected with the plague. The translator render it as “victim of the plague” (page 78) which is an example of compensation by splitting as the translation technique. However, by using this technique it changes type of speech to a formal level. My translation approach is “plague-infected”.

EXTRACT 24

SOURCE TEXT:

*Era todavía noche cuando atracaron en la ensenada del Niño Perdido, que era el último puerto de los vapores fluviales, a nueve leguas de la bahía, antes de que dragaran y pusieran en servicio el antiguo paso español. Los pasajeros tendrían que esperar hasta las seis de la mañana para abordar la flotilla de **chalupas** de alquiler que habían de llevarlos hasta su destino final.*

TRANSLATED TEXT:

*It was still dark when they docked in Niño Perdido Cove, nine leagues from the bay and the last port for riverboats until the old Spanish channel was dredged and put back into service. The passengers would have to wait until six o' clock in the morning to board the fleet of **sloops** for hire that would carry them to their final destination.*

Analysis:

The Spanish term “chalupas” (page 84) is defined by the Royal Spanish Academy as a small float with a cover. Nevertheless, we must take in consideration that era in which the book is taking place. The translator rendered the Spanish term into “sloops” (page 98) which is a different type of boat with a fore-and-aft rigged boat with one mast and a single jib. My translation approach is “canoes” because it gives a better understanding of

the description made by the author in the ST. The translation technique used is literal translation.

EXTRACT 25

SOURCE TEXT:

*Sólo en una ocasión estuvo al borde del escándalo público, cuando corrió el rumor de que el arzobispo Dante de Luna no había muerto por accidente con un plato de hongos equivocados, sino que se los comió a conciencia, porque ella lo amenazó con degollarse si él persistía en sus **asedios** sacrílegos.*

TRANSLATED TEXT:

*On only one occasion did she hover on the edge of public scandal, when the rumor circulated that Archbishop Dante de Luna had not died by accident after eating a plate of poisonous mushrooms but had eaten them intentionally because she threatened to expose him if he persisted in his sacrilegious **solicitations**.*

Analysis:

The previous extract is a narration of the life of the Widow Nazaret, a widow living near Florentino Ariza. The extract describes a rumor that was spread in the town where they lived. The Spanish term “asedio” (page 85) is defined as constantly pressure someone. The translator render it as “solicitation” (page 99) which is a request for something. My translation approach is “pressure” because it is defined as “stress; a feeling or feelings of harassment” The translation technique used is adaptation.

CHAPTER FOUR

EXTRACT 26

SOURCE TEXT:

*Los últimos que desembarcaron vieron a Lorenzo Daza frente a las cantinas del puerto, sentado en el suelo en plena calle y con el traje de etiqueta en piltrafas. Lloraba **a grito pelado**, como lloran los árabes a sus muertos, sentado sobre un reguero de aguas podridas que bien pudo haber sido un charco de lágrimas.*

TRANSLATED TEXT:

*The last to leave saw Lorenzo Daza outside the port taverns, sitting on the ground in the middle of the street, his tuxedo in ruins. He was crying **with tremendous loud wails**, the ways Arabs cry for their dead, sitting in a trickle of fouled water that might well have been a pool of tears.*

Analysis:

The Spanish expression “a grito pelado” (page 88) is an example of colloquialism. According to the Royal Spanish Academy, the expression “a grito pelado” is used when speaking loudly. The translator rendered it as “with tremendous loud wails” (page 102). However, my translation approach “at the top of his lungs” is a less formal approach and it is more compatible with the type of language.

EXTRACT 27

SOURCE TEXT:

*Era difícil imaginar a alguien que hubiera asimilado tan rápido y con tanto alborozo la vida cotidiana de París, que aprendió a querer en el recuerdo a pesar de sus lluvias eternas. Sin embargo, cuando regresó a casa abrumada por tantas experiencias juntas, cansada de viajar y medio adormecida por el embarazo, lo primero que le preguntaron en el puerto fue cómo le habían parecido las maravillas de Europa, y ella resolvió dieciséis meses de dicha con cuatro palabras de su jerga caribe: - **Más es la bulla.***

TRANSLATED TEXT:

*It was difficult to imagine anyone who could assimilate the daily life of Paris with so much speed and so much joy, and who learned to love her memory of it despite the eternal rain. Nevertheless, when she returned home overwhelmed by so many experiences, tired of traveling, drowsy with her pregnancy, the first thing she was asked in the port was what she thought of the marvels of Europe, and she summed up many months of bliss with four words of Caribbean slang: **“It’s not so much.”***

Analysis:

The Spanish expression “más es la bulla” (page 92) is a phrase that applies when you expect something very grand but at the end it is something normal. The translator render it as “it’s not so much” (page 107) which is not an exact rendering of the expression. My translation approach is “it’s just pointless fuss”. The translation technique used is adaptation.

EXTRACT 28

SOURCE TEXT:

*El tío León XII vivía en la ciudad vieja por comodidad de trabajo, con su esposa y tres hijos, y de un modo tan austero y en una casa tan escueta, que nunca se quitó de encima una injusta reputación de avaro. Pero su único lujo era todavía más simple: una casa de mar, a dos leguas de las oficinas, sin más muebles que seis taburetes artesanales, un **tinajero**, y una hamaca en la terraza para acostarse a pensar los domingos.*

TRANSLATED TEXT:

*Uncle Leo XII lived in the old city because it was convenient to his business, in such an austere manner and in such a plain house that he could never shake off an unmerited reputation for miserliness. His only luxury was even simpler: a house by the sea, two leagues from his offices, furnished only with six handmade stools, a **stand for earthenware jars**, and a hammock on the terrace where he could lie down to think on Sundays.*

Analysis:

The Spanish word “tinajero” (page 93) is defined by the Royal Spanish Academy as a place where jars, jugs, and other vessels are for potable water service. The translator render it as “stand for earthenware jars” (page 109). There is missing information because it does not specifies that the vessels are used specifically for potable water. My translation approach is “stone water filter”. According to the description made of the house, it is more

equivalent to the term in the ST. The translation technique used is literal translation.

EXTRACT 29

SOURCE TEXT:

*Ese raro modo de ser, que alguien elogió alguna vez en un discurso como una demencia lúcida, le permitió ver al instante lo que nadie veía ni antes ni después en Florentino Ariza. Desde el día en que éste se presentó a solicitar empleo en sus oficinas, con su aspecto lúgubre y sus veintisiete años inútiles, lo puso a prueba con la dureza de un régimen de cuartel capaz de doblegar al más **bragado**.*

TRANSLATED TEXT:

His strange nature, which someone once praised in a speech as lucid dementia, allowed him to see in an instant what no one else ever saw in Florentino Ariza. From the day he came to his office to ask for work, with his doleful appearance and his twenty-six useless years behind him, he had tested him with the severity of a barracks training that could have broken the **hardest man**.

Analysis:

The Spanish word “bradago” (page 93) is defined by the Royal Spanish Academy as someone who shows courage and resolve. The translator render it as “hardest man” (page 109) which does not fully conveys the meaning of the ST. My translation approach is “grittiest” because it is defined by the Merriam-Western Dictionary as someone who shows a lot of courage and determination.

EXTRACT 30

SOURCE TEXT:

*Iba cada vez menos al hotel de paso, no sólo porque sus intereses andaban por otros rumbos, sino porque no le gustaba que lo vieran allí en andanzas distintas de las muy domésticas y castas que ya le conocían. Sin embargo, en tres casos de apuro apeló al recurso fácil de una época que él no había vivido: disfrazaba de hombres a las amigas temerosas de ser reconocidas, y entraban juntos en el hotel con **ínfulas de parranderos trasnochados**.*

TRANSLATED TEXT:

*His visits to the transient hotel became less frequent, not only because his interests lay elsewhere but because he did not like them to see him there under circumstances that were different from the chaste domesticity of the past. Nevertheless, in three emergency situations he had recourse to the simple strategy of an era before his time: he disguised his friends, who were afraid of being recognized, as men, and they walked into the hotel together **as if they were two gentlemen out on the town**.*

Analysis:

The Spanish expression “ínfulas de parranderos trasnochados” on the previous extract (page 97) is rendered as “two gentlemen out on the town” (page 114). However, the translation is missing information such as the Spanish word “ínfulas” which is defined by the Royal Spanish Academy as a pretentious vanity, and the Spanish expression “parranderos trasnochados”. My translation approach is “airs of haggard party goers”.

EXTRACT 31

SOURCE TEXT:

*Ya era tarde: la ocasión iba con ella en el tranvía de mulas, había estado siempre con ella en la misma silla en que estaba sentada, pero ahora se había ido para siempre. La verdad era que después de tantas **perrerías***

soterradas que había hecho por él, después de tanta sordidez soportada para él, ella se le había adelantado en la vida y estaba mucho más allá de los veinte años de edad que él le llevaba de ventaja: había envejecido para él.

TRANSLATED TEXT:

*It was too late: the opportunity had been there with her in the mule-drawn trolley, it had always been with her there on the chair where she was sitting, but now it was gone forever. The truth was that after all the **dirty tricks** she had done for him, after so much sordidness endured for him, she had moved on in life and was far beyond his twenty-year advantage in age: she had grown too old for him.*

Analysis:

In the previous extract, Florentino Ariza's longest friend Leona Cassiani realized that she finally has the opportunity to take the relationship to the next level with him. However, she states that time was not in her favor. The Spanish expression "perrerías soterradas" (page 104) was rendered by the translator as "dirty tricks" (page 122). The term "soterradas" which is defined by the Royal Spanish Academy as hiding or keeping something so it is not known or found. My translation approach is "hidden dirty tricks" because it gives more information regarding the background of the relationship the author describes in the ST.

EXTRACT 32

SOURCE TEXT:

Treinta años que habían pasado también para Fermina Daza, desde luego, pero que habían sido para ella los más gratos y reparadores de su vida. Los días de horror del Palacio de Casaldueiro estaban relegados en el basurero de la memoria. Vivía en su nueva casa de La Manga, dueña absoluta de su destino, con un marido que volvería a preferir entre todos los hombres del mundo si hubiera tenido que escoger otra vez, con un hijo que prolongaba la

*tradición de la estirpe en la Escuela de Medicina, y una hija tan parecida a ella cuando tenía su edad, que a veces la perturbaba la impresión de sentirse repetida. Había vuelto tres veces a Europa después del viaje desgraciado que había previsto para no volver jamás por no vivir en el **espanto** perpetuo.*

TRANSLATED TEXT:

*Thirty years that had also gone by for Fermina Daza, of course, but had been for her the most pleasant and exhilarating years of her life. The days of horror in the Palace of Casaldueiro were relegated to the trash heap of memory. She was living in her new house in La Manga, absolute mistress of her own destiny, with a husband she would have preferred to all the men in the world if she had to choose again, a son who was continuing the family tradition in the Medical School, and a daughter so much like her when she was her age that at times she was disturbed by the impression of feeling herself duplicated. She had returned to Europe three times after the unfortunate trip from which she had intended never to return so that she would not have to live in perpetual **turmoil**.*

Analysis:

The Spanish term “espanto” (page 122) is defined by the Royal Spanish Academy as “terror, awe, consternation”. It was redered as “turmoil” (page 143), which according to the Merriam-Western Dictionary it is “a state of confusion or disorder”. My translation approach is “terror” because it is the translation equivalent.

CHAPTER FIVE

EXTRACT 33

SOURCE TRANSLATION:

*Al cabo de tres semanas, Fermina Daza no había encontrado el olor en la ropa durante varios días, había vuelto a encontrarlo de pronto cuando menos lo esperaba, y lo había encontrado luego más **descarnado** que nunca por varios días consecutivos, aunque uno de ellos había sido un domingo de fiesta familiar en que ella y él no se separaron ni un instante.*

TRANSLATED TEXT:

*In the three weeks that followed, Fermina Daza did not find the odor in his clothing for a few days, she found it again when she least expected it, and then she found it, **stronger** than ever, for several days in a row, although one of those days was a Sunday when there had been a family gathering and the two of them had not been apart for even a moment.*

Analysis:

In the previous extract, the author narrates that the main character Fermina Daza is suspecting his husband is being unfaithful because she notices an unknown odor in her house. The only reason she thinks that is because she has always had a great sense of smell. Hence, the moment she notices the peculiar odor comes from his husband's clothes she is confident of his husband's infidelity. The Spanish term "descarnado" (page 131) is defined by the Royal Spanish Academy as something "raw or unpleasant". The term was rendered in the TT as "strong" (page 154) only denotes the intensiveness. Therefore there is information missing in the TT. My translation approach is "unpleasant". The technique used is literal translation.

EXTRACT 34

SOURCE TRANSLATION:

*La pérdida de los dientes, en cambio, no había sido por una calamidad natural, sino por la chapucería de un dentista errante que decidió cortar por lo sano una infección ordinaria. El terror a las fresas de pedal le había impedido a Florentino Ariza visitar al dentista a pesar de sus continuos dolores de muelas, hasta que fue incapaz de soportarlos. Su madre se asustó al oír toda la noche los quejidos inconsolables en el cuarto contiguo, porque le pareció que eran los mismos de otros tiempos ya casi esfumados en las nieblas de su memoria, pero cuando le hizo abrir la boca para ver dónde era que le dolía el amor, descubrió que estaba **postrado de postemillas**.*

TRANSLATED TEXT:

*The loss of his teeth, on the other hand, did not result from a natural calamity but from the shoddy work of an itinerant dentist who decided to eradicate a simple infection by drastic means. His terror of the drill had prevented Florentino Ariza from visiting a dentist, despite his constant toothaches, until the pain became unbearable. His mother was alarmed by a night of inconsolable moaning from the room next to hers, because these moans seemed to be the same as the ones from another time, which had almost disappeared in the mists of her memory, but when she made him open his mouth to see where love was hurting him, she discovered that he had fallen **victim to abscesses**.*

Analysis:

The Spanish term “postrado” refers to someone weakened or lacking strength. It was rendered as “victim” which is not the exact equivalent the author conveys in the ST. The Spanish term “postemillas” (page 145) is defined by the Royal Spanish Academy as “abscess in the gums”. This phrase was rendered as “victim of abscesses” (page 171). My translation approach is “was prostrated with gumboil” because it is the translation equivalent of the terms of the source language.

EXTRACT 35

SOURCE TRANSLATION:

*Siempre había sido difícil que Florentino Ariza y su tío pudieran hablar de algo distinto de la navegación fluvial, y siguió siéndolo en aquellas tardes demoradas, en las cuales la muerte fue siempre un invitado invisible. Una de las preocupaciones recurrentes del tío León XII era que la navegación fluvial no pasara a manos de los empresarios del interior vinculados a los consorcios europeos. “Este ha sido siempre un negocio de matacongos - decía---. Si lo cogen los **cachacos** se lo vuelven a regalar a los alemanes”.*

TRANSLATED TEXT:

*It had always been difficult for Florentino Ariza and his uncle to talk about anything other than river navigation, and it still was on those slow afternoons when death was always an unseen guest. One of Uncle Leo XII's constant preoccupations was that river navigation not pass into the hands of entrepreneurs from the interior with connections to European corporations. "This has always been a business run by people from the coast," he would say. "If the **inlanders** get hold of it, they will give it back to the Germans."*

Analysis:

The Spanish term "cachacos" (page 147) in this context refers to an educated person with a good financial situation. The term used in the book is employed to speak in a derogatory manner about the people living in the center of the town, which was considered to be the place where renowned families lived. By rendering it in the TT as "inlanders" (page 173) there is a translation loss. However, it must be taken in consideration that the setting of the book is in the Caribbean coast. The term "cachaco" is used to define a nosy person. In the same paragraph the character describes that the people he is talking about live in "the interior" and that they are "entrepreneurs". Therefore, y translation approach is "busybody" because it gives a full description of the people aforementioned.

CHAPTER SIX

EXTRACT 36

SOURCE TEXT:

*Nunca como entonces le hizo tanta falta Tránsito Ariza, su palabra sabia, su cabeza de reina de burlas adornada con flores de papel. No podía evitarlo: siempre que se encontraba al borde del cataclismo, le hacía falta el amparo de una mujer. De modo que pasó por la Escuela Normal buscando el rumbo de **las alcanzables**, y vio que había una luz en la larga fila de ventanas del dormitorio de América Vicuña.*

TRANSLATED TEXT:

*He needed Tránsito Ariza then as he never had before, he needed her wise words, her head of a mock queen adorned with paper flowers. He could not avoid it: whenever he found himself on the edge of catastrophe, he needed the help of a woman. So that he passed by the Normal School, seeking out **those who were within reach**, and he saw a light in the long row of windows in América Vicuña's dormitory.*

Analysis:

The Spanish term "las alcanzables" (page 156) in this context means anyone who can be approached easily. This term was rendered as "those who were within reach" (page 184). My translation approach is "the approachable ones" because it is the translation equivalent of the term of the source language. Nevertheless, the term in the TL will not be the same word type. The noun in the ST is now an adjective in the TT. The translation technique used is transposition.

EXTRACT 37

SOURCE TEXT:

Ella había tomado conciencia de la vanidad de su imagen pública desde mucho antes de que empezara a envejecer, y a menudo se le oía decir en la casa: "Hay que salir de tantos chécheres que ya no dejan dónde vivir".

TRANSLATED TEXT:

*She became aware of her frivolous public image long before she began to grow old, and in the house she was often heard to say: "We have to get rid of all these **trinkets**; there's no room to turn around."*

Analysis:

The Spanish term "chécheres" (page 165) is defined by the Royal Spanish Academy as a piece of junk or something useless. The term was rendered as "trinkets" (page 195) which is defined by the Merriam-Webster Dictionary as "a piece of jewelry or an ornament that has little value". My translation approach is "junk" because it is the translation equivalent of the colloquial term in Spanish.

EXTRACT 38

SOURCE TEXT:

*Desde el punto de vista médico, según él, el límite podían ser los sesenta años. Pero mientras se llegaba a ese grado de caridad, la única solución eran los asilos, donde los ancianos se consolaban los unos a los otros, se identificaban en sus gustos y sus aversiones, en sus **resabios** y sus tristezas, a salvo de las discordias naturales con las generaciones siguientes.*

TRANSLATED TEXT:

*From the medical point of view, according to him, the proper age limit would be seventy. But until they reached that degree of charity, the only solution was nursing homes, where the old could console each other and share their likes and dislikes, their **habits** and sorrows, safe from their natural disagreements with the younger generation.*

Analysis:

The Spanish term “resabios” (page 171) is determined by the Royal Spanish Academy as “a vice or a bad habit”. The term was rendered as “habits” (page 202) which does not truly convey the term as a negative word as in the case of the ST. My translation approach is “vices” which is the translation equivalent of the Spanish term.

EXTRACT 39

SOURCE TEXT:

*Florentino Ariza se estremeció: en efecto, como ella misma lo había dicho, tenía el olor agrio de la edad. Sin embargo, mientras caminaba hacia su camarote, abriéndose paso por entre el laberinto de hamacas dormidas, se consolaba con la idea de que él debía tener el mismo olor, sólo que cuatro años más viejo, y que ella debió haberlo sentido con la misma emoción. Era el olor de los fermentos humanos, que él había percibido en sus amantes más antiguas, y que ellas habían sentido en él. La viuda de Nazaret, que no se guardaba nada, se lo dijo de un modo más crudo: “Ya olemos a **gallinazo**”.*

TRANSLATED TEXT:

*Florentino Ariza shuddered: as she herself had said, she had the sour smell of old age. Still, as he walked to his cabin, making his way through the labyrinth of sleeping hammocks, he consoled himself with the thought that he must give off the same odor, except his was four years older, and she must have detected it on him, with the same emotion. It was the smell of human fermentation, which he had perceived in his oldest lovers and they had detected in him. The Widow Nazaret, who kept nothing to herself, had told him in a cruder way: "Now we stink like a **henhouse**."*

Analysis:

The Spanish term "gallinazo" (page 183) is defined by the Royal Spanish Academy as a diurnal bird that feeds on carrion. The term was rendered as "henhouse" (page 217) which is defined by the Merriam-Webster Dictionary as "a house or shelter for fowl". My translation approach is "vulture." The technique used is literal translation.

7. Conclusion and recommendations

In conclusion, it can be said that literary work “El amor en los tiempos del cólera” written by the Latin American author Gabriel García Márquez covers a vast amount of themes inspired by several stories of Colombian origin. Its genre of magical realism is determined by the author as simple realism that is recurrent in Latin America. Therefore, the translation had to take into account the connection between the language and the Colombian culture. Also, this type of literary work contains a variety of colloquialisms, idioms, and figures of speech that the translator needed to be aware. The translator needed to keep in mind that despite her knowledge in Spanish language, it is also necessary to know the exact meaning of Spanish words which can vary from country to country.

The comparative analysis determines that the English translation of the book “El amor en los tiempos del cólera” written in Spanish is source language oriented. Consequently, the translated text is considered to be adequate. Most of the translation has been carried out by literal translation technique, with the exception of few extracts in which the different techniques needed to be used because there was no exact equivalence in the TL. By carrying out an analysis based the Polysystem Theory many improvements could be made in the semantic level.

Finally, it can be said that translating a literary work can be challenging. Besides the skills needed, the translator must take into account that depending on the theory or techniques they choose appropriate the literary translation can vary from the original text. They must be aware if the choices they are making are suitable for the type of literary work.

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APPENDIX

SEMANTIC ANALYSIS CHART

CHAPTER ONE

Table 1 CHAPTER ONE

P. / LINE	ST	P. / LINE	TT	COMPARISON
7 / 11-14	El cuarto sofocante y abigarrado que hacía al mismo tiempo de alcoba y laboratorio, empezaba a iluminarse apenas con el resplandor del amanecer en la ventana abierta, pero era luz bastante para reconocer de inmediato la autoridad de la muerte.	7 / 10-13	At one window the splendor of dawn was just beginning to illuminate the stifling, crowded room that served as both bedroom and laboratory, but there was enough light for him to recognize at once the authority of death.	Crowded adj. /'kraʊdɪd/ 1: filled to excess; packed 2: filled with a crowd 3: uncomfortably close together Motley adj. \ ' mät-lē\ 1: variegated in color 2: composed of diverse often incongruous elements
8 / 6-7	No sólo era el médico más antiguo y esclarecido de la ciudad, sino el hombre más atildado .	8 / 13-14	He was not only the city's oldest and most illustrious physician, he was also its most fastidious man.	Fastidious adj. \fa-' sti-dē-əs, fə-\ : careful about how to do something; hard to please; wanting to be clean Elegant adj. \ ' e-li-gənt\ 1: showing good taste; graceful, attractive 2: simple and clever
9 / 45-48	También avisaría a sus compinches de ajedrez, entre los cuales había desde profesionales insignes hasta menestrales sin nombre, y a otros menos asiduos, pero que tal vez quisieran asistir al entierro.	10 / 10-13	He would also inform his chess partners, who ranged from distinguished professional men to nameless laborers , as well as other, less intimate acquaintances who might perhaps wish to attend the funeral.	Laborers noun \ ' lā-bər-ər\ : a person who does hard physical work for money Mechanics adj. \mi-' ka-nik\ 1: a manual worker: artisan 2: machinist; <i>especially</i> : one who repairs machines

8 / 14	Ante una reticencia del comisario, lo paró con una estocada típica de su modo de ser...	8 / 19-21	When the inspector showed some hesitation, he cut him off with the kind of remark that was typical of his manner...	<p>Remark n. \ri-'märk\ 1: the act of <u>remarking</u> : <u>notice</u> 2: an expression of opinion or judgment</p> <p>Thrust v. \ ' thrəst\ : to press, force, or impose the acceptance upon someone</p>
8 / 51-53	El doctor Urbino había visto el recubrimiento paulatino de los muros, año tras año, durante las cavilaciones absortas de las tardes de ajedrez.	9 / 11-12	Year after year, during contemplative pauses on afternoons of chess, Dr. Urbino had seen the gradual covering over of the walls.	<p>Contemplative adj. \kən-'tem-plə-tiv\ : involving or causing deep thought</p> <p>Pauses n. \ ' pəz\ : a temporary stop</p> <p>Absorbed adj. /æb'sɔrbd/ : to engage or engross wholly <absorbed in thought></p> <p>Thoughts n. \ ' thoʊt\ : the act of carefully thinking about the details of something</p>
12 / 1-2	El humor del cielo había empezado a descomponerse desde muy temprano, y estaba nublado y fresco, pero no había riesgos de lluvia antes del mediodía.	12 / 33-34	The sky had begun to threaten very early in the day and the weather was cloudy and cool, but there was no chance of rain before noon.	<p>Sky n. \ ' skī\ : the space over the Earth</p> <p>Mood of the sky : figure of speech: personification</p>
12 / 2-6	Tratando de encontrar un camino más corto, el cochero se metió por los vericuetos empedrados de la ciudad colonial, y tuvo que pararse	12 / 34-37	In his effort to find a shorter route, the coachman braved the rough cobblestones of the colonial city and had to stop often to keep the horse from	<p>Fraternity n. \frə-'tər-nə-tē\ 1: an organization of male students at a U.S. college 2: a group of people who have the same job, interests, etc</p>

	muchas veces para que el caballo no se espantara con el desorden de los colegios y las congregaciones religiosas que regresaban de la liturgia de Pentecostés.		being frightened by the rowdiness of the religious societies and fraternities coming back from the Pentecost liturgy.	High school n. \ ' hī \ ' skū \ : school that includes the grades 9-12 or 10-12
11 / 51-54	El doctor Urbino volvió entonces a la primera hoja, y se sumergió otra vez en aquel manantial de revelaciones indeseables que habrían podido cambiarle la vida, aun a su edad, si hubiera logrado convencerse a sí mismo de que no eran los delirios de un desahuciado.	12 / 27-30	Then Dr. Urbino returned to the first page of the letter and plunged once again into the flood of unsavory revelations that might have changed his life, even at his age, if he could have convinced himself that they were not the ravings of a dying man.	Flood n. \ ' fləd \ : a rising and overflowing of a body of water Unsavory adj. \ - ' sā - və - rē , - ' sā v - rē \ : unpleasant or offensive Spring v. \ ' sprɪŋ \ : to issue with speed and force or as a stream Unwanted adj. \ , ən - ' wɒ n - təd \ : not desired or needed
12 / 15-19	Además, mientras las familias más remilgadas se conformaban con que sus cocheros tuvieran la camisa limpia, él seguía exigiéndole al suyo la librea de terciopelo mustio y la chistera de domador de circo, que además de ser anacrónicas se tenían como una falta de misericordia en la canícula del Caribe.	12 / 45-48	Furthermore, while the most demanding families were satisfied if their drivers had a clean shirt, he still required his coachman to wear livery of faded velvet and a top hat like a circus ringmaster's, which, more than an anachronism, was thought to show a lack of compassion in the dog days of the Caribbean summer.	Demanding adj. / dɪ ' mɑ : ndɪŋ / : requiring much time, attention, or effort Prim adj. \ ' prɪ m \ 1: very formal and proper 2: very neat in appearance
12 / 20-27	A pesar de su amor casi maniático por la ciudad, y de conocerla mejor que nadie, el	13 / 2-9	Despite his almost maniacal love for the city and a knowledge of it superior to	Oppressive adj. \ ə - ' pre - sɪ v \ 1: very cruel or unfair 2: very unpleasant

	<p>doctor Juvenal Urbino había tenido muy pocas veces un motivo como el de aquel domingo para aventurarse sin reticencias en el fragor del antiguo barrio de los esclavos. El cochero tuvo que dar muchas vueltas y preguntar varias veces para encontrar la dirección. El doctor Urbino reconoció de cerca la pesadumbre de las ciénagas, su silencio fatídico, sus ventosidades de ahogado que tantas madrugadas de insomnio subían hasta su dormitorio revueltas con la fragancia de los jazmines del patio, y que él sentía pasar como un viento de ayer que nada tenía que ver con su vida.</p>		<p>anyone's, Dr. Juvenal Urbino had not often had reason as he did that Sunday to venture boldly into the tumult of the old slave quarter. The coachman had to make many turns and stop to ask directions several times in order to find the house. As they passed by the marshes, Dr. Urbino recognized their oppressive weight, their ominous silence, their suffocating gases, which on so many insomniac dawns had risen to his bedroom, blending with the fragrance of jasmine from the patio, and which he felt pass by him like a wind out of yesterday that had nothing to do with his life.</p>	<p>Weight n. \ ' wāt\ 1: relative to heaviness 2: the relative importance or authority accorded something</p> <p>Discomfort n. \dis-' kəm(p)-fərt\ : mental or physical uneasiness</p>
<p>12 / 27-30</p>	<p>Pero aquella pestilencia tantas veces idealizada por la nostalgia se convirtió en una realidad insoportable cuando el coche empezó a dar saltos por el lodazal de las calles donde los gallinazos se disputaban los desperdicios</p>	<p>13 / 9-12</p>	<p>But that pestilence so frequently idealized by nostalgia became an unbearable reality when the carriage began to lurch through the quagmire of the streets where buzzards fought over the slaughterhouse offal as it was swept along by the receding</p>	<p>Buzzard n. \ ' bə-zərd\ 1: a broad-winged hawk of Europe and Asia 2: a kind of large bird that eats animals that are already dead</p> <p>Vulture n. \ ' vəl-chər\ : large bird of prey that seeks dead animal flesh for food</p>

	del matadero arrastrados por el mar de leva.		tide.	
12 / 33-35	Todo tenía un aspecto miserable y desamparado, pero de las cantinas sórdidas salía el trueno de música de la parranda sin Dios ni ley del Pentecostés de los pobres.	13 / 15-17	Everything looked wretched and desolate, but out of the sordid taverns came the thunder of riotous music, the godless drunken celebration of Pentecost by the poor.	Riotous adj. \ ' rī-ə-təs\ : relating to a riot Spree n. \ ' sprē\ : a lively frolic or outing
16 / 18-19	Al contrario de las otras estancias, que estaban a merced de los estropicios y los malos alientos del puerto, la biblioteca tuvo siempre el sigilo y el olor de una abadía.	17 / 24-26	Unlike the other rooms, which were at the mercy of noise and foul winds from the port, the library always enjoyed the tranquility and fragrance of an abbey.	Noise n. \ ' noiz\ : a loud or unpleasant sound Smashing adj. \ ' sma-shiŋ\ : break to pieces, as striking or dashing against something
17 / 8-16	Sin embargo, el día de su gloria mayor fue cuando el Presidente de la República, don Marco Fidel Suárez, con los ministros de su gabinete en pleno, vinieron a la casa a comprobar la verdad de su fama. Llegaron como a las tres de la tarde, sofocados por las chisteras y las levitas de paño que no se habían quitado en tres días de visita oficial bajo el cielo incandescente de agosto, y tuvieron que irse tan	18 / 23-31	But the day of his greatest glory was when the President of the Republic, Don Marco Fidel Suárez, with his entourage of cabinet ministers, visited the house in order to confirm the truth of his reputation. They arrived at about three o'clock in the afternoon, suffocating in the top hats and frock coats they had worn during three days of official visits under the burning August sky, and they had to leave as curious as when they	Refused to say a single word Refused to even open its beak The Spanish expression is colloquial phrase used when someone does not want to comment in a certain situation. It would not make sense if rendered literally in the TT. Therefore, the translation must be adapted to the TL but maintaining the type of informal language.

	<p>intrigados como vinieron, porque el loro se negó a decir ni este pico es mío durante dos horas de desesperación, a pesar de las súplicas y las amenazas y la vergüenza pública del doctor Urbino, que se había empeinado en aquella invitación temeraria contra las advertencias sabias de su esposa.</p>		<p>arrived, because for two desperate hours the parrot refused to say a single syllable, ignoring the pleas and threats and public humiliation of Dr. Urbino, who had insisted on that foolhardy invitation despite the sage warnings of his wife.</p>	
20 / 33-	<p>Al cabo de una hora en el estudio, cuando ella se había dormido de nuevo, lo oía regresar a vestirse todavía sin encender la luz. Alguna vez, en un juego de salón, le preguntaron cómo se definía a sí mismo, y él había dicho: "Soy un hombre que se viste en las tinieblas". Ella lo oía a sabiendas de que ninguno de aquellos ruidos era indispensable, y que él los hacía a propósito fingiendo lo contrario, así como ella estaba despierta fingiendo no estarlo. Los motivos de él eran ciertos: nunca la necesitaba tanto, viva y lúcida, como en esos</p>	22 / 22-28	<p>After an hour in his study, when she had fallen asleep again, he would come back to dress, still without turning on the light. Once, during a party game, he had been asked how he defined himself, and he had said: "I am a man who dresses in the dark." She heard him, knowing full well that not one of those noises was indispensable, and that he made them on purpose although he pretended not to, just as she was awake and pretended not to be. His motives were clear: he never needed her awake and lucid as much as he did during those fumbling moments.</p>	<p>Fumbling adj. /'fʌmbəl/ 1: to feel or grope about clumsily 2: to do something clumsily or unsuccessfully</p> <p>Uneasy adj. \, ən- ' ē-zē\ 1: worried or unhappy about something 2: causing physical or mental discomfort</p>

	minutos de zozobra .			
26 / 52-55	Los discursos fueron breves y fáciles. La banda de vientos inició un aire populachero , no previsto en el programa, y los invitados se paseaban por las terrazas en espera de que los hombres del Mesón de don Sancho acabaran de desaguar el patio, por si alguien se animaba a bailar.	29 / 35-38	<i>The speeches were brief and simple. The woodwind band began a popular tune that had not been announced on the program, and the guests strolled along the terraces, waiting for the men from Don Sancho's Inn to finish drying the patio in case anyone felt inclined to dance.</i>	Popular adj. \ ' pä-pyə-lər\ 1: liked or enjoyed by many people 2: relating to most of the people in a country, society or group Common adj. \ ' kä-mən\ : of or relating to a community at large
27 / 12-15	Cuando cesaron los aplausos y las rechiflas de burlas cordiales, el doctor Urbino Daza explicó en serio que las clarisas le habían pedido el favor de llevar el postre desde antes de la tormenta, pero se había devuelto del camino real porque alguien le dijo que se estaba incendiando la casa de sus padres.	30 / 4-7	When the applause and the shouted cordial jokes had ended, Dr. Urbino Daza explained in all seriousness that before the storm broke, the Sisters of St. Clare had asked him to please bring the dessert, but he had left the King's Highway because someone said that his parents' house was on fire.	Shout v. \ 'shaut\ : to make a sudden loud cry Whistles n. \ ' hwi-səl, ' wi-\ : a high and loud sound made by forcing air through your lips or teeth

CHAPTER TWO

Table 2 CHAPTER TWO

P. / LINE	ST	P. / LINE	TT	COMPARISON
30 / 31- 38	El doctor Urbino tuvo siempre muy en cuenta esos y muchos otros tropiezos de su imagen pública, y nadie era tan consciente como él mismo de ser el último protagonista de un apellido en extinción. Sus hijos eran dos cabos de raza sin ningún brillo . Marco Aurelio, el varón, médico como él y como todos los primogénitos de cada generación, no había hecho nada notable, ni siquiera un hijo, pasados los cincuenta años. Ofelia, la única hija, casada con un buen empleado de banco de Nueva Orleans, había llegado al climaterio con tres hijas y ningún varón.	34 / 1-8	Dr. Urbino was always acutely aware of these and many other cracks in his public image, and no one was as conscious as he of being the last to bear a family name on its way to extinction. His children were two undistinguished ends of a line . After fifty years, his son, Marco Aurelio, a doctor like himself and like all the family's firstborn sons in every generation, had done nothing worthy of note--he had not even produced a child. Dr. Urbino's only daughter, Ofelia, was married to a solid bank employee from New Orleans, and had reached the climacteric with three daughters and no son.	Two undistinguished ends of a line Last of my kind without merit In the TT the author describes the Dr. Urbino's son as a last members of a family that have not accomplished achievements on their own. The translator tried to convey a colloquialism by rendering it as an idiom used in the TL.
31 / 43- 45	El único momento de un cierto patetismo, por lo demás involuntario, fue a las once de la noche del domingo, cuando llevaron el ataúd episcopal todavía oloroso a sapolín de	35 / 21- 24	The only moment of pathos, although it was involuntary, occurred at eleven o'clock Sunday night when they brought in the episcopal coffin, still smelling of ship's wax , with its	Wax n. \ 'waks\ 1: any various substance resembling the wax of bees 2: any group of substance composed of hydrocarbons, alcohols, fatty acids, and

	barco, con manijas de cobre y forros de seda acolchonada.		copper handles and tufted silk lining.	esters Paint n. \ ' pānt\ : a liquid that dries to form a thin colored layer when it is spread on a surface
32 / 8-11	Fue el único que supo reaccionar a tiempo cuando el loro fugitivo apareció a media noche en el comedor con la cabeza alzada y las alas extendidas, lo que causó un escalofrío de estupor en la casa, pues parecía una manda de penitencia .	35 / 40-43	He was the only one who knew how to react when the fugitive parrot appeared in the dining room at midnight with his head high and his wings spread, which caused a stupefied shudder to run through the house, for it seemed a sign of repentance .	Sign of repentance Sign n. \ ' sīn\ : an action or event that shows that something else exists Repentance n. \ri- ' pen-tən(t)s\ : action of repenting for misdeeds Vow of penance Vow n. \ 'vau\ : a solemn promise (related to God) Penance n. \ ' pe-nən(t)s\ : a sacramental rite
39 / 19-24	Se hablaba de fisgones a quienes les habían vaciado un ojo con agujas de tejer, de otro que reconoció a su propia esposa en la que estaba espiando, y de caballeros de alcurnia que entraban disfrazados de verduleras para desfogarse con los contra maestres de paso, y de tantos otros percances de aguaitadores y aguaitados, que la sola idea de asomarse	44 / 23-28	There was talk of busybodies who had their eyes poked out with knitting needles, of a man who recognized his own wife as the woman he was spying on, of well-bred gentleman who came disguised as tarts to forget who they were with the boatswains on shore leave, and of so many other misadventures of observers and observed that the mere idea of going into the next room terrified Florentino Ariza.	Forget who they were Vent v. 1: to express an emotion 2: relieve oneself

	al cuarto contiguo le resultaba pavorosa a Florentino Ariza.			
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44 / 5-7	Fue el año del enamoramiento encarnizado . Ni el uno ni el otro tenían vida para nada distinto de pensar en el otro, para soñar con el otro, para esperar cartas con tanta ansiedad como las contestaban.	47 / 33-35	It was the year they fell into devastating love. Neither one could do anything expect think about the other, dream about the other, and wait for letters with the same impatience they felt when they answered them.	<p>Devastating adj. /'devəsteɪtɪŋ/ : to cause or feel emotional pain</p> <p>Ferocious n. \fə-'rō-shəs\ 1: very fierce 2: very great or extreme</p>
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CHAPTER THREE

Table 3 CHAPTER THREE

P. / LINE	ST	P. / LINE	TT	COMPARISON
67 / 15- 20	El doctor Juvenal Urbino solía contar que no experimentó ninguna emoción cuando conoció a la mujer con quien había de vivir hasta el día de la muerte. Recordaba el camisón celeste con bordes de encaje, los ojos febriles, el largo cabello suelto sobre los hombros, pero estaba tan obnubilado por la irrupción de la peste en el recinto colonial, que no se fijó en nada de lo mucho que ella tenía de adolescente floral, sino en lo más ínfimo que pudiera tener de apestada .	78 / 24- 29	Dr. Juvenal Urbino used to say that he experienced no emotion when he met the woman with whom he would live until the day of his death. He remembered the sky-blue chemise edged in lace, the feverish eyes, the long hair hanging loose over her shoulders, but he was so concerned with the outbreak of cholera in the colonial district that he took no notice of her flowering adolescence: he had eyes only for the slightest hint that she might be a victim of the plague .	<p>Victim of plague Victim n. \ ' vik-təm\ : something or someone harmed by an unpleasant event Plague \ ' plāg\ : a disease that causes death</p> <p>Plague-ridden adj. \ 'pleig,rɪdn\ : affected by the plague or a plague</p>
83 / 54- 55 84 / 1-4	Era todavía noche cuando atracaron en la ensenada del Niño Perdido, que era el último puerto de los vapores fluviales, a nueve leguas de la bahía, antes de que dragaran y pusieran en servicio el antiguo paso español. Los pasajeros tendrían que esperar hasta las	97 / 38- 42	It was still dark when they docked in Niño Perdido Cove, nine leagues from the bay and the last port for riverboats until the old Spanish channel was dredged and put back into service. The passengers would have to wait until six o' clock in the morning to board the fleet of sloops for hire	<p>Sloop n. \ ' slüp\ : a small boat with a mast and a fore-and-aft mainsail and a jib</p> <p>Canoe n. \kə-' nū\ : a narrow boat propelled by paddling</p>

	seis de la mañana para abordar la flotilla de chalupas de alquiler que habían de llevarlos hasta su destino final.		that would carry them to their final destination.	
85 / 37-40	Sólo en una ocasión estuvo al borde del escándalo público, cuando corrió el rumor de que el arzobispo Dante de Luna no había muerto por accidente con un plato de hongos equivocados, sino que se los comió a conciencia, porque ella lo amenazó con degollarse si él persistía en sus asedios sacrílegos.	99 / 38-42	On only one occasion did she hover on the edge of public scandal, when the rumor circulated that Archbishop Dante de Luna had not died by accident after eating a plate of poisonous mushrooms but had eaten them intentionally because she threatened to expose him if he persisted in his sacrilegious solicitations .	<p>Solicitation n. \sə-, li-sə-' tā-shən\ : instance of soliciting</p> <p>Pressure n. \ 'pre-shər\ : stress; a feeling or feelings of harassment</p>

CHAPTER FOUR

Table 4 CHAPTER FOUR

P. / LINE	ST	P. / LINE	TT	MY APPROACH
88 / 14- 18	Los últimos que desembarcaron vieron a Lorenzo Daza frente a las cantinas del puerto, sentado en el suelo en plena calle y con el traje de etiqueta en piltrafas. Lloraba a grito pelado , como lloran los árabes a sus muertos, sentado sobre un reguero de aguas podridas que bien pudo haber sido un charco de lágrimas.	102 / 45- 49	The last to leave saw Lorenzo Daza outside the port taverns, sitting on the ground in the middle of the street, his tuxedo in ruins. He was crying with tremendous loud wails , the ways Arabs cry for their dead, sitting in a trickle of fouled water that might well have been a pool of tears.	With tremendous loud wails At the top of his lungs It is possible to render the same meaning using an expression that resembles the type of language by using an idiom in the TT.
92 / 15- 21	Era difícil imaginar a alguien que hubiera asimilado tan rápido y con tanto alborozo la vida cotidiana de París, que aprendió a querer en el recuerdo a pesar de sus lluvias eternas. Sin embargo, cuando regresó a casa abrumada por tantas experiencias juntas, cansada de viajar y medio adormecida por el embarazo, lo primero que le preguntaron en el puerto fue cómo le habían parecido las maravillas	107 / 33- 40	It was difficult to imagine anyone who could assimilate the daily life of Paris with so much speed and so much joy, and who learned to love her memory of it despite the eternal rain. Nevertheless, when she returned home overwhelmed by so many experiences, tired of traveling, drowsy with her pregnancy, the first thing she was asked in the port was what she thought of the marvels of Europe, and she summed up many months of bliss with four words of	It's not so much It's just pointless fuss The SL expression is an example of slang used in the Caribbean. The literal translation of the expression will not make sense in the TL. Therefore, it is necessary to adaptation to convey the hidden meaning of the SL.

	de Europa, y ella resolvió dieciséis meses de dicha con cuatro palabras de su jerga caribe: - Más es la bulla.		Caribbean slang: “ It’s not so much. ”	
93 / 10-15	El tío León XII vivía en la ciudad vieja por comodidad de trabajo, con su esposa y tres hijos, y de un modo tan austero y en una casa tan escueta, que nunca se quitó de encima una injusta reputación de avaro. Pero su único lujo era todavía más simple: una casa de mar, a dos leguas de las oficinas, sin más muebles que seis taburetes artesanales, un tinajero , y una hamaca en la terraza para acostarse a pensar los domingos.	109 / 4-9	Uncle Leo XII lived in the old city because it was convenient to his business, in such an austere manner and in such a plain house that he could never shake off an unmerited reputation for miserliness. His only luxury was even simpler: a house by the sea, two leagues from his offices, furnished only with six handmade stools, a stand for earthenware jars , and a hammock on the terrace where he could lie down to think on Sundays.	<p>Stand for earthenware</p> <p>Stone water filter</p> <p>According to the previous information given and taking in consideration the orientation of the book, there is a term that is more appropriate in accordance to the SL. A stone water filter was an important tool used in a Caribbean’s home.</p>
93 / 18-22	Ese raro modo de ser, que alguien elogió alguna vez en un discurso como una demencia lúcida, le permitió ver al instante lo que nadie veía ni antes ni después en Florentino Ariza. Desde el día en que éste se presentó a solicitar empleo en sus	109 / 12-16	His strange nature, which someone once praised in a speech as lucid dementia, allowed him to see in an instant what no one else ever saw in Florentino Ariza. From the day he came to his office to ask for work, with his doleful appearance and his twenty-six useless years	<p>Hardest man</p> <p>Grittiest</p> <p>Gritty adj. \ 'gri-tēst\ :courageously persistent</p>

	oficinas, con su aspecto lúgubre y sus veintisiete años inútiles, lo puso a prueba con la dureza de un régimen de cuartel capaz de doblegar al más bragado .		behind him, he had tested him with the severity of a barracks training that could have broken the hardest man .	
97 / 26-31	Iba cada vez menos al hotel de paso, no sólo porque sus intereses andaban por otros rumbos, sino porque no le gustaba que lo vieran allí en andanzas distintas de las muy domésticas y castas que ya le conocían. Sin embargo, en tres casos de apuro apeló al recurso fácil de una época que él no había vivido: disfrazaba de hombres a las amigas temerosas de ser reconocidas, y entraban juntos en el hotel con ínfulas de parranderos trasnochados .	114 / 5-10	His visits to the transient hotel became less frequent, not only because his interests lay elsewhere but because he did not like them to see him there under circumstances that were different from the chaste domesticity of the past. Nevertheless, in three emergency situations he had recourse to the simple strategy of an era before his time: he disguised his friends, who were afraid of being recognized, as men, and they walked into the hotel together as if they were two gentlemen out on the town .	<p>Two gentlemen out in the town</p> <p>Airs of haggard partygoers</p> <p>Haggard adj. \ ' ha-gərd\ : tires or exhausted in appearance</p> <p>Partygoer adj. \ ' pär-tē-, gō-ər\ : a person who attends parties frequently</p>
104 / 40-45	Ya era tarde: la ocasión iba con ella en el tranvía de mulas, había estado siempre con ella en la misma silla en que estaba sentada, pero ahora se había ido para siempre. La verdad era que después de tantas perrerías soterradas	122 / 36-40	It was too late: the opportunity had been there with her in the mule-drawn trolley, it had always been with her there on the chair where she was sitting, but now it was gone forever. The truth was that after all the dirty tricks she had done for him, after so much	<p>Dirty tricks</p> <p>Hidden dirty tricks</p> <p>Hidden adj. / 'hidn/ : concealed</p> <p>Dirty tricks n. \ ' dər-tē\ \ ' trikz\ : a malicious and contemplative action</p>

	que había hecho por él, después de tanta sordidez soportada para él, ella se le había adelantado en la vida y estaba mucho más allá de los veinte años de edad que él le llevaba de ventaja: había envejecido para él.		sordidness endured for him, she had moved on in life and was far beyond his twenty-year advantage in age: she had grown too old for him.	
121 / 51-56 122 / 1-3	Treinta años que habían pasado también para Fermina Daza, desde luego, pero que habían sido para ella los más gratos y reparadores de su vida. Los días de horror del Palacio de Casaldueiro estaban relegados en el basurero de la memoria. Vivía en su nueva casa de La Manga, dueña absoluta de su destino, con un marido que volvería a preferir entre todos los hombres del mundo si hubiera tenido que escoger otra vez, con un hijo que prolongaba la tradición de la estirpe en la Escuela de Medicina, y una hija tan parecida a ella cuando tenía su edad, que a veces la	142 / 46 143 / 1-8	Thirty years that had also gone by for Fermina Daza, of course, but had been for her the most pleasant and exhilarating years of her life. The days of horror in the Palace of Casaldueiro were relegated to the trash heap of memory. She was living in her new house in La Manga, absolute mistress of her own destiny, with a husband she would have preferred to all the men in the world if she had to choose again, a son who was continuing the family tradition in the Medical School, and a daughter so much like her when she was her age that at times she was disturbed by the impression of feeling herself duplicated. She had returned to Europe three times	Turmoil n. \ ' tər-, mɔɪ(-ə)\ : a state of confusion or disorder Terror n. \ ' tər-ər, ' te-rər\ : a very strong feeling of fear

perturbaba la impresión de sentirse repetida. Había vuelto tres veces a Europa después del viaje desgraciado que había previsto para no volver jamás por no vivir en el **espanto** perpetuo.

after the unfortunate trip from which she had intended never to return so that she would not have to live in perpetual **turmoil**.

CHAPTER FIVE

Table 5 CHAPTER FIVE

P. / LINE	ST	P. / LINE	TT	COMPARISON
131 / 7-10	Al cabo de tres semanas, Fermina Daza no había encontrado el olor en la ropa durante varios días, había vuelto a encontrarlo de pronto cuando menos lo esperaba, y lo había encontrado luego más descarnado que nunca por varios días consecutivos, aunque uno de ellos había sido un domingo de fiesta familiar en que ella y él no se separaron ni un instante.	154 /	In the three weeks that followed, Fermina Daza did not find the odor in his clothing for a few days, she found it again when she least expected it, and then she found it, stronger than ever, for several days in a row, although one of those days was a Sunday when there had been a family gathering and the two of them had not been apart for even a moment.	<p>Strong adj. \ˈstrɒŋ\ : intense odor or flavor</p> <p>Unpleasant adj. \-ʌnˈple-zənt\ : not pleasant or enjoyable</p>

145 / 13-20	<p>La pérdida de los dientes, en cambio, no había sido por una calamidad natural, sino por la chapucería de un dentista errante que decidió cortar por lo sano una infección ordinaria. El terror a las fresas de pedal le había impedido a Florentino Ariza visitar al dentista a pesar de sus continuos dolores de muelas, hasta que fue incapaz de soportarlos. Su madre se asustó al oír toda la noche los quejidos inconsolables en el cuarto contiguo, porque le pareció que eran los mismos de otros tiempos ya casi esfumados en las nieblas de su memoria, pero cuando le hizo abrir la boca para ver dónde era que le dolía el amor, descubrió que estaba postrado de postemillas.</p>	171 / 1-8	<p>The loss of his teeth, on the other hand, did not result from a natural calamity but from the shoddy work of an itinerant dentist who decided to eradicate a simple infection by drastic means. His terror of the drill had prevented Florentino Ariza from visiting a dentist, despite his constant toothaches, until the pain became unbearable. His mother was alarmed by a night of inconsolable moaning from the room next to hers, because these moans seemed to be the same as the ones from another time, which had almost disappeared in the mists of her memory, but when she made him open his mouth to see where love was hurting him, she discovered that he had fallen victim to abscesses.</p>	<p>Victim with abscesses Victim n. \ 'vik-təm\ : something or someone harmed by an unpleasant event Abcess n. \ 'ab-, ses\ : a localized collection of pus surrounded by inflamed tissue</p> <p>Prostrate with gumboil Prostrate adj. \ 'prā-, strāt\ : completely overcome and lacking vitality, will, or power to rise</p> <p>Gumboil n. \ 'gəm-, boi(-ə)\ : an abscess in the gumb</p>
147 / 3-9	<p>Siempre había sido difícil que Florentino Ariza y su tío pudieran hablar de algo distinto de la navegación fluvial, y siguió siéndolo en aquellas tardes demoradas, en las cuales la muerte fue</p>	173 / 8-14	<p>It had always been difficult for Florentino Ariza and his uncle to talk about anything other than river navigation, and it still was on those slow afternoons when death was always an unseen guest. One of Uncle Leo XII's</p>	<p>Inlander n. \ 'in-, lan-dər, -lən-\ : one who lives inland</p> <p>Busybody n. \ 'bi-zē-, bā-dē\ : a person who is too interested in the private lives of other people</p>

siempre un invitado invisible. Una de las preocupaciones recurrentes del tío León XII era que la navegación fluvial no pasara a manos de los empresarios del interior vinculados a los consorcios europeos. “Este ha sido siempre un negocio de matacongos –decía---. Si lo cogen los **cachacos** se lo vuelven a regalar a los alemanes”.

constant preoccupations was that river navigation not pass into the hands of entrepreneurs from the interior with connections to European corporations. “This has always been a business run by people from the coast,” he would say. “If the **inlanders** get hold of it, they will give it back to the Germans.”

CHAPTER SIX

Table 6 CHAPTER SIX

P. / LINE	ST	P. / LINE	TT	COMPARISON
156 / 22-26	Nunca como entonces le hizo tanta falta Tránsito Ariza, su palabra sabia, su cabeza de reina de burlas adornada con flores de papel. No podía evitarlo: siempre que se encontraba al borde del cataclismo, le hacía falta el amparo de una mujer. De modo que pasó por la Escuela Normal buscando el rumbo de las alcanzables , y vio que había una luz en la larga fila de ventanas del dormitorio de América Vicuña.	184 / 35-39	He needed Tránsito Ariza then as he never had before, he needed her wise words, her head of a mock queen adorned with paper flowers. He could not avoid it: whenever he found himself on the edge of catastrophe, he needed the help of a woman. So that he passed by the Normal School, seeking out those who were within reach , and he saw a light in the long row of windows in América Vicuña's dormitory.	<p>Those who were within reach</p> <p>The approachable ones</p> <p>Approachable adj. \ə- 'prō-chə-bəl\ : easy to talk, meet or deal with</p> <p>The ST word is an example of the complexity of the Spanish language. An adjective is used as a noun to refer to a specific type of woman. In the TL it is necessary to use an adjective and a noun to be understood.</p>
165 /	Ella había tomado conciencia de la vanidad de su imagen pública desde mucho antes de que empezara a envejecer, y a menudo se le oía decir en la casa: "Hay que salir de tantos chécheres que ya no dejan dónde vivir".	195 /	She became aware of her frivolous public image long before she began to grow old, and in the house she was often heard to say: "We have to get rid of all these trinkets ; there's no room to turn around."	<p>Trinket n. \ 'triŋ-kət\ : a piece of jewelry or ornament that has little value</p> <p>Junk n. \ 'jəŋk\ : things with little value or use</p>

171 / 22-26	Desde el punto de vista médico, según él, el límite podían ser los sesenta años. Pero mientras se llegaba a ese grado de caridad, la única solución eran los asilos, donde los ancianos se consolaban los unos a los otros, se identificaban en sus gustos y sus aversiones, en sus resabios y sus tristezas, a salvo de las discordias naturales con las generaciones siguientes.	202 / 27-31	From the medical point of view, according to him, the proper age limit would be seventy. But until they reached that degree of charity, the only solution was nursing homes, where the old could console each other and share their likes and dislikes, their habits and sorrows, safe from their natural disagreements with the younger generation.	<p>Habit n. \ ' ha-bət\ : a usual way of behaving</p> <p>Vice n.\ ' vīs\ : bad or immoral behavior</p>
183 / 43-51	Florentino Ariza se estremeció: en efecto, como ella misma lo había dicho, tenía el olor agrio de la edad. Sin embargo, mientras caminaba hacia su camarote, abriéndose paso por entre el laberinto de hamacas dormidas, se consolaba con la idea de que él debía tener el mismo olor, sólo que cuatro años más viejo, y que ella debió haberlo sentido con la misma emoción. Era el olor de los fermentos humanos, que él había percibido en sus amantes más antiguas, y que ellas habían sentido en él. La viuda de Nazaret, que no se guardaba	217 / 7-13	Florentino Ariza shuddered: as she herself had said, she had the sour smell of old age. Still, as he walked to his cabin, making his way through the labyrinth of sleeping hammocks, he consoled himself with the thought that he must give off the same odor, except his was four years older, and she must have detected it on him, with the same emotion. It was the smell of human fermentation, which he had perceived in his oldest lovers and they had detected in him. The Widow Nazaret, who kept nothing to herself, had told him in a cruder way: “Now we stink like a henhouse .”	<p>Henhouse n. \ 'hen- ,haus\ : a covered shelter for birds and other birds</p> <p>Vulture n.\ ' vəl-chər\ : large bird of prey that seeks dead animal flesh for food</p>

	nada, se lo dijo de un modo más crudo: "Ya olemos a gallinazo ".			
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Yo, Cabrera Jiménez Claudia Lisette, con C.C: # 0921758223 autor/a del trabajo de titulación: Comparative Analysis of the book “El amor en los tiempos del cólera” by Gabriel García Márquez and its English translation “Love in the times of cholera” based on the Polysystem Theory previo a la obtención del título de **LICENCIADA EN LENGUA INGLESA CON MENCIÓN EN TRADUCCIÓN** en la Universidad Católica de Santiago de Guayaquil.

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REPOSITORIO NACIONAL EN CIENCIA Y TECNOLOGÍA

FICHA DE REGISTRO DE TESIS/TRABAJO DE TITULACIÓN

TÍTULO Y SUBTÍTULO:	Comparative Analysis of the book “El amor en los tiempos del cólera” by Gabriel García Márquez and its English translation “Love in the times of cholera” based on the Polysystem Theory		
AUTOR(ES) (apellidos/nombres):	Cabrera Jiménez, Claudia Lissette		
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RESUMEN/ABSTRACT (150-250 palabras):	<p>This research project is meant to be a contribution to the prominent work done by the famous literary translator Edith Grossman in “El amor en los tiempos del cólera” written by the Nobel Prize-winning author and novelist Gabriel García Márquez. The analysis is based on the Polysystem Theory created by the culture researcher Itamar Even-Zohar.</p> <p>Gabriel García’s book is constantly denominated as an overly romantic novel by critics. It also includes Colombian culture, politics, and a terrible disease that attacked Hispano-America. The Polysystem Theory studies translation within the source culture. Literary translations play a special role in the theory. Even-Zohar states that to render a faithful translation it is necessary to understand the deep connection between language and culture. This paper analyses the source text and translated text considering them a cross-culture communication.</p>		
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