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REALIA, STYLE AND THE EFFECTS  
OF TRANSLATION IN LITERARY  
TEXTS:

A case study of  
*Cien Años de Soledad*  
and its English and French translations

DOCTORAL DISSERTATION

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# **Realia, style and the effects of translation in literary texts**

A case study of *Cien Años de Soledad* and its English and French translations

Submitted by

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## TABLE OF CONTENTS

LIST OF ILLUSTRATIONS AND EXAMPLES.....	v
ACKNOWLEDGEMENTS.....	viii
CHAPTER I- Introduction.....	1
CHAPTER II- <i>The original is unfaithful to the translation: a theoretical approach on literary translation issues</i> .....	8
1. Literary translation: a cultural and linguistic transfer .....	9
1.1. Issues of literary translation .....	10
1.1.1. Sense Vs. form or “ <i>les belles infidèles</i> ” .....	10
1.1.2. Source or target language orientation .....	12
1.1.3. Equivalence, adaptation, approximation.....	15
1.1.4. Untranslatability.....	18
1.2. Cultural- oriented approaches .....	19
1.2.1. Rewriting and manipulation.....	20
1.2.2. The restitution of meaning.....	22
1.2.3. Skopos or functional theory.....	23
1.2.4. The translator’s invisibility .....	24
1.2.5. Integrated approach on translation: linguistics, literature and culture.....	25
2. Narrative register in translation .....	28
2.1. Referential level: Realia .....	28
2.2. Textual level: Style .....	33
3. The literary translator: individuality and style .....	36
4. Cultural translation.....	38
4.1. Cultural translation: an overview .....	38
4.2. Cultural translation and interlingual translation.....	41
4.3. Cultural translation and the translation of Realia and style .....	44
CHAPTER III- <i>Hasta las cosas tangibles eran irreales: on magical realism and Cien Años de Soledad</i> .....	47
1. Magical realism: The background of a term.....	47
2. Subverting the real: Magical realism and its neighboring genres .....	56
3. Magical realism’s style in <i>Cien Años de Soledad</i> .....	63
3.1. Local color and sense of absurdity.....	64
3.2. The ‘brick tone’ .....	64
4. Historical, social and literary contextualization of <i>Cien Años de Soledad</i> and its translations.....	67
4.1. The writer.....	67

4.2.	<b>The novel</b> .....	71
4.2.1.	<b>Social, political and literary panorama during the sixties</b> .....	71
4.2.2.	<b>The plot</b> .....	73
4.2.3.	<b>Literary construction</b> .....	74
4.2.4.	<b>Political dimension of CAS: between reality and realism</b> .....	77
4.3.	<b>The translations: why focusing on the English and French version?</b> .....	80
4.3.1.	<b>The English translation: socio-cultural context of TC1 and description of TT1</b> 82	
4.3.2.	<b>The French translation: socio-cultural context of TC2 and description of TT2</b> 84	
<b>CHAPTER IV- <i>Macondo era entonces una aldea de veinte casas de barro y cañabrava</i>: Realia and the foundation of the fictional world</b> .....		88
1.	<b>The definition of Realia</b> .....	88
2.	<b>Categorization of Realia in the novel</b> .....	90
3.	<b>Descriptive analysis: Realia in ST and in TTs</b> .....	94
3.1.	<b>Natural environment: vegetation</b> .....	94
3.2.	<b>Natural environment: animals</b> .....	111
3.3.	<b>Natural environment: geography</b> .....	118
3.4.	<b>Social interactions: social practices</b> .....	122
3.5.	<b>Social interaction: oral traditions</b> .....	126
3.6.	<b>Social interactions: Forms of address</b> .....	128
3.7.	<b>Social interactions: Politics</b> .....	141
3.8.	<b>Material heritage: Food</b> .....	142
3.9.	<b>Material heritage: Tools</b> .....	147
3.10.	<b>Material heritage: Constructions</b> .....	151
3.11.	<b>Material heritage: Ritual objects</b> .....	156
4.	<b>Formulation techniques for translating Realia in TTs</b> .....	157
4.1.	<b>Formulation techniques</b> .....	158
4.1.1.	<b>Elimination</b> .....	158
4.1.2.	<b>Adapted formulation</b> .....	159
4.1.3.	<b>General formulation</b> .....	161
4.1.4.	<b>Descriptive formulation</b> .....	162
4.1.5.	<b>Denotative formulation</b> .....	163
4.1.6.	<b>Loan formulation</b> .....	164
4.1.7.	<b>Inferred formulation</b> .....	165
4.1.8.	<b>Textual functional formulation</b> .....	166
4.1.9.	<b>Borrowing formulation</b> .....	167
4.1.10.	<b>Combinations</b> .....	168
4.1.11.	<b>Frequency of use</b> .....	172

4.2. Orientation .....	174
4.3. Interferences .....	177
4.3.1. Literary interferences .....	178
4.3.2. Socio-Linguistic interferences .....	180
4.3.3. Semantic interferences .....	181
4.3.4. External interferences .....	183
CHAPTER V- <i>Las claves definitivas de Melquiádes: Style and the fuzziness of reality</i> .....	185
1. Hyperbolization- Outsized reality .....	186
1.1. Adjectivisation .....	187
1.2. Natural metaphors.....	190
1.3. Fixed locutions and statements.....	192
2. Orality effect- <i>radio bamba</i> .....	197
2.1. Swear words .....	198
2.2. Euphemisms .....	204
2.3. Irony .....	208
2.4. Colloquial lexical choices .....	211
2.5. Neologisms.....	216
3. Summary .....	220
CHAPTER VI- <i>Macondo era ya un pavoroso remolino de polvo y escombros : The effect spectrum of translation in the novel Cien Años de Soledad</i> .....	223
1. Gregory Rabassa's translation: fluent, standard, exoticizing .....	224
1.1. Formulation techniques and orientation in local unities.....	225
1.2. Influences, restrictions and priorities in Rabassa's translation of <i>Cien Años de Soledad</i> .....	229
1.2.1. Influences: between the actual and the implied translator .....	230
1.2.2. Textual and extra textual restrictions.....	234
1.2.3. Rabassa's translation decisions priorities .....	237
1.3. The effect spectrum of Rabassa's translation .....	238
1.3.1. Fluency .....	238
1.3.2. Standard register .....	239
1.3.3. Exoticization: the foreign as magical .....	240
2. Claude and Carmen Durand's translation: colloquial, foreignizing, functional .....	241
2.1. Formulation techniques and orientations in local units.....	242
2.2. Influences, restrictions and priorities in Durand's translation .....	246
2.2.1. Influences: between the actual and the implied translator .....	246
2.2.2. Textual and extra textual restrictions.....	248
2.2.3. Priorities for the translation decisions.....	251

2.3. The effect spectrum of Durand's translation .....	251
2.3.1. Colloquial register .....	252
2.3.2. Foreignising.....	253
2.3.3. Functional.....	253
3. Summary .....	254
<b>CHAPTER VII- <i>Ya nadie podía saber a ciencia cierta dónde estaban los límites de la realidad:</i></b>	
<b>Final considerations .....</b>	<b>257</b>
1. The borders of reality: magic and realism .....	257
2. Domestication, foreignization, exoticization .....	261
3. The translator's voice in literary criticism.....	263
4. Summary and outlook.....	265
<b>BIBLIOGRAPHY .....</b>	<b>268</b>



**LIST OF ILLUSTRATIONS AND EXAMPLES****LIST OF TABLES**

Table 1 Classification of Cultural Items- Nida .....	29
Table 2 Classification of Realia- Florin .....	30
Table 3 Classification Cultural Words- Newmark .....	30
Table 4 Classification of Cultures- Molina Martínez (2006) .....	33
Table 5 Translation formulation techniques and their orientation .....	175
Table 6 Classification of style examples .....	186

**LIST OF GRAPHS**

Graph 1 Realia in <i>Cien Años de Soledad</i> .....	93
Graph 2 Frequency of use of the translation formulations .....	172
Graph 3 Realia orientation .....	176

**LIST OF EXAMPLES****Realia-**

<i>Example No. 1: Cañabrava</i> .....	94
<i>Example No. 2: Plátano, banano, guineo</i> .....	96
<i>Example No. 3: Malanga</i> .....	99
<i>Example No. 4: Yuca</i> .....	100
<i>Example No. 5: ñame</i> .....	100
<i>Example No. 6: Ahuyama</i> .....	101
<i>Example No. 7: Totumo, totuma</i> .....	101
<i>Example No. 8: Ceiba</i> .....	104
<i>Example No. 9: Trinitaria</i> .....	106
<i>Example No. 10: Paico</i> .....	107
<i>Example No. 11: Guayabal</i> .....	109
<i>Example No. 12: Astromelias</i> .....	110
<i>Example No. 13: Guacamaya</i> .....	111
<i>Example No. 14: Gallinazo</i> .....	113
<i>Example No. 15: Caimán</i> .....	114
<i>Example No. 16: Iguana</i> .....	115
<i>Example No. 17: Marimonda</i> .....	116
<i>Example No. 18: Manglar</i> .....	118
<i>Example No. 19: Ciénaga</i> .....	119
<i>Example No. 20: Páramo</i> .....	120
<i>Example No. 21: Parranda</i> .....	122
<i>Example No. 22: Cumbiamba</i> .....	123
<i>Example No. 23: Mantear un toro</i> .....	125
<i>Example No. 24: El cuento del gallo capón</i> .....	126
<i>Example No. 25: Papiamento</i> .....	127
<i>Example No. 26: Cachaco</i> .....	128
<i>Example No. 27: Montuno</i> .....	130
<i>Example No. 28: Godo</i> .....	131

<i>Example No.29: Gringo</i> .....	133
<i>Example No.30: Criollo</i> .....	134
<i>Example No.31: Mulato</i> .....	135
<i>Example No.32: India guajira</i> .....	136
<i>Example No.33: Negros antillanos</i> .....	138
<i>Example No.34: Compadre</i> .....	139
<i>Example No.35: Chafarote</i> .....	140
<i>Example No.36: Corregidor</i> .....	141
<i>Example No.37: Caldo de lagartija y huevos de araña</i> .....	142
<i>Example No.38: Guarapo</i> .....	143
<i>Example No.39: Mazamorra</i> .....	144
<i>Example No.40: Huevos de iguana</i> .....	145
<i>Example No.41: Sancocho de gallina</i> .....	146
<i>Example No.42: Petate</i> .....	147
<i>Example No.43: Bangaña</i> .....	148
<i>Example No.45: Bolillo</i> .....	150
<i>Example No.46: Ranchería</i> .....	151
<i>Example No.47: Patio</i> .....	152
<i>Example No.48: Tambo</i> .....	153
<i>Example No.49: Gallinero</i> .....	154
<i>Example No.50: Niños-en-cruz</i> .....	156
<i>Example No.51: Corozo</i> .....	156
<b>Style-</b>	
<i>Example No.52: Tetas descomunales</i> .....	187
<i>Example No.53: Putas inverosímiles</i> .....	188
<i>Example No.54: Eructo volcánico</i> .....	189
<i>Example No.55: Empedrados de golondrinos</i> .....	189
<i>Example No.56: Ciénaga de ramazones muertas</i> .....	191
<i>Example No.57: Berenjenal de recuerdos</i> .....	192
<i>Example No.58: Donde pones el ojo pones el plomo</i> .....	193
<i>Example No.59: Con tres zarpazos</i> .....	194
<i>Example No.60: Partirse el espinazo</i> .....	195
<i>Example No.61: Doblegar la cerviz</i> .....	196
<i>Example No.62: Sacrificar el pellejo</i> .....	197
<i>Example No.63: Carajo</i> .....	198
<i>Example No.64: Cabrones</i> .....	200
<i>Example No.65: Hijos de puta</i> .....	201
<i>Example No.66: Puto mundo</i> .....	202
<i>Example No.67: La Mala Hora</i> .....	204
<i>Example No.68: Machucante de planta</i> .....	206
<i>Example No.69: Que Dios te la conserve</i> .....	207
<i>Example No.70: Que les aproveche</i> .....	209
<i>Example No.71: Les regalamos el minuto que falta</i> .....	210
<i>Example No.72: Chécheré</i> .....	211
<i>Example No.73: Cantaleta</i> .....	212
<i>Example No.74: Vaina</i> .....	213
<i>Example No.75: Cháchara</i> .....	214
<i>Example No.76: Cotorrear</i> .....	215
<i>Example No.77: Atortugado</i> .....	217
<i>Example No.78: Aduraznado</i> .....	218
<i>Example No.79-80: Comadrejaando / alacraneaba</i> .....	219

**LIST OF ABBREVIATIONS**

BDC	Breve Diccionario de Colombianismos
CAS	<i>Cien Años de Soledad</i>
DRAE	Diccionario de la Real Academia Española
Ex.	Example
Fig.	Figure
GCE	Glossary of the Commemorative Edition
Lexicón	Lexicón de Colombianismos
NDC	Nuevo Diccionario de Colombianismos
No.	Number
SL	Source Language
SLC	Source Language Culture
SLT	Source Language Text
ST	Source Text
TC	Target Culture
TL	Target Language
TLC	Target Language Culture
TLF	Trésor de la Langue Francaise
TLT	Target Language Text <sup>1</sup>
TT	Target Text

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<sup>1</sup> The abbreviations TLT, TL and TC, when accompanied by a number refer to: 1- English/ 2- French

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## CHAPTER I- Introduction

Gabriel García Márquez, in an interview with Plinio Apuleyo, described *Cien Años de Soledad* as a “poetical synthesis of the tropic”, which he accomplished by putting together “a few scattered elements, but united by a very subtle and real subjective coherence” (Apuleyo Mendoza, 1993, p. 17). Considering this idea, we could identify the two most important elements for the writer when conceiving the novel: first, the specific poetical language, which we could name as “style”, and second, that coherent subjective reality, which is reached, together with stylistic features, with elements of his local reality, some of which are referred to in this research as *Realia*. The poetical style of the novel is characterized by, among other stylistic features, the frequent use of a regional and familiar register, which contribute to build up its specific tone and atmosphere. The *Realia* refer to and describe a local reality at the same time that they participate in the configuration of the narrative world. Both elements, being language and culture specific respectively, could be problematic in a process of translation. Given the importance of these language features in the composition of the novel, the question about their interlingual transfer results relevant for the reception and interpretation of the novel in translation. How did translators achieve the transfer of such strong contextual-dependent elements? Could the readers of those translations experience the effect of nostalgia, familiarity and even intimacy as many of the Spanish version readers claim to feel each time they read the novel?

My objective with this dissertation is to **analyze** stylistic issues and *Realia* used by Gabriel García Márquez in *Cien Años de Soledad* (1967) and their translation into French (1968) and English (1970). This analysis aims to **determine the effect spectrum** of the translation formulations **in the recreation** of the novel in both TL. It should be mentioned right now that my research interest has been suggested to me by a suspicion that serves as a heuristic hypothesis in the background of the analyses: I suppose that a certain way of translating the novel has contributed to an **exoticising and misleading vision** of Latin America pleasing the educated reader but distorting the realities meant by García Márquez. And I have the impression that it is above all the English translation that we presently still have at our disposal which is mainly responsible of such a direction of comprehension, despite its undeniable high translational standard.

It is important to mention that even if this analysis is developed within some relevant issues of translation studies, its purpose is not to extensively discuss abstract translation theories. Additionally, being the focus linguistic constructions that could be problematic in a process of

translation between the ST and the selected TTs, the selection of Realia and Style features follows this aim, leaving outside the analysis many other narrative elements of GGM's fictional universe. Moreover, the analysis of style features is a mere observation and a hypothesis about the translations. I do not pretend to reduce the universe of style mechanisms used in the novel to the selected categories and annotations that I made in this thesis. These discussions, which exceed the borders of our proposal, are potential material for further research.

This thesis focuses on only two of the numerous translations that this novel has had around the world. There are several reasons for that selection. First, I chose these two translations specifically because they are two of the very few that have not been modified since their first appearance in the late 60's and early 70's. This particularity allows us to access to the understanding and reception of the novel during the period of its first publication. Additionally, I decided to study just these translations because of the relevance of the new market and public opened by them. English and French are very popular languages, a characteristic that has regularly proven to be crucial in the internationalization of a literary work. Moreover, the contrast that these two languages offer enriches the textual and the extra-textual analysis. Both the linguistic differences between the TL and the dissimilar political and literary TC contexts underline the fundamental points of our analysis. Finally, I was attracted by the personality and position of the responsible translators, especially the figure of Gregory Rabassa, with his key role in the field of literary translation and in the internationalization of Latin American literature during the second half of the twentieth Century. The reasons for my choice will be explained with more detail in chapter 3, section 4.3.

How do we plan to achieve the objectives of our research? In a first moment, with a theoretical exploration of the key discussions and problematics about literary translation and about this specific novel. Later on, with the selection of examples of both Realia and Style features and their subsequent analysis as textual units using a comparative-descriptive model. And, additionally, by considering as causal conditions - following the causal model - the shifts, contrasts and modifications carried out by the formulations in both target texts as well as extra textual issues affecting the way the translators decided on these formulations. With the results of the comparative and causal analysis in hand, we are able to arrive at a characterization of the effect spectrum of the translation formulations in both translated texts.

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The problematic of interpreting the other using local frameworks has encouraged diverse studies, mainly during the second half of the twentieth century, within different disciplines such

as cultural and literary studies. How western narratives conceive and promote ideas about realities that are not familiar or that have to be excluded or modified for political, social or economic purposes, is a question that has allowed the emergence of new perspectives about the familiar and the foreign, and their impact on cultural encounters. The literary language of García Márquez, installed in a continuous reference to his local reality, represents a problematic point in a situation of perspective change. The reading and reception of his novels, especially the one that is the object of this analysis, differs from latitude to latitude, from time to time and from a local to a foreign optic. The notion of magical realism as a “traveling concept” (Bal, 2002, p. 5) is an example of this change of interpretation according to foreign perspectives. The writer himself warned about the consequences of this approach in 1982, in his Nobel lecture. He points out that “*La interpretación de nuestra realidad con esquemas ajenos sólo contribuye a hacernos cada vez más desconocidos, cada vez menos libres, cada vez más solitarios*” (García Márquez, 1982). [The interpretation of our reality through patterns not our own, serves only to make us ever more unknown, ever less free, ever more solitary] Consequently, ignoring the specific context of the literary creation promotes an erratic vision of the referred culture, biases the interpretation of the work and imposes foreign patterns that erase and blur the complexity of the represented reality.

The awareness of these cultural issues replicated, in other fields, a situation that favored the emergence of new analyses. In the translation studies, for instance, the so-called “cultural turn” (Snell-Hornby, 2006, p. 47) implied the consideration of extra textual elements that affect the way of transferring texts from one language to another. During the last decades, many studies have focused on the importance of analyzing the contexts of both the source and target texts in order to understand the process that occurs during an interlingual translation as well as the resulting translated product. The translator’s role as a mediator and recreator changed the perspective of the translation task as well. Lexical, phraseological and semantic transformations between the original and the translations are no longer only consequences of the language contrasts and differences but carry cultural and literary implications that should not be ignored. When taking into account the particularity of García Márquez’s literary language, his artistic creativity founded in local references and familiar cultural features, we found that it was necessary to undertake an analysis of *Cien Años de Soledad* in translation. How his “poetic synthesis of the tropic” was recreated in a foreign language was the first question that emerged after having met these new perspectives in literature, cultural and translation studies. How strong the translations were influenced by foreign patterns and how they, likewise, perpetuate preconceived ideas about the source culture represent another set of questions that motivated

the present proposal. Since translation is interpretation, we considered relevant to trace the way the translators interpret the novel and how their interpretation determines its configuration in the target languages. Regarding these interests and preliminary questions, we proposed and developed the present dissertation.

Albeit the work of Gabriel García Márquez and, especially *Cien Años de Soledad*, have been amply studied, most of these analyses focus principally on literary components. The research about his work in translation is moderate, having recently emerged in the last decades. However, few of these recent researches concentrate fully on this specific novel, and analyze the translation of specific textual units in a systematic way. A considerable amount of the proposals, within the translation studies, include the novel, or another one of the same author, as one of the examples of their corpus, which substantially restricts the capacity of a larger analysis. From articles about the translation of the “boom”<sup>2</sup> to books about the Latin American narrative in translation<sup>3</sup>, most of these researches direct their attention to just some aspects of the novel and its translation, mostly into English. Other articles focus on the translation difficulties, norms and mistakes of the novel in other languages<sup>4</sup>, including only a reduced list of examples as well. Very few academic analyses of translation concentrate on *Cien Años de Soledad* as a corpus, analyzing a large number of textual aspects of their configuration and their translation into other languages. The case of *El Otoño del Pingüino: Análisis Descriptivo de la Traducción de los Culturemas* by Lucia Molina, published in 2006, where the Spanish scholar compares the translation of culturemas from Márquez’s novel into different versions in Arabic, is one of the few examples of this type of analysis. Due to the particularity of the language constructions proposed by García Márquez in this novel and their relevance in the configuration of the narrative world, tone and atmosphere, we considered important to fill up this lack with our proposal. With this, we contribute to the understanding of the novel’s language, the translator’s interpretation and the implication and effects of their translation regarding those textual issues.

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<sup>2</sup> Translating the Boom: The Apple Theory of Translation by Margaret Sayers Peden- 1987, The Impact of Spanish-American Literature in Translation on US Latino Literature by Juliana de Zavalia- 2000, *Crítica Literaria y Traducción Cultural: una Problematización del “Boom” de la Narrativa Latinoamericana* by Mallmann Vallerius- 2010

<sup>3</sup> *Voice-Overs: Translation and Latin American Literature* by Balderstone and Schwarz (Eds)- 2002, *Style and Ideology in Translation: Latin American writing in English* by Jeremy Munday- 2007

<sup>4</sup> *Translation Norms in Gabriel García Márquez’s Cien años de soledad Translations into English, German, French, Portuguese, and Russian* by Sergio Bolaños- 2010, *A Key Word in Gabriel García Márquez’s One Hundred Years of Solitude* by James McCutcheon- 2009, *Analysis of Gregory Rabassa’s Translation of Cien Años de Soledad* by Roser Bosch Casademont- 2011



Taking into account the diversity of stylistic techniques and the creativity of the language constructions that the writer has put together in this novel, we made a selection of elements that fulfill our argumentation in order to amplify focus on them and provide a more detailed analysis of the selected aspects. On the one hand, we opted for including “Realia”, a notion that is meant here as embracing all those words or constructions that, being context-specific and characteristic of the source culture, could be problematic in a process of translation. The local-linked nature of these language forms leads to problems in the representation in a situation of language contact or transfer. We chose these elements for our analysis because they appear to be relevant in the configuration of the narrative world and because their representation in other languages and contexts is problematic. On the other hand, we considered important to include a selection of stylistic features that characterize the tone and the atmosphere of the novel and, due to their attachment to regional familiar language, imply the challenge of being recreated within other languages. It is important to mention that this part includes only a selection of various linguistic aspects of style that are relevant in the configuration of the tone and atmosphere of the novel. Based on our observation concerning the importance of the selected elements we included them and analyzed them as part of our example list. Our final hypothesis are based on this observation and analysis and do not include other traces of linguistic style in the novel. The problematic and challenging nature of the elements we chose in an interlingual translation would let more recognizable the traces of the translators, their decisions, priorities, restrictions and decision making for proposing the formulations in the target texts.

Considering the fact that the corpus of this research is a literary text, that the analysis is based on linguistic features and that translation implies cultural contacts, mediation and communication, our dissertation emerges from an intersection of three levels: the linguistic, the literary and the cultural level. In relation to the first level, the linguistic one, we will describe the formal differences of the three languages in question with regard to the elements we selected for the analysis. This description and comparison will lead us to propose lexicographical, phraseological, semantic and stylistic discussions about the choices of the textual units, their meaning in each text, their differences to the source text and language, the added meanings and connotations of the translated formulations, among other linguistic aspects that become evident in a language contrast. Concerning the second level, the literary one, we will focus on the specificity of the literary language in translation and its implication in the interpretation of the novel. In the case of *Cien Años de Soledad* we will have to deal with the notion of “magical realism” as a literary category and traveling term that affects the reception of the novel as well as its interpretation and translation. Likewise, we will take into account other relevant literary

issues such as the construction of the narrative world, the configuration and importance of the tone and the production of a specific atmosphere in both the source and the target texts. And finally, yet importantly, the cultural level will permeate the whole analysis from the descriptive part to the final conclusions, due to the local-linked nature of the examples, the transfer of these elements into another language and cultural system, and the relationships between dissimilar cultural narratives that become evident in a translation. The importance of analyzing the context of both the source and the target texts allow us to have a perspective about the cultural translation that is also implicit in an interlingual transfer. The interdisciplinary approach of our analysis has led us to open our perspectives and provide a more specific, complete analysis of the variables of the research.

Furthermore, as it is exposed in the general objective, this dissertation follows two different methodological models that are employed and distributed subsequently in the present text. After a theoretical exploration about the main issues and discussions about literary translation, as well as the examination of key notions such as ‘magical realism’ and ‘cultural translation’ in chapters II and III, we start with the analysis of the selected examples in the subsequent chapters. In a first moment, in chapters IV and V, we opt for a comparative-descriptive model, where we analyzed every selected example of both *Realia* and style as textual local units. The functionality and use of the example in the source text, specifically in the passage where it is found, are described in contrast to the formulations proposed in the target text. We pay special attention to the shifts between the source and the target texts and the contrast between the formulations in the two different target languages. Based on this first analysis we identify the types of translation formulation employed in both target texts, regarding the selected elements, the frequency of their use and a first approach to their implications in the recreation of the source text.

In a second moment, taking into account Chesterman’s premise that “comparative and process models help us to describe the translation product and its relation to the source text, but they do not help us to explain why the translation looks the way it does, or what effects it causes” (Chesterman, 2000, p. 19) we move to a causal model. Following this model, the results of the comparative and descriptive analysis can be framed in a more extended perspective, allowing us to propose more predictive hypotheses and specific explanations about the phenomena that take place in a translation process. That is why in chapter VI we take into consideration the shifts, contrasts or modifications carried out by the formulations in both target texts as causal conditions of the translation, together with extra textual issues affecting the way the translators decided on these formulations. The “deforming forces” (Berman, 2000, p. 294) coming from

the nature of each target language, the specificity of each language construction, the external influences of the social and political contexts, the publishing machine, the preconceived ideas, the personal style of the translators, among other aspects, were considered as causal conditions of both translations as well. So the causal model allowed us to pass from the textual units to the external circumstances that are also relevant for the configuration of our hypothesis proposals.

With the results of the comparative and causal analysis in hand, we arrived to the final hypothesis about the effect spectrum of the translation formulations in the translated texts. Even if we privileged three mayor effects of each target texts (fluent, standard and exoticizing for the English translation, and colloquial, functional and foreignizing for the French one), we still consider that they are part of a dynamic spectrum, where the effects move from one side to the other according to the specific textual contexts. Both the textual and the extra textual analysis allow us to identify how the translators do not exclusively use one or another formulation, but adjust the text according to the textual situation, which produces a variety of different translation formulations. Their orientation is the result of the decision-making, which is influenced principally by the individuality of the translator and, consequently, by the external forces of language, context, time, among others that we describe and analyze in chapter VI. However, by underlining these effects we call the attention on the implications of translation in the construction of some specific aspects of the novel, that result fundamental for itinterpretation.

This spectrum of effects, being the result of the analysis of certain features of the creative universe of *Cien Años de Soledad*, namely Realia and orality and familiar language, do not pretend neither to reduce the literary mechanisms of the author to these elements, nor to be an analysis of the whole novel in translation. There are other stylistic means the writer recurs to in order to construct his narrative universe, which we did not consider in this proposal and whose detailed analysis might certainly produce different results and generate dissimilar hypotheses. Additionally, the description of the shifts, the translator's choices and the characterization of the effects is far from suggesting a value judgment about the quality of the translations. It aims to offer a perspective of the translation criticism as a way of understanding the cultural narratives of a specific period of time, their contacts, relations and views, which influence and affect the way of translating literary texts. At any rate, the analysis we achieved in the following pages may provide new elements for the interpretation of the novel as well as for the understanding of the causal influences that take place in a translation process. Particularly, it suggests to reconsider the voice and style of the translator as an important element of the construction of the novel in translation.

## **CHAPTER II- *The original is unfaithful to the translation*: a theoretical approach on literary translation issues**

Paradoxical as it may sound, Borges' quotation, which entitles this chapter, contains in one sentence the main discussions about the activity of translating literature. The original as opposed to the translation and the question about faithfulness have been subjects of discussion since the first documented writings about the task of translating literary texts. A diachronic view of the theorization on literary translation reveals that the statement has always been oriented in a unique direction: the translation has to be faithful to the original. In order to be more precise, Georges Mounin proposed a famous question that works as an echo of that statement: 'faithful translation, but faithful to what<sup>5</sup>?' For Borges, literary translation should be faithful to literature itself, retaining the meanings and effects of the literary work. If we are to reach this ideal, a process of transformation has to take place. The translation is not the original, but a different text, a transformed text, "*verbalmente idéntico pero el segundo es casi infinitamente más rico*" [verbally identical but the second is almost infinitely richer], declares the narrator of his short story *Pierre Menard, Autor del Quijote* (1944). Therefore, for the Argentinian author, the original is, eventually, unfaithful to the translation, in the sense that they are both independent of each other. Their relationship with their specific language and culture differs from text to text and the irreverences or unfaithfulness of the translation can even contribute to the development of a genre, as it was the case of *Vathek*, the book to which Borges makes reference<sup>6</sup>. The fall of the original's empire! How are those issues handled in the theorization about the literary translation activity? Which consequences do these debates have for the task of a literary translator? What is the relationship between the original and the translation? Is faithfulness the major criterion for a 'good' translation? In the next paragraphs, we will try to follow the development of these and other discussions about the process of translating literary texts.

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<sup>5</sup> Since his book "Les Bèlles Infidèles" published in 1955, Georges Mounin has dealt with the problematic of faithfulness on translation. For him, even if the translation can never be exactly equal to the original, there are linguistic and stylistic aspects that have to be respected and kept in a language transfer. That is what the translator must be faithful to. In his own words: "The most realistic conclusion is doubtlessly that we must more and more include, within our dynamic equivalent translation, the respect of certain elements of formal equivalence, when prior analysis of the text has shown that these formal structures have a function" (Mounin, 1979, p. 340).

<sup>6</sup> The quotation that intitles this chapter is to be found in Borges' essay of 1943 "Sobre el 'Vathek' de William Beckford". The Argentinian writer points out the fact that the translation of the novel, without any reference to its original, became the precursor of the gothic novel genre. "Sólo tres días y dos noches del invierno de 1782 requirió William Beckford para redactar la trágica historia de su califa. La escribió en idioma francés; Henley la tradujo al inglés en 1785. El original es infiel a la traducción." (Borges, 1974, p. 732)

## 1. Literary translation: a cultural and linguistic transfer

Considering that the corpus of the present dissertation is related to literary translation, it results relevant to pay special attention to the peculiarities of this specific activity, face to scientific, technical or any other kind of translation. A look into literary translation issues will help us to understand better the comparison and analysis that we will propose on how the English and the French translators formulate García Márquez's special poetics in *Cien Años de Soledad*. Revisiting the history of the ideas about the translation activity evidences the focus on literary texts that the discussions have had until the beginning of the twentieth century. A distinction between literary and technical translation in the theorization about this activity appeared formally not before the emergence of the translation studies as a scientific discipline in the second half of the last century. Even if the translation activity whether literary or technical has the same basic points in common- the transfer of one language to another-, the type of discourse determines largely the use of the language, as well as its function and effects. The linguistic register varies according to the communicative and situational purpose and a distinctive style takes place with aesthetic motivations, in the case of literary productions. The specificity of literature implies a different way of using the language and, as a consequence, a different way of translating that language. Not only is literary language motivated by an aesthetic function; its composition has meaning in itself. Additionally, on the semantic level, the literary language is linked to the representation of the world, which is deeply related to the culture. These features that define the literary language also define its restitution of meaning in a target language. The writer's individual use of language, as well as the collective representations that his language choices reveal require a specific way of translating. For these and further reasons that we will take into account in this dissertation, the theoretical discussions about the translation activity focus principally on literary translation.

In this first section, we will present a panoramic view about the most relevant discussions and debates that have taken place around and about the task of translation. Understanding translation as an activity that implies linguistic and cultural contacts, communication, transfers and mediations is important to review the considerations that lead to the actual status of this activity. In the next paragraphs, we will examine some of the most significant controversies about the elements implied within a translation activity, which have proved relevant to the study we are proposing. This theoretical review about translation is divided into two parts: the first one aims to summarize the debates about the translation activity from Cicero to the linguistic approach, in the first half of the twentieth Century. The second section envisages recapitulating the present state of those discussions within the Translation Studies after the cultural turn. This first

theoretical panorama intends to present, from a problematic perspective, the relevant notions about the task of translating literature that will be present throughout this dissertation.

### **1.1. Issues of literary translation**

Being the Bible the most translated book in the history of the translation activity, its transfer into other languages has always been an object of controversy. This situation led to several academic discussions about the task of translating texts even before the foundation of the Translation Studies discipline. Some of these debates still provoke heated discussions and inspire different kinds of researches with the aim of trying to explain the processes that take place in a translation activity, as well as its consequences. The idea of this first section is to make a review of the most relevant debates about the activity of translating texts. Most of them have similar focuses, which have been divided in this text into five problematics. The first one, constituting the oldest layer in the discussion about translation, refers to the opposition between meaning and style. The second one, formally introduced by Luther, considers the two poles implied in a translation, the Source and the Target Language, and the preference of the translator for one or the other. The third debate is focused on the idea of equivalence and its ambiguous value when translating a text. Finally, the fourth focal point, closely linked to the third one, alludes to the untranslatability as a critical point in translation in relation to the uniqueness of each language system as well as the reality they refer to. As we mentioned before, these debates are reviewed from the first documented ideas about the translation activity, notably Cicero and St. Jérôme, until the middle of the twentieth Century and the linguistic orientation of the Translation Studies. Some of these debates, since their discussion was prolonged during the “cultural turn” and the end of the twentieth century, are also included in this section. Our idea in this theoretical section is to present a panorama of the ideas of translation throughout history without taking part in any of the discussions sketched or giving a profound analysis of them.

#### **1.1.1. Sense Vs. form or “*les belles infidèles*”**

The debate on sense versus form revolves around the idea of faithfulness as the objective of translation. During centuries, the faithfulness principle dominated the task of translation as well as its criticism. The work of a translator was judged in terms of accuracy to the source text, favoring a more literal translation over flexibility and freedom. Being faithful to the source text implied a preponderance of the meaning of words and ideas over the style used to express them. The dogma of faithfulness referred, in a first moment, to the sacred texts, specifically the Bible, whose contents were considered as divine and consequently had to be preserved no matter the language.

The first translators who wrote about the problematic of faithfulness and the dichotomy of translating words or ideas were Cicero and St. Jérôme. The former, being in charge of translating the Greek philosophers into Latin, described in his text *De finibus bonorum et malorum*, published in 45 b.C. his methods of translation: “(...) *Pour moi, quand il s’agit de traduire, si je ne puis rendre avec la même brièveté ce qui ne demande aux Grecs qu’une seule expression, je l’exprime en plusieurs termes. Parfois encore, j’emploie le mot grec quand notre langue me refuse un juste équivalent.* [For me, when it comes to translation, if I cannot render with the same brevity what only requires one expression from the Greeks, I express it in several terms. Sometimes I use the Greek word when our language denies me a fair equivalent] » (Guidere, 2010, p. 33). Due to this freedom in his translating activity, Cicero contributed to the development of the Latin language and created philosophical vocabulary in this language by borrowing from Greek some terms and expressions and paraphrasing others. A couple of Centuries later, St. Jérôme came back to these issues by explaining his methods of translation to those who criticized his lack of faithfulness. He admits that he made a distinction between the sacred and the profane texts in terms of translation procedures. For the latter, instead of translating words, he prioritized sense: “*non verbum de verbo, sed sensum exprimere de sensu*” (Guidere, 2010, p. 33).

Besides the faithfulness to the meaning, the debate on the faithfulness to the form, the translation of the style, specifically in literary translation, was the focus of discussion during many centuries, namely in the course of neo-classicism. The expression “*belle infidèle*”<sup>7</sup>, first used by Gilles Ménage (1648)<sup>8</sup>, points out the dichotomy of the sense and the form that took place during the seventieth and eightieth centuries. Not only is the antagonism of faithfulness opposed to beauty implied in this expression but, what’s more, it was used to point out the procedure of some translators to modify the source text with the aim of “embellishing” it. The privilege of the meaning, the faithfulness to the message in opposition to the concern about the

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<sup>7</sup> Henri Meschonnic points out, among other, Francois de Malherbe as an example of the practice of “improving” the source text in the translation in order to please the readers of the target text. He includes a quotation of Godeau, writing about Malherbe’s translation of Seneca: “*Mais nos oreilles sont aujourd’hui si délicates, et les plus grandes vérités font si peu d’impression sur les esprits quand on ne leur donne pas des ornements agréables pour plaire, que jamais ancien n’eût sitôt lassé ses lecteurs que ce divin philosophe, si Malherbe n’eût hardiment renversé ses périodes, changé ses liaisons pour faire la suite meilleure, retranché les mots qui paraissaient superflus, ajouté ceux qui étaient nécessaires pour l’éclaircissement du sens, expliqué par circonlocution des choses qui ne sont plus en usage chez nous, et adouci quelques figures dont la hardiesse eût indubitablement offensé les lecteurs* » (Meschonnic, 2012, p. 55).

<sup>8</sup> According to Jean- Yves Masson, the original sentence of Ménage, talking about a translated text of Lucian by Perrot d’Ablancourt was: “« *elle me fait penser à l’une de mes maîtresses ; elle est très belle, mais elle est infidèle* » [she reminds me of one of my mistresses; she’s very beautiful, but she’s unfaithful.] ATLAS 2017 <https://metisdemots.wordpress.com/2017/12/17/aries-2017-faut-il-bruler-les-belles-infideles/>



form, is still an issue that leads discussions; however, being a historically determined conception<sup>9</sup>, faithfulness no longer dominates the translation process and has become a translator's choice. Additionally, beyond the debate of a word-to-word or a sense-to-sense translation, the task of translating converges in the language act and its function (Meschonnic, 2012, p. 71).

### 1.1.2. Source or target language orientation

The discussion about the source or the target language orientation in translation has been a focus within the history of ideas about this field and is related to the other debates we are reviewing in this section. As we have seen above, the problem of faithfulness in regard to the original text has implications for the orientation that the translator should follow. Looking at history, we find that, as well as Meschonnic considered about faithfulness, this problematic of orientation depends on the historical time. As we mentioned before, the Bible, being considered the voice of God, was translated differently, less free and more literal, in order to keep its sacred elements. During the period of Luther's Reform, this idea changed, moving the translation of the Bible from a source to a target language orientation. Luther's idea of making closer the relationship between the sacred and the people is reflected in his way of translating the Bible into German. A target language orientation supposed a manipulation of many elements in order to produce a text for the target public. *“En renonçant à faire une ‘traduction critique’ attaché aux ‘particularités de l’original’, Luther a su créer une œuvre accessible au peuple allemand, susceptible de fournir une base solide au nouveau sentiment religieux, celui de la Réforme”* [By renouncing the idea of a "critical translation" attached to the "particularities of the original", Luther was able to create a work accessible to the German people, capable of providing a solid basis for the new religious sentiment, that of the Reformation] (Berman, 2011, p. 44). The *Verdeutschung* of the Bible, a target language oriented translation, not only stimulated the feeling of the Reform but also contributed to the foundation of a language.

In contrast, the importance of preserving the originality of the source text was a common place within the Romanticism movement, a period where the opening to the foreign determined the way of translating texts. Although Luther's translation of the Bible was still celebrated, many authors of this period expressed their preference for a source language orientation in

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<sup>9</sup> Henri Meschonnic explores the discussion about faithfulness in translation with a historical perspective. For this scholar faithfulness was not an issue of words, senses or forms but a historical fact. What is faithful in one epoch is not in another : Therefore, it is all about a faithfulness to the historical period : *“La fidélité d’une époque paraît infidélité plus tard, parce qu’elle était sans le savoir une fidélité non au texte, mais à l’époque »* (Meschonnic, 2012, p. 71).



translation<sup>10</sup>. Goethe, for instance, observed the existence of three kinds of translation, according to a specific historical time. The first one, the *prosaische*, or target language oriented, being Luther the example. The second one, the *parodistische*, or target language and culture oriented, where not only the words but also the ideas and feelings of the source text have a substitute (*Surrogat*) in the target language. And finally the *neuschaffende*, or source text oriented, “*wo man die Übersetzung dem Original identisch machen möchte, so daß eins nicht anstatt des anderen, sondern an der Stelle des anderen gelten soll*” [where one wants to make the translation identical to the original, so that one should not apply one instead of the other, but in the place of the other] (Goethe, 1963, p. 34). This triad structure was simplified into a two-orientation scheme by the German philosopher Friedrich Schleiermacher who, understanding translation as a comprehension procedure, explained this process as an intersubjective encounter (Berman, 2011, p. 235):

“(...) the genuine translator (...) wants to bring those two completely separated persons, his author and his reader, truly together, and who would like to bring the latter to an understanding and enjoyment of the former as correct and complete as possible without inviting him to leave the sphere of his mother tongue?” (Schleiermacher, 1977, p. 67)

The authentic comprehension/translation for Schleiermacher is the one that forces the reader to leave his sphere and move to the foreignness of the author, in other words, a source text oriented translation. The target language orientation results for this scholar inaccurate because “*elle nie le rapport profond qui lie cet auteur à sa langue proper*” [it denies the profound relationship that binds this author to his own language] (Berman, 2011, p. 236).

As we have shown above, Schleiermacher’s idea about the two only possible and separate roads that a translator has - either moving the reader towards the author or moving the author towards the reader- remains in the field that they are irreconcilable and impossible to mix with each other. During the twentieth Century, Lawrence Venuti took up Schleiermacher’s ideas for criticizing the way most of the English translations were target language oriented and manipulated the foreign elements in order to make a more commercialized product. For the two orientation possibilities, the American scholar proposed the terms “domestication”, which was later changed into “minorization”, and “foreignization”, later called “majorization”. Thus, on the one hand, foreignization alludes to the move of the reader towards the author, by leaving

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<sup>10</sup> The idea of building a nation stimulated this ‘foreignizing’ view during German Romanticism. It is pointed out by Budenand Nowotny as follows: “In Romanticism, translation was understood in terms of its positive effects on German language and culture; its role was to improve both. And since language and culture were, for the German Romantics, the very essence of the nation, translation’s ultimate purpose was to build a German nation” (Buden & Nowotny, 2009, p. 199).

the original as it is, with its foreign characteristics. On the other hand, domestication refers to the inverse movement, where the reader could feel comfortable with a familiar reading universe. Venuti, as well as Schleiermacher and Berman, criticizes domestication because of its culture reduction character – colonization- and the imposition of one culture to another. They find in foreignization the best way to treat a text that is foreign and should stay that way: “domestication is an ethnocentric reduction of the foreign text to target language cultural values”. Foreignization is “an ethno deviant pressure on values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (Venuti, 1995, p. 20).

In this vein, domestication is related to fluency and foreignization is seen as resistance, since it works as a “reminder” (Lecerle, 1990, p. 54) of the fact that the text is a translation. That “reminder” cultivates “a heterogeneous discourse, opening up standard dialect and literary canons to what is foreign (...)” (Venuti, 1998, p. 11). As it is illustrated in Kjetil Myskja’s essay *Foreignisation and Resistance: Lawrence Venuti and his Critics* (2013), the proposals of Venuti referring foreignization and domestication have been in the center of the discussion in recent years. Maria Tymoczko (Tymoczko, 2000, p. 36) finds problematic that these concepts are not strictly defined, which makes it difficult to identify the criteria of cultural resistance that a foreignizing translation claims to have and under which principles a translation could be considered as such (Myskja, 2013, p. 7). In relation to this problematic, Mona Baker points out the simplicity of using a dichotomist system for describing the variety of procedures, attitudes, phenomena that occur during a process of translation (Myskja, 2013, p. 11). Even if Venuti uses the denomination “spectrum of textual and cultural effects” (Venuti, 1995, p. 19), in his analysis he ends by subsuming the whole text under one of the two polar terms of the dichotomy. Finally, another important criticism to Venuti’s theory is the fact that foreignization can also serve as cultural colonization, observed by the scholars Maria Tymoczko and Tarek Shamma. This last argues that some of the foreignizing characteristics of Venuti’s analysis “would be likely to reinforce English prejudices against the source culture” (Myskja, 2013, p. 13). In that sense, their effect could be exoticizing rather than foreignizing. After presenting the debate between Shamma and Venuti about this idea, Myskja identifies the difference a foreignizing effect has in comparison with an exoticising one and says: “(...) exoticising translation differs from truly foreignising one in that the former does not break with the target culture’s norms and expectations” (Myskja, 2013, p. 16).

### 1.1.3. Equivalence, adaptation, approximation

The notions “equivalence” and “adaptation” have been massively used in theories and researches about translation. The diverse perspectives from which these terms have been used has provoked misunderstandings and debates about their pertinence in the Translation Studies theory and criticism. The levels of accuracy- or faithfulness- of the translation in comparison with the original have historically determined a hierarchy among these three terms, being equivalence the most accurate, and the aim to pursue, adaptation a freer version and approximation a failed translation. These ideas have been largely questioned and discussed, as we can observe in the next paragraphs.

In his 1959 essay *On Linguistic Aspects of Translation*, Roman Jakobson builds up the discussion about translation around the notion of meaning. He argues that meaning, being a linguistic and a semiotic fact, generally implies a continual process of translation. Thus, translation is considered not only as a transfer between two different languages but also as the rewording, recoding and interpreting process that takes place within the same language. Based on that, he distinguishes three different types of translation: 1. Intralingual 2. Interlingual. 3. Intersemiotic (Jakobson, 1959, p. 233). Therefore, the translation between two languages, i.e. interlingual translation, is just one way of decoding signs. However, that does not mean that for interlingual translation, the other two- intralingual and intrasemiotic- are not relevant. Jakobson is aware of the differences that characterize every language in the world but, for him, those differences do not imply that a translation process is not possible. He suggests that the translator has the task to find the functional equivalences (*tertia comparationis*) between those differences of the languages. The translator, using the three ways of translation, is able to find the equivalence, in words or in sentences, that more fully represents the code-unit. This representation can never be a full equivalence because every single sign has a unique meaning.

In the historical context of Chomsky’s Transformational-Generative Grammar (TGG) and his proposals about a deep and a surface structure existing within each sentence, American linguist Eugene Nida came up with the notions of dynamic and formal equivalence, related to biblical translations. The formal equivalence, or formal correspondence, as Nida used to call it in further publications, can be related to the surface structure of the sentence, according to Chomsky’s notions. This correspondence pretends to be a reproduction of the original, respecting its structure and focusing more on the message. On the other hand, the dynamic equivalence tries to evoke a similar response in the reader of the original as in the reader of the translation. Accordingly, it is not focused on the message, as formal correspondence is, but on the receiver.

What becomes relevant on this type of translation is the deep structure, the semantic and cultural interpretation, so it fits better in the context of the reader. It is important to underline here that, for Nida, there is a process of translation that includes both, the formal and the dynamic equivalences. The translator tries first to find the formal equivalences and then, he looks over in order to make those equivalences fit in the context of the new language.

Another group that discussed problems of equivalence in translation were the scholars of the Leipzig School. Following Schleiermacher's proposals about translation as a part of the hermeneutic circle, the specialists of this group equally regarded it as a part of the communicational process. Being translation a *zweisprachige Kommunikation* (Kade, 1968, p. 33), the step of finding the meaning equivalents has a place within the chain of communication. The communicative equivalence concept of the Leipzig School assumes that texts differ from each other by their communicative value. In order to maintain that value, it is important to choose the correct correspondent meanings that help it to be preserved (Jäger, 1975, p. 36). Otto Kade wrote about how the search of communicative equivalents not only depends on the structure of the sentence but on other factors such as "*Textgattung(...), Kommunikationssituation(...), Zweck der Übersetzung(...), Empfänger der Übersetzung (Berücksichtigung seiner Sprachgewohnheiten und seines gesellschaftlich-kulturellen Milieus) u.a.*" [Text genre (...), communication situation (...), purpose of the translation (...), recipient of the translation (consideration of his linguistic habits and his socio-cultural milieu) etc.] (Kade, 1965, p. 93).

Further, Professor Peter Newmark carried out a series of studies in the field of translation and contributed to the early structure of the discipline. Among other important proposals, he launched the debate on equivalence, but not about its process but about its relevance for the translation activity. He focused principally on the notion of equivalent effect, present and important for the theories introduced above, by questioning the central role that his colleagues had given to it. He claims that there is no one equivalent effect; it depends on the type of text that is translated. As such, it cannot be the aim of any translation but the desirable result, more or less intensive, depending on the sort of text. "As I see it, 'equivalent effect' is the desirable result, rather than the aim of any translation" (Newmark, 1988, p. 48), and further he writes: "I have dealt at length with the 'equivalent effect' principle because it is an important translation concept which has a degree of application to any type of text, but not the same degree of importance" (Newmark, 1988, p. 49). Otherwise, the equivalence notion does not work the same way in all sorts of texts; it is important to take into account, not only the context but also the function and the kind of discourse. Another crucial factor can change the degree of

equivalence in a translation. That factor is the “cultural” or “local” character of the text, which can distance, sometimes more, sometimes less, the equivalence with the original. “However, the more cultural, the more local, the more remote in time and space a text, the less is equivalent effect even conceivable unless the reader is imaginative, sensitive and steeped in the SL culture” (ibid. 49).

In this manner, many other contributions emerged from the discussions about the process of translation. Some scholars criticized the focus on equivalence and proposed, as Newmark did, that translation should not be reduced to that element, which is a part of the process but not the whole. They visualized other fields of discussion that opened new ways of research. Vinay and Darbelnet, for instance, preferred the notion of “finding solutions” (Vinay & Darbelnet, 1995, p. 255), in order to describe the translator’s activity, instead of discovering equivalences. Furthermore, Catford, and his linguistic-centered theory, proposed the shifts model that represents the changes occurring in a translation process. Likewise, Steiner, based on the hermeneutics, developed his theory about the hermeneutic motion that considers the act of translation as a movement that goes through four stages: trust, aggression, incorporation and restitution (Steiner, 1998, pp. 312-317).

More contemporary theories admit the malleability of the conception of equivalence, which, as well as faithfulness, varies throughout the times. Being borrowed from the language of mathematics, where equivalence supposes a bi-univocal concordance<sup>11</sup>, the term implied a word-to-word transcoding. As this procedure represents just one of the many translation strategies executed in a translation task, many scholars rejected this understanding of equivalence. Therefore, equivalence no longer represents a mere transcoding but it still denotes the relationship of equal value between the linguistic signs of a certain text in two different linguistic communities<sup>12</sup>. (Reiss, 2009, p. 147) The notions of accuracy and precision in a strictly literal sense are not appropriate when analyzing translation, due to the changing nature of language. Two terms, with the same assigned value, are equivalent to each other, despite their belonging to different language systems. Meanwhile, the notion of adaptation refers to the

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<sup>11</sup> The mathematical definition of equivalence implies the possibility of « *établir entre les éléments de deux ensembles une relation symétrique et réversible telle qu'à chaque élément de l'un des ensembles correspond un seul élément de l'autre ensemble, et réciproquement.* » (Reiss, 2009, p. 184)

<sup>12</sup> Katharina Reiss finds the electro-technical definition of equivalence more accurate to the translation process : « *Deux circuits à courant alternatif sont qualifiés d'équivalents lorsqu'ils ont la même action électrique vers le milieu extérieur quelle que soit leur fréquence et ce, même si la structure des deux réseaux n'est pas identique.* » This definition is more oriented to the action and value relationship as it is to the bi-univocal concordance of the mathematical definition (Reiss, 2009, p. 148).

privilege the translator gave to elements outside the text itself, translator's ideas about the text, literary criticism, ideas about the writer, etc.<sup>13</sup>

#### 1.1.4. Untranslatability

The discussion about untranslatability has always been paradoxical: even though there are theories that claim the impossibility of translation, it has been done since immemorial times and continues its course. The debate's origin is the notion of translation itself, sometimes adopted as a faithful copy, sometimes accepted as rewriting. Two major statements contributed to the explosion of this confrontation during the twentieth Century. On the one hand, Humboldt's idea that "*kein Wort in einer Sprache vollkommen einem in einer anderen Sprache gleich ist*" [no word in one language is perfectly equal to one in another language] (Humboldt, 1903, p. 129). On the other side, Schleiermacher's declaration that „*denn auch das schlechthin allgemeine, wiewohl außerhalb des Gebietes der Eigentümlichkeit liegend, ist doch von ihr [die Sprache] beleuchtet und gefärbt*“ [for even the most general, though outside the realm of peculiarity, is illuminated and colored by it [language]] (Schleiermacher, 2002, p. 239). Although both Humboldt and Schleiermacher translated several texts and described the translation task as enriching and necessary, the above quoted statements have been later used as arguments of untranslatability. It is true that both German scholars admitted the impossibility of superimposing one element of one language system for another of a different one, due to their belonging to a system, linguistically and culturally colored. However, they both accepted the importance of translation as a vehicle of transmitting knowledge and, mainly as a way of expanding the significant capacity of the language (Humboldt, 1963, p. 81).

As we see from our last reflections, the possibility or impossibility of translating texts also belongs to the major issues concerning the translation activity. According to Moruwawon Samuel and Kolawole Samuel (2007) the discussion can be divided into three different critical approaches: Universalist, monadist and deconstructionist approaches. The universalist approach claims "that the existence of linguistic universals ensure the translatability of texts" (Moruwawon & Kolawole, 2007, p. 375). The existence of a human language, or "pure language" in the sense of Benjamin (1923), permits the translators to endure the diversity of structures and meanings of every language and pursue the *kinship* that interrelates all languages in "what they want to express" (Benjamin, 1996, p. 255), in their "intension". There is, however,

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<sup>13</sup> This differentiation has been expressed by Meschonnic as follows: "*Je définirais la traduction la version qui privilégie en elle le texte à traduire et l'adaptation, celle qui privilégie (volontairement ou à son insu, peu importe) tout ce hors-texte fait des idées du traducteur sur le langage et sur la littérature, sur le possible et l'impossible (par quoi il se situe) et dont il fait le sous-texte qui envahit le texte à traduire* » (Meschonnic, 2012, p. 233).

a degree of translatability, which is measurable according to the situation of the source and the target language: status of contact between the two languages, cultural level of development and the expressive possibilities of SL and TL (Moruwawon & Kolawole, 2007, p. 376). The monadist approach maintains that, due to the specificity of the point of view of each community, which is transmitted and simultaneously shaped by language, translatability is jeopardized (ibid. 376). Even though translation could be impossible in certain cases, interlingual communication takes place due to other kind of formulations that the translator finds in order to solve the problems of untranslatability. For the monadist, in those cases the translator does not carry out a translation but an adaptation. The untranslatability can be found in linguistic issues, where the structure, linear, functional or semantic terms cannot be translated adequately, or in cultural issues, where an element of the SL has no semantic correspondence in the TL (Ibid. 377), as in the case of our research focus, stylistic mechanisms and Realia. Finally, the deconstructionist approaches promote the idea that translation is no longer a transcoding but a re-writing process, where every choice of the translator, in both cases of translatability and untranslatability, modifies the source texts and its reception. This modification, voluntary or not, is unavoidable and has to be perceived as a part of the changing nature of languages. This idea results relevant for our analysis and findings.

In summary, despite the differences and uniqueness of each language, translation is a fact. The communication between the two languages in question takes place because the aim of translation is not to reproduce exactly the source language but to transfer a text in its individuality, in words of Meschonnic: “One translates a text and not a language” (Meschonnic, 2012). The idea of untranslatability loses credibility with the fact that translation is possible in every circumstance, even in cases of specific cultural elements. It is true that there could be levels of translatability or difficulty when proposing a translation of certain elements or language constructions. Nevertheless, being the translator in charge of the reconstruction, he makes decisions according to the state and situation of the text. These decisions are influenced by his subjectivity modifying consequently the source texts in different degrees. How far these formulations and decisions affect the uniqueness of the text and its reception is a question with which we will be concerned in this research.

## **1.2. Cultural- oriented approaches**

Before developing the most relevant theories and contributions that include the view of culture in the analysis of the translation activity, it is important to get an overview of the context in which those ideas started booming. As we have corroborated through the paragraphs above,



most of the theories exposed are language-focused: they address their analysis to the particularities of the language in the context of a language transfer. From the decay between 1970 and 1980, the linguistic turn of the humanities, grew into a cultural turn. The theorists of this period tried to give more relevance to meaning as a whole instead of concentrating on mere linguistic forms and, consequently, an explosion of cultural studies flourished in almost all the human sciences. The notions of identity, multiculturalism, otherness, subjectivity, among others, became main subjects of discussion of new social sciences and disciplines (cultural studies, postcolonial studies, rural studies, gender studies, etc.). The temporary triumph of capitalism implied new ways of socializing and shaping identities among the concepts of diversity and technology. Many academic analyses focused not only on the social practices but also on the consequences of colonialism: migration, diaspora, hybridization of the cultures, etc. Consequently, new social movements arose against stigmatization and marginalization of large groups of society, such as homosexuals, women, urban tribes, among others. The translation studies, an emergent discipline as well, could no longer overlook these phenomena, ending up with the inclusion of culture as a main aspect of their interests. From now on, the translation activity is no longer set aside into the field of the study of words, sentences, texts or discourses. It is transferred to and included within the study of those social interactions that imply a communicative process.

### **1.2.1. Rewriting and manipulation**

Translation theorists André Lefevere and Susan Bassnett are considered the pioneers of the cultural oriented approach on the Translation Studies. They both view translation as a process that goes beyond the linguistic features until reaching cultural dynamics. In order to understand their principal proposals on this field, it is important to depart from their definition of translation:

Translation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society. (Lefevere, 1992, p. 2)

In other words, as a process of rewriting, translation becomes manipulation in terms of imprinting a specific ideology during the process of recodification. According to the two scholars, translation, through history, has manipulated contents on the SL (source language) in order to acquire trust within the audience the translated text is addressed to. Their statement “different types of reader will require different types of translation” (ibid.) points out the fact



that the task of the translator is context-dependent; i.e. historically, socially and even politically influenced. By comparing the treatment of some translations where the SL and the TL are 'hegemonic' languages with others where one of them, in most of the cases the SL, is not 'culturally prestigious', the scholars found that they were not regarded the same way: "Whereas translators in the West have held Greek and Latin works in high esteem, as representing the expression of prestigious cultures within the Western world view, they have treated other cultures, not thought to enjoy a similar prestige, in a very different manner indeed." (Lefevere, 1992, p. 2) They observe that translation has often been a reader-centered activity which intention is to satisfy the interests of the target language and culture in terms of ideology and power.

Nevertheless, it is also important to mention the notion of culture that Lefevere and Bassnett manage in their proposals. The idea that culture, or cultures (source- culture/ receiving- culture) is not a solid unity, that external agents constantly influence it, allow us to realize the role of translation in society. More than mere transfer of words, translation has the power to modify cultural structure and even help the "evolution of the literature and the society", as was mentioned in a previous quotation. In their own words: "When we speak of 'a culture' or 'the receiving culture', we would do well to remember that cultures are not monolithic entities, but that there is always a tension inside a culture between different groups, or individuals, who want to influence the evolution of that culture in the way they think best" (Lefevere, 1992, p. 8). Later on, we are going to develop this idea and analyze the implications of such a change in the conception of culture.

Hence, Lefevere and Bassnett made a call upon the translation studies, and all the researches that analyze the translation process, to study the ideology of the translator, the power exerted by the cultures (SL-C and TL-C), as well as the type of texts and the audiences. If all those aspects are taken into account, a whole complete vision of the translation practice will emerge within the diverse layers of the discourse: "Translation needs to be studied in connection with power and patronage, ideology and poetics, with emphasis on the various attempts to shore up or undermine an existing ideology or an existing poetics. It also needs to be studied in connection with text-type and register, and in connection with attempts to integrate different universes of discourse" (Lefevere, 1992, p. 10).

### 1.2.2. The restitution of meaning

Together with Lefevere and Bassnett, French translator and philosopher Antoine Berman considers translation as rewriting, and, as a consequence, a restitution of meaning (Berman, 2000, p. 297). Most of his researches focused on the experience of the “foreign”, following the lead of the German romantic tradition. In his article “*Translation and the Trials of the Foreign*”, he develops his ideas on how translators experience - or rather deal with- the foreign character of the written texts. By using Heidegger’s expression *Die Erfahrung des Fremden*<sup>14</sup>, Berman analyzes different translation works and conclude that most of them “destroy” the original through different mechanisms that are listed in the article. He uses the expression “the deforming forces” in relation to the “too much free” practice of the translators that distorts the original. In his own words: “The negative analytic is primarily concerned with ethnocentric, annexationist translations and hypertextual translations (pastiche, imitation, adaptation, free rewriting), where the play of deforming forces is freely exercised. Every translator is inescapably exposed to this play forces, even if he (or she) is animated by another aim” (Berman, 2012, p. 242). The restitution of meaning, as the principal aim of the translation process, occurs within the display of those forces, and takes place in one individual mind –the translator’s one-. Nonetheless, his fundamental task is to fight against these forces and to respect the foreignness of the original.

As we mentioned before, Berman has been strongly influenced by the German Romantic tradition and this influence is evident in the way he thinks about translation. As developed above, Schleiermacher formulated two ways of translation: either by bringing the author's linguistic-conceptual universe closer to the reader’s one or vice versa. The German scholar supported the last one, as the ideal way of translating. Based on those principles, Berman founded all his theory and argues that a translation must remain in the place of the foreign, which means, to bring the reader to the author’s world. “*J’appelle mauvaise traduction la traduction qui, généralement sous couvert de transmissibilité, opère une négation systématique de l’étrangeté de l’œuvre étrangère*” [I call mistranslation the translation which, generally under the guise of transmissibility, systematically negates the foreignness of the foreign work.]

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<sup>14</sup> Antoine Berman considers this expression as the essence of every translation: “‘Trial of the foreign’ is the expression that Heidegger uses to define one pole of poetic experience in Hölderlin (*Die Erfahrung des Fremden*). Now, in the poet, this trial is essentially enacted by translation, by his version of Sophocles, which is in fact the last “work” Hölderlin published before descending into madness. In his own time, this translation was considered a prime manifestation of his madness. Yet today we view it as one of the great moments of western translation: not only because it gives us rare access to the Greek tragic Word, but because while giving us access to this Word, it reveals the veiled essence of every translation” (Berman, 2012, p. 240).

(Berman, 2011, p. 17). To stay in the foreign, to respect that inherent character of every work before translating it represents the archetype of Berman's theory of translation. Thus, translation becomes dialogue, fusion and the translator as well is seen in a different way: his role becomes relevant as the actor of that process.

Given these points, it is important to mention the role of the translator within the process of bringing the reader to the original. For Berman, translation must be considered as an individual practice that comes from an individual mind, the one of the translator: "*Une traduction est toujours individuelle, procède d'une individualité*" [A translation is always individual, a result of individuality] (Berman, 1995, p. 60). The activity of rewriting, of restituting the meaning is accomplished according to his mind. For that matter, when analyzing translations, it is necessary to include the cultural background of the translator, in other words, to consider also his historical and social context, literary tradition, among other important aspects that allow us to identify his influences and how he reflects them within the translation.<sup>15</sup>

### 1.2.3. Skopos or functional theory

In that order of ideas, another culture-centered approach, that shares proposals with Berman, Lefevere and Bassnett, is the so-called *Skopos Theory*. This theory, whose main theorist is German linguist and translator Hans Vermeer, was founded based on the action theory<sup>16</sup>. The word *skopós*, a Greek noun that means 'purpose', refers to the intention, the aim of every action. The action, in this case, is the translation, which is always determined by a specific goal. In

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<sup>15</sup> Berman's individual character of the translation had numerous critics among the translation studies scholars. Among them, Annie Brisset argues that no translation is individual if the cultural context is taken into account: "*Ouvrir la critique des traductions –de toutes les formes de traduction- à cette mise en rapport constitue sans doute aujourd'hui l'un des plus sûrs moyens d'explorer la dimension collective, culturelle, du sujet traduisant et de ses productions. Cet aspect n'annule sûrement pas la composante individuelle de la subjectivité traduisante, mais il la circonscrit (pour le moins) à l'intérieur de certaines limites*" (Brisset, 1998, p. 33). Those limits, regarding Eco's theory of interpretation, give the text a certain identity that has to be respected. In essence, there are not so many translations as translators because every text has a specific interpretation circumscription.

<sup>16</sup> German sociologist Max Weber maintains that the subject matter of Sociology is the social action. The analysis of social action's causes and effects concerns the studies of this human science: "[Sociology is] ... the science whose object is to interpret the meaning of social action and thereby give a causal explanation of the way in which the action proceeds and the effects which it produces. By 'action' in this definition is meant the human behavior when and to the extent that the agent or agents see it as subjectively meaningful (...). The meaning to which we refer may be either (a) the meaning actually intended either by an individual agent on a particular historical occasion or by a number of agents on an approximate average in a given set of cases, or (b) the meaning attributed to the agent or agents, as types, in a pure type constructed in the abstract. In neither case is the 'meaning' to be thought of as somehow objectively 'correct' or 'true' by some metaphysical criterion. This is the difference between the empirical sciences of action, such as sociology and history, and any kind of priori discipline, such as jurisprudence, logic, ethics, or aesthetics whose aim is to extract from their subject-matter 'correct' or 'valid' meaning" (Weber, 1991, p. 7).

spite of identifying the causes and consequences of translation, as a communicative action, it is important to take into consideration both the translator and the Target Language reader.

For understanding the ideas we just mentioned, it is necessary to clarify the theory's fundamental claims and concepts. First, communication is seen as an interaction between the sender, who accomplishes an intended function, and the receiver, who has to interpret this function. Within this chain of communication, the translator is both sender and receiver, thereby achieving a double action. Those actions are always determined by external elements that produce specific effects. Second, translation is considered as intercultural communication, i.e. transfer: "(...) all translation has to do with 'transfer into different cultural structures'" (Vermeer, 1978, p. 99). The translator, whose role in this process of communication became relevant, is the one who executes this intercultural transferring act. As Berman maintains as well, the translator's "translation horizon" (l'horizon<sup>17</sup> traductif) (Berman, 1995, p. 257) determines the critical paradigm of every translation study. Third, Vermeer and the other Skopos scholars understand culture as the "entire settings of norms and conventions an individual as a member of his society must know in order to be "like everybody- or to be able to be different from everybody" (Vermeer, 1987, p. 28). This conception of culture as a set of norms and conventions is relevant for understanding how the cultural transfer takes place, how the translator deals with that setting as well as for comprehending the causes and effects of the translation activity.

In summary, the translator takes into account the context and the group of readers that is going to receive the translation. Considering the audience is important in order to pursue the "adequacy" in the communicative aim: One translates in form and function as the target culture expects to be informed (Vermeer, 1978). This way, it is important to make the translation fit with the "culture" of the TL. In addition, the Skopos theory also indicates that every translator interprets in his own way (*ibid.* p. 58), during the action of translation, he puts his own view and intention. For this reason, he performs an active and definitive role as actor and interpreter of the message.

#### **1.2.4. The translator's invisibility**

The discussion on the translator's activity is a common focus within the culture-oriented approaches. Influenced by the ideas of Berman and the Skopos Theory, American translation

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<sup>17</sup> Berman proposes the notion 'horizon' as: "*l'ensemble de paramètres langagiers, littéraires, culturels et historiques qui « déterminent » le sentir, agir et le penser d'un traducteur*" (Berman, 1995, p. 79).

theorist Lawrence Venuti, also participates in the debate and develops his proposal about the visibility and invisibility of the translator, as well as the notions of domestication and foreignization through the activity of translation, as it was mentioned above.

For Venuti, the invisibility of the translator takes place when “the translator remains subordinate to the author of the original work, whether in the translator’s own acts of self-presentation or in academic institutions, publishing companies, and legal codes. The originality of translation rather lies in self-effacement, a vanishing act, and it is on this basis that translators prefer to be praised” (Venuti 1992: 4). In other words, in favor of achieving credibility, the translator’s work tends to be erased and ignored. As long as the original text must prevail, the translation must look the most like it. This argument is supported by the common criteria, which the critique uses to evaluate a translation: accuracy and fluency. The aim is that the reader of the translation feels comfortable with the reading, and to achieve that, the translation must fit what he (the reader) is waiting for. Following that idea, the translator is demanded to erase the foreign characteristics in order to reach a “fluent” reading:

A fluent translation is immediately recognizable and intelligible, “familiarized,” domesticated, not “disconcerting[ly]” foreign, capable of giving the reader unobstructed “access to great thoughts,” to what is “present in the original.” Under the regime of fluent translating, the translator works to make his or her work “invisible,” producing the illusory effect of transparency that simultaneously masks its status as an illusion: the translated text seems “natural,” i.e., not translated (Venuti, 1995, p. 5).

According to Venuti, those criteria of accuracy and fluency are defined according to the context of the Target Language. In a regular basis, they are locally, culturally and historically demarcated. That could be a reason why translation always tends to domestication, making foreignization remain as the ideal but not the actual practice, as we have developed in the section above.

### **1.2.5. Integrated approach on translation: linguistics, literature and culture**

As we have seen before, translation theories, analysis and proposals have often followed an individual specific line of research, whether it be the linguistic, literature or, during the last decades, cultural studies. Even though many scholars have pointed out the urgency of thinking translation as an interdisciplinary activity, covering in its range different sciences and disciplines, very few proposals are directed towards an integrated approach. In this framework, we have had the opportunity to follow the different directions that the discipline of translation

studies has taken in the past century. The linguistic turn at the beginning of the century, the cultural turn between the seventies and eighties and the “globalization” era, which marked the beginning of the Twenty-first Century, influenced the discussion around the translation activity. Given this scenario, British-Austrian translator and scholar Mary Snell-Hornby proposed an integrated approach to translation, where the theory and the practice of this activity are equally taken into account as well as its different turns. The linguistic, the literary and the cultural approaches are adapted under a vision of a whole and independent discipline, beside the ideas of cross-cultural communication and the hybridization of discourses and texts.

One of the most important fundamental ideas of her proposal is the conception of translation as a process of communication. Although she was not the first scholar mentioning that. Many other researchers, even though within the linguistic theories, referred the fact that translation must be seen and studied as an act of communication. From the Leipzig School’s communicative perspective<sup>18</sup> until Komissarov’s (1991) communicative value of language<sup>19</sup>, translation scholars have been concerned about the idea that not only linguistic elements play a role within communication but also extra linguistic factors are relevant. Similarly, Mary Snell-Hornby argues that translation, being a kind of communication, is more than a mere transcoding of signs. She considers it as a cross-cultural event, because both the transferred text-world and the language in use play a crucial role: “[...] for the translator the text is not purely a linguistic phenomenon, but must also be seen in terms of its *communicative* function, as a unit embedded in a given *situation*, and as a part of a broader socio-cultural background” (Snell-Hornby, 1988, p. 69).

Another theoretical principle that led Snell-Hornby to the idea of an integrated approach is the conception of a dynamic relationship between the different functions and types of texts. Snell-Hornby identified the hybrid characteristic of the texts and how their functions vary within them: “the vast majority of texts are in fact hybrid forms, multi-dimensional structures with a blend of sometimes conflicting features” (Snell-Hornby, 1988, p. 31). Taking into account this peculiarity, the study of the translation activity, biased in only one approach of research, has

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<sup>18</sup> „Wir betrachten lediglich die Translationsprozesse, d. h. diejenigen sprachmittlerischen Prozesse, bei denen zwischen dem quellsprachlichen und dem zielsprachlichen Text die Relation der kommunikativen Äquivalenz besteht, als Objekt der Übersetzungswissenschaft und schließen die sprachmittlerischen Prozesse, bei denen zwischen dem quellsprachlichen und dem zielsprachlichen Text die Relation der kommunikativen Heterovalenz besteht, aus dem Objektbereich der Übersetzungswissenschaft aus“ (Jäger, 1977, p. 17)

<sup>19</sup> “The communicative value of a language depends both on its own semantics and on the way it is used on speech” (Komissarov, 1991, p. 41) and further “The translator has to do with the cultural facts *per se* but with their names and verbal descriptions in the source text” (Komissarov, 1991, p. 46).

the risk not only to be incomplete but also to restrict the richness of the text. The call for interdisciplinary attempts to go beyond the classical proposals (linguistic and literary) and allow other disciplines, coming from other specific domains, to enrich the analysis of the translation activity. Almost two decades later, in the introduction of her book *The Turns of Translation Studies: New Paradigms or Shifting Viewpoints* (2006), the British-Austrian scholar revealed that the idea of an integrated approach for the, by the time, still young discipline of translation studies came from an international congress in Brazil, whose motto was the German word “*Blickwechsel*”. Based on the two meanings of the word (exchange of glances and change in viewpoint) she discovered the urgency of an interdisciplinary and cross-cultural view. Some ideas discussed during the congress made echo on many others already developed by the translation scholars. However, being disengaged sounded old and biased. She writes:

But many of the insights and viewpoints which were acclaimed at the Brazilian Congress as being so innovative were for me actually not unfamiliar, as they have for many years been perspectives we have adopted in Translation Studies: communication, for example, the unlimited possibilities arising from interdisciplinary cooperation, the interweaving of discourse and cultural factors, and the relativity of all discourse to its immediate situation in time and place and its reception by a target audience (Snell-Hornby, 2006, p. 2).

The “*Blickwechsel*”, as Snell-Hornby discovered, is a regular activity that the translation studies have been following for decades of consolidation. Nevertheless, the evident lack of mutual consent among the disciplines impeded them to merge into a new independent discipline.

Given these points, Mary Snell-Hornby’s proposal on an integrated approach implies, on the one side, the interdisciplinary character that permits different research domains to contribute from diverse perspectives to the understanding of the translation activity, such as cultural and social studies, technology, psychology, philosophy, ethnology and the like. On the other side, and taking into account that idea, the translation studies need to find their emancipation from other sciences and reach an independent discipline character. Proceeding in such a way, the different fields do not risk to be biased and they can use a bunch of diverse elements that enrich the ideas. Finally yet importantly, an integrated approach encloses a vision of translation as a cross-cultural event that enables people to communicate beyond the limits of a specific viewpoint. As any language is part of a culture it represents without covering it entirely, it must be conceded on the one hand that the genuine linguistic elements do play an important role but it is equally important to remind translators that these elements have to be analyzed within the dynamics of the specific culture the language is bound to. Together with the three premises we just mentioned, Snell-Hornby particularly remains dynamics of the whole and its parts on the



discipline, making echo of the Gestalt theories: Translation seen as a whole, where its single parts are not enough to give an idea of the whole process as long as they are analyzed separately.<sup>20</sup>

## **2. Narrative register in translation**

The second section of this chapter will focus on the narrative register and the theorization about its translation. Taking into account that the analysis proposed in this dissertation is about a novel and some of its literary translations, the narrative element is relevant in the sense that it produces meaning as well. How the elements of the language register are used as a system of relations and how these elements are translated into other languages becomes an important issue when referring to literary translation. Following the aims of this research, we will focus on two levels of narrative register devices: the referential and the textual levels. The former, as its name indicates, alludes to the configuration of the narrative world by referring to an extra-textual reality. In this specific case, we selected the *Realia*. The latter designates the aesthetic resources and literary strategies used by the author in order to shape his literary language. Rhetoric figures and the characterization of the particular narrative voice are the stylistic devices that will be underlined as characteristic of the poetic of the novel.

### **2.1. Referential level: *Realia***

The limits between the fictional and the real world represent an important issue when analyzing literary texts. Some writers create a completely new world, with no direct or perceivable associations to the real one. Some others configure their fiction in a real world, using names, historical facts, and descriptions of places that are identifiable in the real world of the readers. However, even if the names and places exist, occasionally the writer's creativity plays with the reader's associations, making impossible to identify the fictional place in the reality. Some of the narrative devices used by the writer in order to give life to its fictional world are the use of *Realia* as descriptors of the fictional universe. These *Realia*, as we will see in the next paragraphs, become evident in a process of translation, in the moment where an equivalent term in the target language misses. This problematic of translation has been studied by several scholars during the last decades. In the paragraphs below, we will develop an overview of the

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<sup>20</sup> « Whereas linguistics has gradually widened its field of interest from the micro-to the macro- level, translation studies, which is concerned essentially with texts against their situational and cultural background, should adopt the reverse perspective: as maintained by the gestalt psychologists, an analysis of parts cannot provide an understanding of the whole, which must be analyzed from "the top down" (Snell-Hornby, 1988, p. 35).



theories about Realia in translation as well as a reference to the translation techniques that have been proposed in order to formulate these components of the language.

### 2.1.1. Overview of the term ‘realia’

After the conception of translation as more than a linguistic process, different notions and approaches perceived the importance of the context and the language uses for the analysis and theorization of this activity. By means of translation features the contact and communication between the cultures takes place. During this process, complex language and cultural mechanisms occur in a dynamic and changeable context that is dependent on the actors (author, translator, and receiver) the situation, the background, among others. The uses of language also depend on the social habits, behavior, historical background, heritage, etc. of those who communicate. Given the specificity of every social construction, during his activity, the translator can find words or structures that are local and thus imply translation challenges. In view of these problems, many translation theorists have tried to analyze those local items, present on the translations, by trying to label, define and classify them into different categories. We present a list of the most relevant proposals in this field.

#### *Cultural items- Nida*

In his 1945 article “*Linguistics and Ethnology in Translation Problems*”, Nida recalls the idea of language as a part of culture. Following this idea, he subsumes the semantic problems that can occur during translation under the category of “cultural items”, which are related to five specific cultural factors, as it is illustrated in Table 1.

<b>Ecology</b>	<b>Material Culture</b>	<b>Social Culture</b>	<b>Religious Culture</b>	<b>Linguistic Culture</b>
Ecological features: Tropic, semitropic, temperate zones, desert, mountains, etc.	Planting, cultivation and agriculture, interpretation of the environmental matters, etc.	Social organization and control, relationships, indication of class and caste, social and economic, stratification, designations of people, etc.	Names for deities, meanings of “sanctity” and “holiness”, rites, rituals, etc.	Special characteristics of a language: a. Phonological b. Morphological c. Syntactic d. Lexical

Table 1 Classification of Cultural Items- Nida

#### *Realia- Vlahov and Florin*

In the field of translation studies the word ‘Realia’ was first used by Bulgarian translators Vlahov and Florin in order to name the objects, signs, elements being part of a culture that are

not easily recognizable in the language of other cultures. “*Realia* (from the Latin *realis*) are words and combinations of words denoting objects and concepts characteristic of the way of life, the culture, and the social and historical development of one nation and alien to another. Since they express local and/or historical color, they have no exact equivalents in other languages. They cannot be translated in a conventional way and they require a special approach” (Florin, 1993, p. 123). The same way as Nida did, Florin also proposed a classification of the *Realia* into four categories.

CATEGORY	SUBCATEGORY	EXPLANATION
Thematically	Ethnographic	Daily life, work, art, religion, mythology, folklore ,ethnic words, measure units , monetary units
	Social and territorial	<i>Ex: shire, state, sheriff, alcalde prohibition, fan, hippie.</i>
Geographically	Realia that belong to one language only	Microlocal, local, national, regional, international
	Realia alien to both languages	Realia that do not belong either to the source or the target culture
Temporally	Modern	----
	Historical	

Table 2 Classification of Realia- Florin

### *Cultural words- Newmark*

Newmark’s cultural words are defined as “(...) token-words which first add local color to any description of their countries of origin, and may have to be explained, depending on the readership and the type of text” (Newmark, 1981, p. 82). Additionally, by extending Nida’s proposal, Newmark developed five categories into which the cultural words can be classified.

Ecology	Material culture	Social culture	Organizations, customs, activities, procedures, concepts	Gestures and habits
Flora, fauna, winds, plains, hills, etc.	Artefacts, , Food, Clothes, Houses and towns, Transport	Work and leisure	Political and administrative Religious, Artistic	----

Table 3 Classification Cultural Words- Newmark

### *Rich points and four-function Model- Nord*

German translator scholar Christiane Nord labeled the cultural elements in a language in two different forms. First, she uses the term “rich points”<sup>21</sup>, proposed by the anthropologist Michael

<sup>21</sup> Aware of these « rich points“, Agar constructed an anthropological theory about culture based on the encounters among social groups and the awareness of difference. He understands culture not as an attribute but

Agar (1991) and defined by him as “locations in discourse where major cultural differences are signaled”. Her definition, within the functionalist theory, points out more specific elements: “The differences in verbal and nonverbal behavior causing culture conflicts or even communication breakdowns between two communities in contact” (Nord, 1997, p. 45). The inclusion of nonverbal issues as well as the idea of communication breakdowns give us an idea of what that notion means for Nord. The second form she adopts comes from Hans Vermeer and is related to the “culturemes”, which we are going to develop in the following section.

On the assumption that translation is an activity with a delimited aim, Christiane Nord argues that the specific purpose of translation is communication across languages and cultures. “Every translation process is guided by the communicative purposes which the target text is supposed to achieve in the target culture” (Nord, 2006, p. 44). This proposal, based on the functionalist or Skopos theory that we described before, maintain that for dealing with purposes and functions across cultures, it is important to take into account a number of conditions that determine those processes. In order to understand that suggestion Nord proposes a model based on the following text functions. (1) *The Phatic Function in Translation*: “works on the basis of shared conventions”. (2) *The referential function*: “works on the basis of information explicitly verbalized in the text plus the information that is not verbalized because it is presupposed to be known to the addressed audience”. (3) *The Expressive function*: “is realized on the basis of evaluative or emotive plus verbal or nonverbal signs”. (4) *The appellative function* “works on the basis of common experience, sensitivity, world and cultural knowledge, emotions, values etc. that are shared by sender and receiver”. As we can see, for Nord, dealing with cultural specific constructions is a function-shaped activity that, as a result, is directly related to the functions of the text.

### *Culturemes*

The word “cultureme” is a neologism which, as well as the notions of “seme”, for semantics, “morpheme” for morphology, “lexeme” for lexicology, among others, is meant to represent a cultural unit of meaning. This notion, often used in the last two decades in the translation studies, is already part of the analysis of many translations. As we have seen before, many

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as an action: “Culture is... *what happens to you* when you encounter differences, become aware of something in yourself, and work to figure out why the differences appeared. Culture is an awareness, a consciousness, one that reveals the hidden self and opens paths to other ways of being” (Agar, 1994, p. 20). Being an “individual consciousness, he criticizes the “unity” visions that lead to an ethnocentrism and notions like “American Culture”, “European Culture”, etc. That individual awareness is mediated by the language, a social construction. That is why he proposes the term *languaculture*, referring to “the necessary tie between language and culture” (ibid. 60)

scholars named those cultural units in a different way; however, they share characteristics with those who preferred this term. In other words, there is no great difference between the uses of the terms “cultural words”, “*realia*”, “cultural items”, etc. They all refer to those elements that differ in a manner that seems difficult during the process of translation.

In her book *Translation as a Purposeful Activity* (1997), Nord cited Hans Vermeer, who gave the name of “cultureme” to cultural features. For the German scholar “a cultureme is a social phenomenon of a culture X that is regarded as relevant by members of this culture and when compared with a corresponding social phenomenon in a culture Y, is found to be specific to culture X. ‘Corresponding’ here means that the two phenomena are comparable under certain definable conditions” (Nord, 1997, p. 48). Vermeer meanwhile defines Cultureme as a social phenomenon of a specific culture, and, as we quoted before (p. 14), the latter is defined by him as an “entire setting of norms and conventions an individual as a member of his society must know in order to be “like everybody- or to be able to be different from everybody”. This conception becomes problematic for many scholars who point out that using statements such as “setting of norms and conventions” and “Culture X and Y” has the risk of forgetting the dynamic character of social phenomena. Culturemes, within the function theory Skopos, are therefore specific cultural elements whose differences with other cultures, put in evidence through communication, have to be “solved” during the translation process in order to achieve the target text’s function. In other words, one translates in form and function as the target cultures expect to be informed (Vermeer & Reiss, 1984/1991, p. 58). In this regard, the Skopos Theory proposes that, from now on, the notions *target* and *source language* should be replaced by *target* and *source culture*.

In her book *El Otoño del Pingüino* (2006), Lucia Molina Martínez describes and analyses the translation solutions to the cultural specific elements in literary texts. As a category of analysis, she uses the term Cultureme, not before presenting different classifications and points of view in this matter. After that, she proposes a definition based on the difficulties that a cultureme can create in a process of translation. She defines cultureme as “*un elemento verbal o paraverbal que posee una carga cultural específica en una cultura y que al entrar en contacto con otra cultura a través de la traducción puede provocar un problema de índole cultural entre los textos origen y meta*” [a verbal or paraverbal element which has a specific cultural charge in one culture and which, when coming into contact with another culture through translation, may cause a cultural problem between the source and target texts] (2006, p. 79). For her, as well as for the formalist translation scholars, a cultureme becomes visible only in language comparison, as in the case of a translation. Based on her research comparing diverse translations into Arab

of *Cien Años de Soledad*, she proposes a categorization of culturemes that we organized in the next table.

	<b>CULTURAL SPHERES</b>
<b>Natural environment</b>	Flora, fauna, atmospheric phenomena, climates, winds, landscapes (natural and created), place names.
<b>Cultural heritage</b>	Characters (real or fictitious), historical facts, religious knowledge, festivities, popular beliefs, folklore, emblematic works and monuments, known places, proper names, utensils, objects, musical instruments, techniques used in the exploitation of land, fishing, issues related to urbanism, military strategies, means of transport, etc.
<b>Social culture</b>	(a) Conventions and social habits: treatment and courtesy, way of eating, dressing, speaking; customs, moral values, greetings, gestures, physical distance maintained by interlocutors, etc. b) Social organization: political, legal, educational systems, organizations, trades and professions, currencies, calendars, eras, measures, etc.
<b>Linguistic culture</b>	Transliterations, sayings, ready-made phrases, generalized metaphors, symbolic associations, interjections, blasphemies, insults, etc.
	<b>CULTURAL INTERFERENCE</b>
<b>Cultural false friends</b>	Words and gestures with different symbology in different contexts. Ex : The Owl - Western culture : wisdom - Arab culture : bad omen

Table 4 Classification of Culturemes- Molina Martínez (2006)

## 2.2. Textual level: Style

In a lecture delivered at the Harvard University, Jorge Luis Borges focused on the music of words and the task of translating poetry. When talking about *Les Fleurs Du Mal*, he admitted he found the translation by Stefan George better than Baudelaire's original. The reason was expressed with the following words: "*Creo que, evidentemente, Baudelaire es un poeta superior a Stefan George, pero Stefan George fue un artesano mucho más hábil*" [I think Baudelaire is obviously a poet superior to Stefan George, but Stefan George was a much more skilled artisan.] (Borges, 2001, p. 93). While Baudelaire is described as a poet, George is described as an artisan; this statement could help us to understand the relationship between a translator and the literary work. Thinking about an artisan some notions come to mind: highly skilled, hand making, high quality material, hard work. Translating literature implies an artisan work with speech units and textual constructions. With a high quality material, the literary work, the translator has to make proof of high skills and hard work in order to create the product, which is the translation.

Taking into account that a work of literature is a kind of text, a kind of speech using Meschonnic words, whose construction gives special attention to a particular use of the language, its translation has to keep in mind this characteristic as well as the questions of meaning and sense. Meschonnic points out the relevance for a translator to understand that when translating literature, rather than translating a language, he is translating a poetic, the real effects of a special use of language (Meschonnic, 2012, p. 119). For translating literature, it is necessary to identify the connection of effects produced by the literary language, beyond concentrating only on the meaning of words. It is no longer a question of sense but of the way of making sense, the style. Style, defined as language “features [that] reflect aesthetic preferences, associated with particular authors or historical periods (Biber & Conrad, 2009, p. 2)”, represents the particular shape a speech adopts in order to reach specific purposes. In literary texts, the style is relevant in the sense that rather than being a decorative or persuasive tool, it produces meaning beyond the lexical level. Therefore, it represents a significant aspect that has to be taken into account during a translation process. Both, semantic-conceptual and semantic stylistic values shape the literary work, its meanings and effects.

The term “poetics”, also called by Genette (2005) “literary forms”, is understood here as the way different elements of a literary text come together and produce certain effects on the reader. Translating poetics means translating a ‘doing’ not just a ‘saying’; it underlines the effects, not only the words. As Henri Meschonnic reveals: «*La bonne traduction doit faire, et non seulement dire. Elle doit, comme le texte, être porteuse et portée* » [The right translation must do, not just say. It must, like the text, be a carrier and a scope] (Meschonnic, 2012, p. 25). Since the function of a literary work goes beyond informing, describing or recounting, its translation has to take into account its particular use of language, whose conative function defines its composition. When analyzing translations as products, it is important to keep in mind the special use of language and its function of producing an artistic creation as well as a poetical reading’s response.

Focusing on the process of translating poetics implies an analysis of the literary forms in both the source text and the target text, which also involves a consideration of the process of creation of the first and recreation of the second. Not only does the selection of words and their formulation in other languages turn out to be relevant for an analysis on literary translations; the conception of the speech as a whole, as a system, where particular ways of meaning, distinctive tones and dictions, unique rhythm and singular prosody communicate and interact for producing a specific effect. While for Meschonnic the *bonne* translation has to do rather than say, the *mauvaise* translation is the one that erases, but not only the sense, which can also

occur, but the poetics. An absence of poetics in a translation happens when the focus is to translate the language units, the signs:

*Pour la poésie, est mauvaise la traduction qui remplace une poésie (celle du texte) pour une absence de poésie: C'est-à-dire la langue, avec la stylistique ou la rhétorique –les unités de la langue; la traduction qui remplace le rythme et l'oralité comme sémantique du continu par le discontinu du signe; qui remplace l'organisation d'un système de discours où tout se tient et fait sens, par la destruction de ce système; (...) qui remplace le risque du discours, le risque d'une subjectivité maximale du langage, son historicisation maximale; (...) qui remplace l'altérité par l'identité, l'historicité par l'historicisme (...)* (Meschonnic, 2012, pp. 163-164).

[For poetics, translation is bad when it replaces a poetics (that of the text) for a lack of poetics: That is to say, language, with stylistics or rhetoric –the units of language; translation that replaces rhythm and orality as semantics of the continuous by the discontinuous of the sign; that replaces the organization of a system of discourse where everything is held together and makes sense, by the destruction of this system; (...) which replaces the risk of discourse, the of maximum subjectification of language, its maximum historicization; (...) which replaces by identity, historicity by historicism (...).]

The most relevant elements that conform the poetics of a text are underlined by the French scholar in the last quotation. Rhythm, diction, tone, prosody represent the poetics of a text, which has to be preserved in a translation process. Some of these features are used by the writer in order to imitate the spoken language, which is why they can respond to rhetorical conventions. The 'rhetoric field', as Stefano Arduini (1996, p. 117) named it, refers to the semiotic behavior of a group of people sharing similar rhetorical habits. However, there are other features of poetics that characterize the individual style of the writer, which are evident in the assembly of his productions. The combination of culture-specific rhetoric conventions and an individual use of the literary language distinguish the poetics of a text and its uniqueness. These elements are the essence of a literary work and have to be present in the process of translation formulation. They represent the otherness, called by Meschonnic 'l'altérité', of the source text and transform a succession of words into ideas, the actual object of a translation. The translation of the mere linguistic forms carries the continuous resistance of the text to be translated: "*Chaque fois que la traduction s'insurge contre cet amincissement de cette opération, et prétend être une transmission de formes, de signifiants, les résistances se multiplient*" [Every time the translation protests against this thinning of this operation, and claims to be a transmission of forms, of signifiers, resistance multiplies.] (Berman, 2011, p.



300). Having these ideas on mind, the analysis of the poetics in the source and target texts is part of the analysis proposed here. Especially relevant for our interests are the characterization of the narrative voice by adopting a singular diction and tone and some rhetorical figures that define the novel's literary construction, such as metaphors, allegories and hyperboles.

### **3. The literary translator: individuality and style**

During centuries, the figure of the translator was absent in the discussions about this activity and only during the last decades of the twentieth Century, it became an important agent to explore, as we have seen in the previous sections. The notion of translation as interpretation made visible the mediator role of the translator when transforming the text for making it readable for a target audience. Taking into account the specificity of the literary language, the interpretation tends to become more complex and, above all, more subjective. Interpreting the figurative language of literature suppose not only an active role of interpretation done by the translator but also an inevitable manipulation of the source text, according to the translator's subjectivity. According to translator Peter Bush:

Translators' subjectivities are tempered by style, interpretation and research within a professional strategy that is driven by an ethical and emotional engagement: they want readers to experience and enjoy some of what they feel when reading the original and naturally what is added by the translation, the new literary architecture (2007, p. 25).

Within this idea of translator's subjectivities, some scholars have pointed out the importance of recognizing a "subjective agency" (Hall 2004, Paloposki 2009), that describes the translator's responsibility of the recreated text, in terms of "aesthetic creation, in interpersonal norms and in social valuations" (Hall, 2004, p. 5). Paloposki identifies three kinds of subjective agency: textual, referring to style and habits of translating local units, paratextual, which alludes to ways of making presence, such as prefaces, footnotes or final notes, and extratextual, which is associated to the role some translators have when selecting the works to be translated (Paloposki, 2007, p. 191).

In addition, recent analysis and theories within the Translation Studies focus on the literary translator's style, which was defined by Baker as "the (literary) translator's choice of the type of material to translate, where applicable, and his or her consistent use of specific strategies, including the use of prefaces or afterwords, footnotes, glossing in the body of the text, etc." (Baker, 2000, p. 245). Above all, the translator's style refers to his typical manner of expression, which becomes evident through a textual analysis of his "fingerprints" (Baker 2000) or "footprints" (Paloposki 2007).



The studies about translation stylistics have uncovered the relevance of the translator's task as re-creator of the ST in relation to their individual use of language. Jeremy Munday, for instance, argues that translating is "creating something new with a subtly distinct voice" (2008, p. 14). The idea of something new and a distinct voice reinforces the awareness of the inevitable modifications a text suffers in a translation process. The understanding of a distinct voice, the one of the translator, changes the perspective of the studies on translation. The translator's voice, also associated to the translator's style, modifies the perception of the work in translation adding the presence of one extra element that alters the text and has to be considered in textual and literal analysis. For talking about the translator's style, Munday quotes Bakhtin's definition of style as follows: "Any utterance —oral or written, primary or secondary, and in any sphere of communication— is individual and therefore can reflect the individuality of the speaker (or writer); that is, it possesses individual style" (Munday, 2008, p. 58). The individuality of the speaker and the possibility of its being traced in a text represent an important issue in a translation process and analysis. The translator, with a specific and personal use of language proposes translation formulations in a TL for a text in a SL. His idiolect, as well as his understanding of the writer's and narrator's idiolect shape the way the TLT is interpreted and re-created.

Nevertheless, as is also pointed out by Munday, the selection of the language choices differs between the writer and the translator. While the first has the freedom to employ the language to his taste, creating new forms or symbolisms, the second is tied to the boundaries of the finite ST and the way the writer decided to use the language. Under this presumption, the translator's voice and style have been disguised with the writer's style for centuries. However, as recent studies have shown, it is possible to separate both voices and analyze them in their individualities because they correspond to different subjectivities. Having in mind that no translation is the equal reproduction of the original, the style and voice of the writer in the ST is not rendered identically in the TT.

The decision-making process that a translator performs for recreating the literary work is influenced by dialectic relation of priorities and restrictions that are related to his individuality but also to external factors. In this respect, Patrick Zabalbeascoa defines translation as "the result — although a single "ideal" result is not envisaged — of an interaction of a hierarchical set of goals for the TT, i.e. its Priorities" (1999, p. 162). These priorities, rather than being fixed and persistent, they are "variable and context-sensitive", according to the extra textual situation and the textual context of the translation. Another characteristic of the priorities, according to

Zabalbeascoa, is the fact that they are conditioned by constraints and restrictions, these last identified as forces that inevitably influence on a translation process.

Factors such as deadline for the translation, choice of translator, (insufficient) revision and copy-editing, structural differences between source text (ST) and target text (TT) languages and other systemic differences, as well as technological limitations and some forms of censorship, are more easily formulated as restrictions than as priorities (Zabalbeascoa, 1999, p. 161).

Taking into account these forces, no translation can be similar to another and the solutions proposed by the translator, apart from being individual, are influenced differently by the textual situation, as well as by the contextual atmosphere where the translation is achieved.

#### **4. Cultural translation**

The relevance of culture in any translational process is evident since it is linked with and inseparable to language. As we have seen in the previous paragraphs, the discussion about the cultural references from a source language community and their transfer into a different system has been an important part of the development of the Translation Studies as a discipline. With the so-called cultural turn, that idea became visible, which does not mean it was not part of the academic research in this field before. Nevertheless, the discussion is not easy to follow because of the malleability of the terms involved. Both culture and translation are terms that show dissimilar denotations in different studies, whereby their determination becomes problematic. Even within the scientific fields, the concepts of culture and translation vary from scholar to scholar and from discipline to discipline. In the next section of this chapter, we will provide an overview of the discussion about cultural translation, as an analysis category, taking into account the understanding of the two concepts in each discipline and their diachronic behavior within the social sciences in the last decades.

##### **4.1. Cultural translation: an overview**

The term “cultural translation” started to be part of the discussion about cultural encounters in the fifties, within anthropological studies. British anthropologist Godfrey Lienhardt started to use the term “translation” for describing the task of the anthropologist in making legible the thought of other cultures into the Western one. In his own words: “The problem of describing to others how members of a remote tribe think (...) begins to appear largely as one of translation, of making the coherence primitive thought has in the languages it really lives in, as clear as possible in our own” (Lienhardt, 1954, p. 97). The use of the term “translation” referred,

for the anthropologist studies, to the tripartite conception of Roman Jakobson of this activity, mentioned before in this framework:

We distinguish three ways of interpreting a verbal sign: it may be translated into other signs of the same language, into another language, or into another, nonverbal system of symbols. These three kinds of translation are to be differently labelled: 1. Intra-lingual translation or rewording is an interpretation of verbal signs by means of other signs of the same language. 2. Inter-lingual translation or translation proper is an interpretation of verbal signs by means of some other language. 3. Inter-semiotic translation or transmutation is an interpretation of verbal signs by means of signs of nonverbal sign systems (Jakobson, 1959, p. 233).

In this sense, intra-lingual, inter-lingual as well as inter-semiotic translation were practised by anthropologists in a domesticating way, reminding Venuti's proposals, because their objective was to make legible to the western eye systems and structures of an alien community. Only until the end of the eighties, the emergence of an interest in power relations and the assertions of authorities of the anthropologist practices took place in the researches of the discipline.

After the cultural turn in the social sciences, new disciplines such as Cultural and Translation Studies both started to focus their research field on the cultural encounters but with dissimilar perspectives. On the one hand, within the field of Translation Studies, the attention went beyond literary and linguistic issues, placing the discussion about culture as a relevant issue during the translation activity. As we mentioned before, the attention moved to the translators, the texts and the dissimilitude of their cultural contexts. The activity of translation, being referred within the discipline as inter-lingual, started to be considered as re-writing. Cultural issues of the ST had to be rewritten into the TT by finding an equivalent. On the other hand, within the field of Cultural Studies, translation is seen as transposition or "carrying across", according to its etymological roots, as proposed by Homi Bhabha in 1994. While re-writing refers to finding equivalences in an inter-lingual translation practice, transposition implies a movement of a foreign element, regardless which type, into a domestic one. Cultural translation is then understood as an activity beyond an inter-lingual scenario and implies movements of people in multicultural contexts and the site of negotiation and hybridization these situations produce in contemporary societies.

The arrival of postmodern theories, such as deconstructionism, brought closer the approaches of translation and cultural studies and the term "translation" migrated to other fields of knowledge with a denotation beyond inter-lingual processes. Against the multiculturalism perspectives' idea of culture as an essential identity, deconstructionism conceived culture as a

narrative production, without any trace of a 'natural state of things'. "(...) a culture is a narrative without any historical or physical origin (...) This actually means that cultures, too, never relate to some natural state of things, but rather construct their origin, beyond any essential feature like 'race', sex or ethnicity" (Buden & Nowotny, 2009, p. 198). The opposition to an 'essential origin' as well as the negation of a static and fixed conception of culture has implications in the translation activity: "neither the original, nor the translation are fixed and enduring categories (...) they are constantly transformed in space and time" (Ibid: 200). Consequently, cultural translation becomes a space of negotiation, of hybridity, where no categories are fixed and the very concepts of foreign and own are challenged and questioned. Bhabha, the first scholar who used the term "cultural translation" from a deconstructionist point of view, proposes the idea of cultural translation as a 'third space', where Cartesian legacy of binary negation are replaced by an 'empowering condition of hybridity':

(...) we should remember that it is the 'inter' - the cutting edge of translation and renegotiation, the in-between space - that carries the burden of the meaning of culture. It makes it possible to envisaging national anti-nationalist histories of the 'people'. And by exploring this Third Space, we may elude the politics of polarity and emerge as the others of our selves (Bhabha, 1994, pp. 38-39).

Under this perspective, cultural translation refers to the foreign moving to the domestic and the processes that occur in that encounter. Mostly, the references of this term in Cultural Studies are related to the migrant's situation, their arrival in an alien culture and the social relation within the 'third space' of hybridity that is produced. As professor Tomislav Longinovic argued, cultural translators are "the legal and illegal immigrants, refugees, asylum-seekers as well as itinerant academics" who experienced their own identity and alterity through displacement (2002, pp. 6-7). The focus of cultural translation is the process not the result, for that reason translation is seen as transposition not as re-writing. The negation of a fixed and static product, a finished re-writing, implies an understanding of translation as a constant movement, as a continuous change, with no determined borders. The approach to culture is the same, a space of movement, of negotiation, of constant association and incorporation.

Another relevant idea of deconstructionism and cultural translation is the notion of untranslatability as survival. Taking into account that cultures cannot be completely legible to others, cultural translation does not aim to find equivalences in the target language for explaining the source culture. This domesticating procedure eliminates the source culture by prioritizing the target culture. The proposal of cultural translation is to create, as it was

mentioned before, a third space, an in-between culture place where the source and the target culture could coexist without eliminating the other. That third space is a place where untranslatability is evident, where the source culture resists to be completely erased, where the source culture survive. In Bhabha's words:

If hybridity is heresy, then to blaspheme is to dream. To dream not of the past or present, nor the continuous present; it is not the nostalgic dream of tradition, nor the Utopian dream of modern progress; it is the dream of translation as "survival," as Derrida translates the "time" of Benjamin's concept of the after- life of translation, as *sur- vivre* , the act of living on borderlines. Rushdie translates this into the migrant's dream of survival; an initiatory interstices; an empowering condition of hybridity; an emergence that turns "return" into re-inscription or re- description; an iteration that is not belated, but ironic and insurgent (1994, p. 324).

Taking into account that our research focuses on interlingual translation it is important to distinguish the notion of cultural translation within cultural studies and the cultural features of interlingual translation. Many of the above-mentioned ideas migrated to Translation Studies and changed the way some key notions are conceived, from the very notion of translation and culture, to other terms such as transfer, equivalence, communication, among others. The differences and common points between cultural translation and interlingual translation are going to be developed in the following section.

#### **4.2. Cultural translation and interlingual translation**

The term translation has not only been used, as it was pointed out before, as an interlingual transformation of a text from a source language version to a target language version. Since Jakobson's proposal about translation as the center of the semiosis process, any kind of transformation leading from one system to another implies a process of translation as well. Mental representations are translated into oral signs while speaking, oral features are translated into written products. The use of synonymy for the purposes of explaining a concept can also be considered as a practice of translation. Even beyond that, during the last decades of the twentieth century, the term "translation" has been used as a metaphor, for referring to people and social practices and movements, as was mentioned in the section above. Anthony Pym calls these different uses of the term a "generalized translation", not, however, without criticizing that the original notion and the perception of the complex processes it used to embrace might be weakened by such a generalization. "Language is a translation of thought; writing translates speech; literature translates life; a reading translates a text; all metaphors are also translations,

and in the end, as the Lauryn Hill song puts, ‘everything is everything’” (Pym, 2010, p. 153). Nevertheless, focusing on the interlingual translation or translation proper does not imply that one ignores the other uses of the term. The development of the cultural studies and the interest the social sciences took in cultural encounters have much to do with interlingual translation processes. The use of translation as a metaphor helps to improve and deepen our understanding of the practice of translating texts and its implications for society.

The most evident difference between cultural translation and interlingual translation is their focus of interest: while cultural translation is interested in people, interlingual translation concentrates on texts. This distinction remains relevant as far as it shapes some of the main ideas of each approach. When the focal point is people, the ideas about non-fixed or finite source or target culture make sense: individualities go beyond frames, migration destroys borders, social relations shift constantly and all the binary categories lose their meaning in a continuous flow. When texts are the focal point, however, this perspective is changed. Umberto Eco, following Jakobson’s proposal on translation, privileged interlingual translation and defined it as “a finite textual product of interlingual movements” (Pym, 2010, p. 146). The textual product of a translation process is fixed, a matter of fact that clearly differs from the indeterminate and never finished states which take place in cultural transfer within the strictly social sphere, as well as from the categories by which these latter states and processes are to be understood. Focusing on the translated and the source texts as products stipulates certain borders that are not visible in a cultural translation analysis. There is a source text, finite, and a translated target text, fixed, finished. This perspective only shows up when approaching to texts as products, not when analyzing translation as a process, which implies different angles. As the present thesis is an analysis of translated products, source and target are considered as fixed and finite. This situation, however, does not hinder to incorporate some ideas stemming from the research of cultural translation, which has opened the perspective in which interlingual translation has been studied hitherto.

Beyond the consequences of the cultural turn in the Translation Studies, since when the translation unit moved from text to culture (Snell-Hornby, 2006), there are other points in common between the approaches on cultural translation and the analysis of the interlingual translation activity. The first of these points is the notion of equivalence, which moved from a restricted mathematical use to a more extended conception. As was already mentioned in a previous section of this chapter, equivalence denotes no longer an equal element found in the target language but a more complex relation established between the two languages and realities. The idea of untranslatability as resistance and survival of the foreign, commented in

the previous section, liberates the equivalence from the reign of sameness. No element of one source language has a completely equal match in the target language.

This change of perspective introduces the second point, namely the idea of translation as transfer. As we developed before, the notion “transfer” implies a movement, which is used in cultural translation for talking about crossing the borders. The idea of transfer in an interlingual translation refers to the idea of going beyond the re-wording by integrating instead of interchanging. The “transfer theory” of Even-Zohar implies “that a textual model from one system is not just put into another, it is *integrated* into the relations of the host system (...)” (Pym, 2010, p. 147). The integration involves resistance of the model to be translated, its foreign nature, as well as, contradictory as it may sound, its assimilation into the relations of the target system. This complex procedure, recalling Bhabha’s third space, engenders a transformation of the host system, the target language, moving translation from the linguistic substitution to an activity with social and even political impact.

The continuous transformations that take place during a translation process turn it from a static into a dynamic activity, with relevant effects in language and culture. These effects correspond to the third point in common between cultural translation ideas and theories about interlingual translation. In the textual level, the natural untranslatability of some units forces the host language system to change, to adapt itself to the foreign element. That is to say, not only is the foreign element manipulated and transformed to fit in the host system but the host system itself has to be modified as well. Therefore, the traditional sacred commitment to the source text or target language mutates into a profane relationship where unceasing change of both sides is accepted and embraced. In broader levels, transformations are also a fact and became an interest within the translation studies. For example, concerning literary texts and literary translation, there are many changes taking place or resulting from a translation process. Just to name some of them: the aesthetical perception of the literary product in both the target and the source culture; the gains and losses in terms of style, meaning and rhetoric; the perception of the source culture being affected by the understanding of the target culture about their cultural features and manifestations; preconceived ideas about other social groups being changed by translation or affected by it, among other alterations.

While cultural studies and sociology use the term “translation” as a metaphor for social contacts, it is also possible to use the situation of a traveler as a metaphor for interlingual translation. The traveler (the text), being part of a source culture –neither demarcated nor perdurable- is transferred to a target culture -neither demarcated nor perdurable- where he is



translated. That process of translation transforms, in the first place, the traveler (the text), whose system of values and meaning configurations is affected by the transfer. In a second place, the target culture, which has to be re-shaped in order to integrate the traveler in its system; finally the source culture which can be, sometimes more, sometimes less, influenced by the traveler when coming back home. The impact of translation, either cultural or interlingual, is visible in the three actors of a translation process. A visible example of such a traveler could be seen in Cuban writer Alejo Carpentier, whose encounters with the foreign (Europe), shaped ideas about the own, which traveled with him back home and supported a social, cultural and literary movement called the marvelous real, the focus subject of a further section. Before going in depth into the marvelous real and magical realism, we consider important to clarify the differences of using the term “cultural translation” and referring to the interlingual translation of cultural terms or Realia. The lack of delimitation and the indiscriminate use of them in academic works pushed us to explain their differences.

#### **4.3. Cultural translation and the translation of Realia and style**

As a matter of fact, the question about culture has always been present in the discussion about translation. First of all, because of the inseparable nature of language and culture, which implies that almost every aspect of a language evokes aspects of its corresponding culture. The debates about the sacred and the profane, the sense or the form, equivalence and faithfulness, translatability and untranslatability, and other discussions cited in this chapter recall not only linguistic matters but also cultural issues. In this respect, Andrew Chesterman feels urged to ask whether there is “any sense in which translation is *not* somehow cultural?” (2009, p. 103). For that reason, any attempt of distinguishing cultural translation from interlingual translation is, for many scholars, a non-sense.

Nevertheless, as pointed out before, there is an actual difference in the use of the term within the cultural studies in contrast to the notion employed in the translation studies. As the former was expanded later than the latter, one tends to suppose that cultural translation, as used in the cultural studies, overcame the limits of the linguistic considerations on translation. This misconception is pointed out by Buden and Nowotny, among other scholars, who find “less than convincing to consider the notion of ‘cultural translation’ as a sort of extension or overcoming of the narrowness of linguistic concepts of translation” (Buden & Nowotny, 2009, p. 203). Rather, they underline the constant presence of the cultural dimension and the political and social effects within the reflections about language and linguistics. If considerations about cultural issues have always been intertwined with the study of linguistic factors, then what does



it mean that a ‘cultural turn’ emerges in the translation studies at the end of the twentieth century?

At this point, it is important to look back at Snell-Hornby’s intentions and the contributions of other scholars such as Lefevere and Bassnett, who spread this new conception. According to Snell-Hornby, the cultural turn does not imply a brand-new perspective in translational research and activities. The ‘Blickwechsel’, as she calls it, drew attention to a wider understanding of the activity, beyond mere textual issues. “Cultural turn” does not refer to awareness of problem of culture in translation, it means that one turns to other elements of the context, placed outside of the text, that have an influence on or are affected by translation. To mention some of those elements: the individuality of the translator, the publishing industry and its authority, the unequal value that is attributed to the different languages, the violence of translation as rewriting, the effacement of the translator in the name of fluency, the manipulation and ideology in the translator’s decisions, the domestication or exotization of texts due to target readers’ expectations or institutional manipulation, and other issues we reviewed in the previous pages.

The ideas about how language is culturally shaped and how each element is part of a linguistic, cognitive and social system have elicited long discussions about the very possibility of translation. As was mentioned in the section about untranslatability, transferring texts to other linguistic systems has been a practice for centuries even though it had to consider all those factors. It is the capacity of language to adapt, transform and evolve that makes translation possible. Besides, many grammatical schemes in one linguistic system do find equivalences – in the sense of functional equality and not sameness– in other languages, for instance similar relations between signifier and signified. Many realities of the world have comparable denotations in many languages, despite their cultural charge. The ideas in the mind could be different, such as in the case of bread, where Nida pointed out that every social community could have a dissimilar mental idea about it. Even in cases like that, however, many characteristics are shared, for example associations with food, breakfast, flour, etc. On the other side, in some languages there are words referring to realities that have no representation in other languages, different denotations or differing annexed connotations. Such cases are gathered under the name of Realia, as was mentioned in this chapter before. Their translation represents a special challenge for the translator, who has to propose a new formulation based on his interpretation and directed by his worldview. Of course, Realia are culture shaped, as much as any other language element. The difference lies in the fact that the target language does not foresee expressions for them due to a gap in the target culture.

This fact allows us to distinguish between the idea of cultural translation and the translation of *Realia* and linguistic style, which is often used interchangeably in many academic articles. If we equate translation of *Realia* and style with cultural translation, we will face two major problems. The first one is that, as we remarked before, there is no translation which is not cultural, even if we concentrate only on the linguistic aspect, therefore any translation, either of *Realia* or any other kind of term or language construction, is cultural. The second one refers to the simplification that lies in associating *Realia*, or ‘cultural terms’, to culture as a whole, as if culture were a defined, fixed set of objects, habits or institutions. Culture is a more complex representation of social, political, mental, linguistic practices that cannot be reduced to some terms, as it was pointed out in the section before. For that reason, we found the term *Realia* more accurate to group all of these terms or lexemes that represent realities of the SC that are inexistent or differently used and understood in the TC, instead of ‘cultural terms’, which restrains the cultural bound of language in general to only a set of terms.

The reference to translation as a cultural activity and the attention to cultural issues beyond the text has been underlined in this chapter because of the nature of our analysis. Even though our basis is actually the text, the exploration goes beyond to the cultural effects of the translation formulations in relation to the aesthetical reception of the novel as well as its repercussion on a preconceived idea about Latin America. The focus on *Realia* and style does not make this research an analysis of cultural translation; the ensemble of a textual analysis with social and political repercussions does. As it was noted by Carbonell I Cortés, any analysis on translation should ask the question “how cultural reality is built, re-built and implemented through translation” as well as take into account issues such as “power, politics, identities and transcultural shifts” (2009, p. 103) in order to understand widely what a process of translation implies. An example of a transcultural shift is the denomination ‘magical realism’, whose use and implications are going to be reviewed in the next paragraphs.

### CHAPTER III- *Hasta las cosas tangibles eran irreales: on magical realism and Cien Años de Soledad*

The denomination “magical realism” as an artistic category, although created for clarifying and categorizing different expressions of art, produces confusion and might even create an impression of being a hotchpotch of ideas with no apparent definition. This situation is a commonplace in art criticism in general, as well as in other disciplines. The intention of putting together divergent and sometimes even contrasting material under a unique category is found to be a contradictive practice. It blurs the authenticity of a work of art and produces distorted imaginaries and expectations about it. With this in mind, in the next paragraphs, we will follow the trail of “magical realism”, in an effort to approach its meaning, or at least to gain an idea of how it has been used in the academic world. In a first step, we will explore the historical background of the term: how it was first used, defined and modified, and how it migrated from one form of art to another, from one continent to another during a period of fifty decades. Later on, we will discuss “magical realism” among the theories of the fantastic, making special emphasis on the conflict between reality and fantasy. Based on this discussion, we will review some important ideas about the relation between Latin America and “magical realism”, not only in a context of an aesthetic choice but also within the debate of the construction of an identity. Finally, we will describe the characteristics of “magical realism” that have been assigned to *Cien Años de Soledad* and that make this novel, according to the critique, the most genuine representation of the gender.

The concept of Magical Realism is crucial to the main hypothesis of this thesis. We will see, by working through our analyses of Realia, that the portion of magical and exotic elements in CAS becomes too strong in relation to the competing elements of the conventional reality of the local society when certain techniques of translations are applied in a systematic manner so as to achieve a foreignizing effect. This thesis can only be discussed if it is clear what we actually mean by Magical Realism. By thoroughly reconstructing the origin and development of that concept and by elaborating the components still valuable today, we will be able to demonstrate that the conception of CAS in terms of Magical Realism must indeed be affected by a certain tendency of translating the Realia.

#### **1. Magical realism: The background of a term**

German historian, photograph and art critic Franz Roh was the first to use the term “magical realism”, in 1925. He proposes the term in order to characterize a group of German painters whose art tended to react against the artistic tendencies of those years: impressionism and

expressionism. Known under the title of “post expressionists”, these artists tried to combine both the outside reality of the nature and objects, characteristic of impressionism, as well as the inside feeling hidden behind it, which corresponded to expressionism. A dialectic fusion between the two avant-garde movements produced “magic realism”, a characteristic, according to Roh, of the post expressionist painting. In Roh’s words, the essence of post expressionist style consists in finding and representing, by the means of art, the “*Magie des Seins*” and the “*Wunder der Existenz*”, which at the end correspond to a re-creation of the reality, a real objectivity, a new realism: “*Die Malerei empfindet die Wirklichkeit des Gegenstandes und Raumes nun aber nicht mehr als Abmalen der Natur, sondern als eine zweite Schöpfung*” [Painting no longer perceives the reality of the object and space as a painting of nature, but as a second creation] (Roh, 1925, p. 36). The new perspective of the reality, seen with new eyes, allows the artist to uncover the repressed magic of the existence. Many years later, in 1958, Franz Roh replaced the term “magic realism” by the competing designation “New Objectivity” (*neue Sachlichkeit*), which had been used by other critics as well.

Although, Franz Roh was the first author who used the term “magical realism”, it was the Italian writer Massimo Bontempelli who adopted it in literary criticism. In his self-created magazine *Novecento* (1926-1929) Bontempelli developed the idea of a new art, the focus of which was the hidden reality behind the observable nature. The recreation of a new reality constituted the objective of art. The domination of that new reality is what Bontempelli called “magic”: “*Quando avremo collocato un nuovo solido mondo davanti a noi, la nostra più solerte occupazione sarà passeggiarlo ed esplorarlo*”. *Precisamente, è “l’arte del Novecento” che deve costruire un mondo reale esterno all’uomo. E dominarlo. Al dominio dell’uomo sulla natura Bontempelli dà un nome: lo chiama “magia”* [When we have placed a new solid world in front of us, our most zealous occupation will be to walk around it and explore it. Precisely, it is “the art of the twentieth century” that must build a real world outside of man. And to dominate it. Bontempelli gives a name to man's dominion over nature: he calls it “magic”] (Buttignon, 2013). The “magical” designates for the Italian writer two aspects: on the one hand the other, the mystery and inexplicable, which, being hidden, has to become evident; on the other hand, it points out the capacity of the artist to combine the real and the imaginary world in order to create a new relationship between men and nature (Scheffel, 1990, p. 77). Based on that, it seems reasonable to suppose that both Franz Roh and Massimo Bontempelli share the same idea of the term but differ from each other in so far as the former used it in relation to pictorial art and the latter linked it to literature.

It was precisely due to translation that the term migrated from Europe to America and that it gained so much prominence. First of all, the above quoted book by Franz Roh was translated in 1927 into Spanish by Fernando Vela and published in the well-known academic magazine directed by José Ortega y Gasset *Revista de Occidente*. This event not only made Franz Roh's ideas circulate among the most important intellectual circles in the Spanish-speaking world, but transformed what was originally a subtitle into a characteristic title: from the German title *Nach-Expressionismus, Magischer Realismus*, where the second element is subordinated to the first, it was translated into Spanish as *Realismo Mágico. Post-expresionismo*, where the first term gained importance over the second. The term "realismo mágico" became instantly a widely spread instrument of characterization and classification in literary criticism. "This term was, then, well-known in the Buenos Aires literary circles which I frequented in my adolescence (...) within the circle of my friends we talked about the "magical realism" of Jean Cocteau, G.K. Chesterton, Franz Kafka, Massimo Bontempelli, Benjamin Jarnes et al." (Anderson Imbert, 1976, p. 2).

When the term was finally well established in literary criticism, it started to be associated to Latin American literary production. The first author to do this was Rodolfo Usigli, the Mexican playwright, who pointed out, in 1940, the existence of two kinds of realism in theater: modern realism, which goes beyond the field of objectivity and reaches the psyche, and magic realism, which is interested in the disrealization and simultaneous re-creation of a new reality (de Beck, 1953, p. 369). Some years later, in 1948, the Venezuelan intellectual Arturo Uslar Pietri used the term "magical realism" as a characteristic of the new Venezuelan literary production, where, as it was previously pointed out by Usigli, there was a poetical disrealization or denial of reality: "*Lo que se destacó en el cuento y dejó una huella indeleble en él fue la consideración del hombre como un misterio rodeado de hechos realistas. Una predicción poética o una negación poética de la realidad. Lo que a falta de otro nombre podría llamarse un realismo mágico*" [What became prominent in the short story and left an indelible mark there was the consideration of man as a mystery surrounded by realistic facts. A poetic prediction or a poetic denial of reality. What for lack of another name could be called a magical realism] (Uslar Pietri, 1948, p. 161). Without referring to Roh, both Usigli and Uslar Pietri used the term "magical realism" in the same sense the German critic did. The mystery of life, exposed by an artistic mechanism of re-creation of reality is the idea that was associated to the term during those years.

Contrary to the scholars, artists and critics who have used the term "magical realism" in the same way as Roh and Bontempelli, Cuban writer Alejo Carpentier rejected it and proposed a

new one in the prologue of his book *El Reino de Este Mundo* (1949). The “marvelous real” (*lo real maravilloso*) was a term that had two purposes: firstly, to distance himself from the European criticism view (magical realism) and, secondly, to describe the Latin American production, which was unique and not comparable to the one of other latitudes. For Carpentier, while the European mystery is manufactured, unnatural, artificial, in Latin America it is latent and omnipresent in its everyday life. The marvelous real goes beyond literature and becomes a characteristic of an area full of contrasts, marked by hybridization, cultural fusion and a very specific social history.

It was not before 1955 that a rigorous study about magical realism, its origins, characteristics and problematics was published. The article “Magical Realism in Spanish American Fiction” by Angel Flores focused on the new phase of Latin American literature, characterized by magical realism, which began in 1935 with the publication of Borges’ collection *Historia Universal de la Infamia*. For Flores magical realism corresponds to the whole of Latin American production which is characterized by “la transformación de lo común y lo cotidiano en asombroso e irreal” [the transformation of the common and the everyday into awesome and unreal] (190) “que en última instancia puede llevar a una gran ambigüedad o confusión” [which ultimately may lead to one great ambiguity or confusion] (191), where “el tiempo existe en una especie de fluidez intemporal” [time exists in a kind of timeless fluidity] (191), and which “expresión civilizada y emocionante” [civilized and exciting expression] (192) represent the authentic voice of Latin American literature (Flores, 1955). As it was later pointed out by Anderson Imbert (1975), for Angel Flores there is no distinction between magical realism and fantastic literature, that is why he included Borges as a pioneer and listed so many divergent writers such as Juan Rulfo, Onetti, Sábato, Cortázar, Huidobro, among others as part of the same literary trend.

A response to this proposal came twelve years later as Luis Leal published the article “El Realismo Mágico en la Literatura Hispanoamericana” in 1967. Leal not only went back to Roh’s definition of magical realism but also argued that Borges’ literary production could not be characterized as magical realism but as fantastic literature. The difference of these two tendencies, according to Leal, lies in the attitude towards reality:

*En el cuento de Kafka los personajes aceptan la transformación de un hombre en cucaracha, su actitud ante la realidad no es mágica, les parece intolerable la situación y no la aceptan. En los relatos del propio Borges, como en los de otros escritores de literatura fantástica, el rasgo principal es la creación de infinitas jerarquías. Ninguna de esas dos tendencias impregna las obras del realismo mágico, donde lo principal no es la creación de seres de mundos imaginarios*

*sino el descubrimiento de la misteriosa relación entre el hombre y sus circunstancias.* ((1967) 1999, p. 121).

(...) in Kafka's story the characters accept the transformation of a man into a cockroach, their attitude toward reality is not magic; they find the situation intolerable and they don't accept it. In the stories of Borges himself, as in those by other writers of fantastic literature, the principal trait is the creation of infinite hierarchies. Neither of those two tendencies permeates works of magical realism, where the principal thing is not creation of imaginary beings of worlds but the discovery of the mysterious relationship between man and his circumstances.

Leal also called the attention to the importance of distinguishing magical realism from fantastic literature. It is important to recall that, as it is evident in the paragraphs above, this distinction was not developed yet, which produced the indistinct use of the terms and, as a consequence, the mixture of their characteristics. Leal defined magical realism as "an attitude toward reality that can be expressed in popular or cultured forms, in elaborate or rustic styles, in closed or open structures" (Ibid 121), and named Alejo Carpentier, Miguel Angel Asturias and Arturo Uslar Pietri as its pioneers and archetypes.

The same as Alejo Carpentier and Uslar Pietri were not only writers of, according to Leal, the magical realism trend but they also wrote about the characteristics of this style in the new Latin American literature, as we already noted previously, Guatemalan writer Miguel Angel Asturias described his literary production as part of this movement. For him, there are three categories of reality: the real, the magical and the fusion of both, which is magical realism. This last is evident in the mentality of the Latin American Indigenous people:

*Entre lo "real" y lo "mágico" hay una tercera categoría de realidad. Es una fusión de lo visible y lo tangible, la alucinación y el ensueño. Se asemeja a lo que deseaban los surrealistas en torno a Breton, y es lo que puede llamarse "realismo Mágico". Este realismo mágico, desde luego, tiene una relación directa a la mentalidad original de los indios (Asturias, 1968, p. 225).*

[Between the "real" and the "magical" there is a third category of reality. It is a fusion of the visible and the tangible, the hallucination and the dream. It resembles what the surrealists wanted around Breton, and it is what can be called "Magic Realism". This magical realism, of course, has a direct relation to the original mentality of the Indians.]

Asturias shares the idea of Carpentier that magical realism (or marvelous real for the Cuban writer) is close to surrealism but it has always been part of the mentality of the indigenous people. The association of the term to a local, Latin American mentality for Asturias, and to a



geography and social history for Carpentier, would play an important role in the meaning construction and reproduction of magical realism in the literary criticism.

When Tzvetan Todorov published his essay *Introduction à la Littérature Fantastique* in 1970- translated two years later into Spanish-, the definition and use of the term magical realism changed and began to approach the meaning it has today. In this book, Todorov not only defined the fantastic literary genre but also distinguished it from other neighboring genres. In that distinction, the French-Bulgarian scholar included the “strange” and the “marvelous” and differentiated them from the “fantastic”. The condition of the “fantastic”, being the conflict and hesitation between a natural and a supernatural explanation of the events, marks a contrast with the other forms. The theory of degrees of magic and real will be developed during the next part of this chapter. If we are to understand precisely what it is that constitutes the specificity of Magical Realism, the Todorov account delivers a kind of key.

During the next years, between the decades of the seventies and the eighties, the borders of the fantastic and the magical realism became more visible. Writers such as Borges, Bioy Casares and even Cortázar, were no longer included as authors of magical realism but of fantastic literature in many researches and studies. The literary criticism during those years perceived the confusion of putting so many different styles under one unique category. Professor Ana María Barrenechea, for instance, pointed out that the difference between magical realism and fantasy literature was that in the former there was no conflict, no problematized coexistence between the ordinary and the extraordinary, which was a necessary characteristic for the latter (Barrenechea, 1972). Enrique Anderson Imbert associated magical realism to Todorov’s category of “the strange” and emphasized its aesthetic character. He also demarcated its limits towards other kinds of supernatural categories: “In these supernatural stories the world is left standing on its head. On the contrary, in strange stories, the narrator, instead of presenting magic as if it were real, presents reality as if it were magic” (Anderson Imbert, 1976, p. 4). Many other studies focused on the distinction between magical realism and surrealism. Taking into account the perceptible influence of the avant-garde movement in the emergence of the genre, especially in Carpentier and Asturias, it became necessary to open up a parallel view of the two tendencies in order to identify their divergences and common points. Many of these studies, including the aforementioned ideas of Carpentier and Asturias, coincided in the conclusion that, the same way as surrealism, magical realism breaks away from the rational-positivist conception of reality. The discrepancy lied in the fact that while the surrealists had to turn to dreams, unconscious states or physiological introspections, in Latin America those other realities were part of the everyday life. The conflict between the European and the Latin American perception



marked an important element of the configuration of magical realism as a literary trend. This element results relevant for the analysis and results of this dissertation.

The vindication of the Latin American peculiarity in comparison with Europe worked as a symbol of identity and was materialized in magical realism. The perception of the Latin American reality as plural, diverse, autochthone, mythical and divergent from the western one contributed to the association of magical realism to that specific geographical point. For the writers, their literature was the representation of that magical reality, which was rooted either in the indigenous world view, as Asturias pointed out, in the hybrid believes of the Caribbean region, according to Carpentier, or in the daily life and geography, as García Márquez developed in the next quotation:

*La vida cotidiana en América Latina nos demuestra que la realidad está llena de cosas extraordinarias. A este respecto suelo siempre citar al explorador norteamericano F.W. Up de Graff, que a finales del siglo pasado hizo un viaje increíble por el mundo amazónico en el que vió, entre otras cosas, un arroyo de agua hirviendo, y un lugar donde la voz humana provocaba aguaceros torrenciales (Apuleyo Mendoza, 1993, p. 36).*

[Everyday life in Latin America shows us that reality is full of extraordinary things. In this respect I always quote the North American explorer F.W. Up de Graff, who at the end of the last century made an incredible trip through the Amazon world where he saw, among other things, a stream of boiling water, and a place where the human voice provoked torrential downpours.]

In the opinion of the critics, the categories “magical realism” or “marvelous real” cannot be understood without taking into account the ideology behind them. From being catalogued as an aesthetic category for many years before the seventies, the term was associated again to the search of a Latin American identity (back to Carpentier’s thesis of 1948). Walter Mignolo, in *Literatura Fantástica y Realismo Mágico* (1983) pointed out that the term had ideological connotations that had to be underlined when using it in a Latin American context: the term “magical realism” “(...) se emplea para aludir a cierto tipo de literatura cuya ideología corresponde a la búsqueda de la americanidad. En este sentido, cuando la expresión Realismo Mágico se emplea en el contexto Latinoamericano, debe limitársela a su contexto de uso” (Mignolo, 1983, p. 40). [is used to allude to a certain type of literature whose ideology corresponds to the search for americanity. In this sense, when the expression Magic Realism is used in the Latin American context, it must be limited to its context of use]. The link between a literary style and the representation and configuration of a local identity would be attached to the term “magical realism” for many years.

Nevertheless, during the same years, there were also studies that vindicated the purely aesthetic character of magical realism and tried to separate it from other non-literary analyses. Irlemar Chiampi, for example, used the term “cultural units” (41), which referred to the Latin American cultural references in magical realism texts. These units embody material, social, historical and geographical elements that are linked to a specific community. However, in magical realistic texts, they act as references; they are literalized through aesthetic mechanisms. Thus, according to Chiampi, the reality of Latin America is not *per se* magical; it is more about the aesthetic use of those cultural units that could contribute to the configuration of a magical realistic text (Chiampi, 1983). German professor Horst Rogmann had already alerted, in 1979, to the risk of associating an aesthetic tendency with an identity ideal referring to the “*a posteriori* identification” of “illusory identity” which, according to him, forms the basis of theories such as “magical realism” or “négritude”:

*Pues lo atractivo y peligroso del realismo mágico-maravilloso es su afán de presentar la realidad latinoamericana o aspectos fundamentales de ella como algo mágico y maravilloso, es decir de no limitarse a realidades literarias sino de declarar que éstas reflejan o reproducen una realidad característicamente americana* (Rogmann, 1979, p. 45).

[For what is attractive and dangerous about magic-wonderful realism is its desire to present Latin American reality or fundamental aspects of it as something magical and marvelous, that is, not to limit itself to literary realities but to declare that these reflect or reproduce a characteristically American reality.]

As magical realism was understood as both a literary style –a way of telling stories where the idea of one unique reality is questioned and the coexistence with other marginalized or hidden realities becomes the essence of a narrative world– and the particular expression of a colonized and mestizo population, it started to go beyond the Latin American borders during the eighties and nineties. In other geographies, where colonization had led to relegation of local traditions, writers and artists used magical realism to vindicate their cultural reality. Even if, as we mentioned before, there was the risk of exotizing and trivializing complex cultural features, this contributed to spread a literary movement that was still linked exclusively to Latin America. This phenomenon paradoxically contributed to put aside from magical realism the ideological Latin American identity characteristic and gave preference to its aesthetic aspect: being no longer linked to a specific region, it became universal. “Magical realism has become so important as a mode of expression worldwide, especially in postcolonial cultures, because it has provided the literary ground for significant cultural work” (Faris, 2004, p. i). Everywhere where cultural conflicts marked the development of a society is a field of inspiration and

flowering of magical realistic fiction. These cultural conflicts correspond to either marginalized voices in colonial processes, where the movement germinated, or other kinds of tensions that take place in a significant process of change, such as postwar, shift, migration, etc.

Based on these ideas, during the eighties and nineties, many studies started analyzing non-Latin American fiction under the eye of magical realism. The fiction of British-Indian novelist and essayist Salman Rushdie started being considered as magical realism in, among others, Jean-Pierre Durix's article "Magic Realism in *Midnight's Children*", from 1985. The proliferation of criticism considering Rushdie as an author of magical realism has led to the opinion that he is one of its most representative figures. The same way as Durix, Patricia Merivale identified magical realism elements in Rushdie's *The Midnight Children* (1981) as well as in Günter Grass' *The Tin Drum* (1959), seeing the German writer as a strong influence in Rushdie's narrative. So magical realism migrated from a Latin American way of literary expression to a narrative technique that was traceable, even before the publication of *Cien Años de Soledad*, in literary works from other continents, with other realities and conflicts.

Magical realism is understood today as a style "which integrates a realist mode of writing with fantastical or marvelous events treated as perfectly ordinary occurrences" (Buchanan, 2018). A typical magical realistic text should integrate at least, some major characteristics, which were listed by Wendy Faris as following:

First, the text contains an "irreducible element" of magic; second, the descriptions in magical realism detail a strong presence of the phenomenal world; third, the reader may experience some unsettling doubts in the effort to reconcile two contradictory understandings of events; fourth, the narrative merges different realms, and finally, magical realism disturbs received ideas about time, space, and identity (2004, p. 7).

The problematic inherent to magical realism, the definition of what is real and what is magic, has been the center of several debates in the last years. An accurate definition of these entities was developed by Eva Aldea in her work *Magical Realism and Deleuze*, from 2011. As a conclusion of her research, she delimited magic and reality as follows:

The order of realism is the expression of the territorial field of history and politics, and reveals this realm's inherent structural rigidity as its limit. It defined the magic as that which escapes this limit, and becomes a supplement to realism, not by negating it, by adding fanciful elements, or supplying an alternative world-view, but as an element which allows for the imagining of a new people unfettered by the constraints of existing politics, society and culture; unfettered, indeed, by real (2011, p. 149).

Related to this idea, German scholar Uwe Durst in his book *Theorie der fantastischen Literatur* (2010) distinguishes the “*realistische Realität*” (real Reality) from the “*Realitätssystem*” (Reality system) in a literary work, in order to build up his theory about the fantastic. The first one, being not defined by natural laws, is a social convention and can vary within history. The second one refers to a reference system that takes place inside the text: “*Als Realitätssystem bezeichne ich die Organisation der Gesetze, die innerhalb einer fiktiven Welt gelten.*” (2010, p. 92) [As reality system, I call the organization of the laws, which apply within a fictitious world]. This textual reality system is divided by Durst into *Normrealität*, which includes realism-oriented texts, and *Abweichungsrealität*, which puts together texts of the category of “marvelous”. In this regard, in words of Durst, “*Als realistisch sei fürderhin ein Text bezeichnet, der die immanente Wunderbarkeit seiner Verfahren verbirgt* (2010, p. 111)“. [Henceforth, a text that hides the immanent wonderfulness of its procedures shall be called realistic]. A marvelous-oriented text is the opposite: a text that openly exposes the artistic marvelous procedures of literature. The fantastic emerges when there is no system at all.

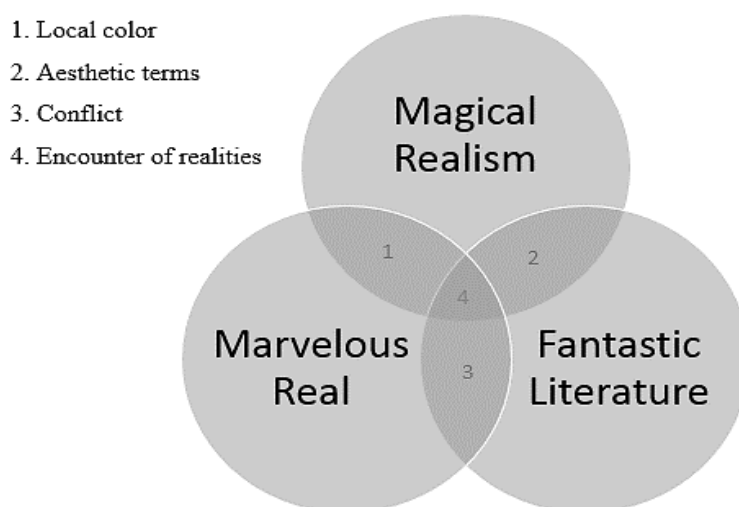
Durst’s definition results problematic, especially if we take into account a text like CAS. First of all, focusing strictly on the text and its relations, risks to overlook the social commitment numerous literary texts have to their contemporary time. In the case of our selected novel, the fuzzy borders between realism and fiction allowed García Márquez to deal with sensible political issues. The political commitment of the novel with the problematics of imperialism, war, government decisions etc. establish a link between the “real reality” and the “reality system” of the text. As long as one clings to a reality outside the text, it is not possible to analyse the richness of the narrative construction of this specific novel without taking into account its political dimension (see 4.2.4). Furthermore, even if we agree to the idea of “reality” having nothing to do with natural laws, being more a convention that changes throughout history, it is important to add that that convention changes according to the point of the world you are looking at it. This idea is especially relevant for our analysis because translation is a transforming activity that allows a text to travel to other geographies, where the conventions are significantly different.

## 2. Subverting the real: Magical realism and its neighboring genres

After the previous exploration of the roots, the development and the current perception and meaning of magical realism, it is important to establish a parallel approach with other adjacent forms. A historic confusion, a random use, a common ideological point, a mere temporal simultaneity, among others, become relevant reasons for a delimitation of magical realism in

contrast to fantastic literature, the marvelous real and other neighboring genres. In the next paragraphs, we will describe the divergences and common points of these literary forms in order, first, to demarcate the meaning and the use of this term in this research and, secondly, to highlight the approach to ‘reality’ in these forms and the importance of the perception and reception of the narrative worlds they create.

Seeing the difficulty of defining literary styles, as well as the long and intense debates that some of them have inspired among the critics, one should refrain from definite judgements. What we have developed in the last paragraphs is, of course, far from providing a solution, nor a fixed delimitation of the borders between the three concepts that have been confronted: fantastic literature, the marvelous real and magical realism. We mentioned and commented some of the most neuralgic discussions in literary criticism and among the writers who reflected on these neighboring trends, and tried to summarize their most relevant points of divergence. This will help us to determine how the real and the magic are handled in each kind of narration and how it determines the style of the writing as an essential aspect of our analysis. Some of the most important elements of this comparison are presented in the next graphic:



*Table 8 Magical realism, marvelous real and fantastic literature: differences and points in common*

As can be observed in the table, there are elements that, according to some scholars, are shared by at least two or all three of the tendencies, and appear as important characteristics of the narrative composition. The first one, the ‘local color’, is a common point between magical realism and the marvelous real. As mentioned before, this specific feature is what differentiates them from fantastic literature. The ‘local color’ is understood as an evident and remarkable reference to an objective place or area, by the means of including local geographical elements, specific social or historical allusions, describing habits, beliefs or points of view of explicit

groups, among others. Some of these elements are included in *Cien Años de Soledad* and became Realia in the translation process, as we will analyse in further chapters. The second element, the designation as ‘aesthetic terms’, is related to magical realism and fantastic literature. For some authors the marvelous real includes characteristics that go beyond the literary borders<sup>22</sup> and make it become an ontology of the ‘*americanidad*’<sup>23</sup>, an ideology or even philosophy. The third important aspect is the ‘conflict’, which is shared by the marvelous real and fantastic literature. As we described in the previous paragraphs, for many scholars the conflict between the numerous realities is a major characteristic in the narrative of the fantastic. The otherness enters, either in one breaking moment (fantastic classic) or in different and regular situations (neofantastic), producing a feeling of strangeness, which is perceived in the narrator or in the characters. In Carpentiers’ marvelous real style there is a conflict between the different points of view face to a magical event, being the latter justified by the faith of a group of characters. Magical realism, in contrast, erases the conflict and normalizes the different realities that take place within the fictional world. The literary mechanisms of normalizing the “different” are also a relevant field of interest in this dissertation. The peculiarity of the three styles, probably the one that led to confusions between the three, is the cohabitation of different realities in the same plane of authenticity in the narration. This component subverts the idea of a unique objective reality, opening the door to other points of view and beliefs that had been silenced and expelled of the explanation of the world for many years. The turn to the otherness, to the alienated and isolated points of view of the world, correspond to artistic, philosophic and even scientific movements that took place during the twentieth century. Post colonialism and postmodernism restored the multiplicity of the reality, which was already suggested by these literary styles.

### **2.1. Magical realism as a paradigm of postmodernity and postcolonial discourses**

The colonial wound experienced in Latin America, as well as in other colonized territories, was perceived as a collective feeling of a search for identity. During the first decades of the twentieth

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<sup>22</sup> This ideological affiliation represents an important distinction between magical realism and the marvelous real and contributed to divide the critic. Many scholars considered unnecessary to go beyond the literary field and reported the ideas of the marvelous real to be neither a real contribution to the academic description of a literary style, nor a serious philosophical theory. One of these scholars is Anderson Imbert, who pointed out the idea that Latin America is not per se marvelous, as Carpentier argued, but became so in his narrative: “(...) the idea of the ‘marvelous real’, since it is detached from aesthetics, should not be confused with the category ‘magical realism’ which is indeed aesthetic” (Anderson Imbert, 1976, p. 4).

<sup>23</sup> This term is understood as the search of the Latin American essentiality in contrast to the European modernity. A significant step towards the development of this ideology during the twentieth century is José Martí’s text *Nuestra América* first published in 1891.

century, the new nations found themselves in a constant introspective exploration of symbols and signs of uniqueness, which they could use as insignias of national identity. This search was characterized by a negation of European influences or models. The wish of building a collective, of getting rid of the imperial oppression, of finding their distinctiveness was named by Mignolo as the “decolonial momentum” (Mignolo, 2007, p. 494). This complex historical moment opened the gate of numerous nationalist and continental discourses with contradictory impact on the social, political and cultural realities. In the first part of this section, we will pay special attention to two of these discourses, which influenced both the development and the vision of magical realism by assimilating it as a paradigm of postcolonialism. Later on, we will include a list of reasons why the critics consider magical realism, in so far as it belongs to postmodernity, as a cultural current.

The first of these discourses is the idea of the marvelous real as an ontology of Latin America. As pointed out before, the impulse of differentiation, experimented by Latin American intellectuals, is recognizable in Carpentier’s thesis about the Continent’s essentially marvelous reality. This idea has two seminal problems, which explain, in a certain way, the development of preconceived ideas. The first problem is the association of Latin America to a marvelous territory, where extraordinary and otherworldly things happen. This statement recalls and reinforces the colonial vision of the conquerors and has been considered by the critics as neo-colonial and exotizing. The second problem is the perspective of Latin America as an undifferentiated whole, whereby the enormous cultural differences characterizing the area are simply erased.

The second discourse is the notion of transculturation, introduced by Cuban anthropologist Fernando Ortiz in 1947. In his book *Cuban Counterpoint: Tobacco and Sugar*, he stipulates that the neologism “transculturation”, better than the English term “acculturation”, describes the cultural transformation that has occurred in Cuba, without which it is impossible to understand the Cuban society.

I am of the opinion that the word transculturation better expresses the different phases of the process of transition from one culture to another because this does not consist merely in acquiring another culture, which is what the English word acculturation really implies, but the process also necessarily involves the loss or uprooting of a previous culture, which could be defined as a deculturation. In addition, it carries the idea of the consequent creation of new cultural phenomena, which could be called neoculturation. (Ortiz, 1947, p. 103)



These processes of deculturation and neoculturation are illustrated by Ortiz as the reproductive process, where “the offspring always has something of both parents but is always different from each of them” (Ortiz, 1947, p. 103). The replacement of the two initial cultures by the hybrid offspring represents the significant transformation that Ortiz proposed by the term transculturation. However, as is pointed out by some scholars, there is an implicit homogenizing idea behind this proposal. “The impression that the two interacting cultures somehow disappear or become one” (Arnedo-Gómez, 2008, p. 190) describes the nationalist homogenizing impulse of Ortiz, where only the offspring survives by eliminating the others. As a consequence, the possibility of different cultures remaining and interacting together, without conflict, after transculturation, is invalidated.

Uruguayan literary critic Angel Rama in his book of 1982 entitled *Transculturación Narrativa en América Latina* also employed the term “transculturation” in order to explain Latin American narrative production. Based on Ortiz’ definition<sup>24</sup>, especially the idea that the culture that receives the external impact does not remain static but also contributes to the transculturation process, Rama analyzes different literary works corresponding to different points of history. The transculturation process operates, according to Rama, in three functional structures: the language, the literary structure and the worldview. The artistic creation is the privileged place of transculturation because it is there where “*se dan cita elementos de distintas culturas para convivir armónicamente e integrarse en una estructura autoregulada*” [Elements from different cultures come together to live harmoniously and integrate into a self-regulated structure] (Rama, 2004, p. 208). This harmonious co-existence, together with Rama’s adhesion to Ortiz’s proposal, unleashed conflictive reaction, similar of those made against Ortiz. The homogenization of Latin American literary systems (Schmidt, 1996), the reduction of Latin American cultural heterogeneity (Moreiras, 1990) or the perception of Latin America as a positive totality endowed with common attributes (Avelar, 2004) are only some of the critical comments that Rama’s transculturation has received. Many of Rama’s detractors preferred

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<sup>24</sup> Rama observes that Ortiz’ definition of transculturation misses one important element, the ‘plasticidad cultural’, which implies the selective power of the receptive (active) culture: “*Este diseño (the one proposed by Ortiz) no atiende suficientemente a los criterios de selectividad y a los de inversión, que deben ser obligadamente postulados en todos los casos de ‘plasticidad cultural’, dado que ese estado certifica la energía y la creatividad de una comunidad cultural*” (Rama, 2004, p. 38). [This design (the one proposed by Ortiz) does not sufficiently take into account the criteria of selectivity and investment, which must be obligatorily postulated in all cases of ‘cultural plasticity’, given that this state certifies the energy and creativity of a cultural community.]



Cornejo Polar's notion of heterogeneous literatures<sup>25</sup> instead of transculturation because the former does imply the heterogeneity of Latin American cultures.

In view of the above, the ideas of transculturation and postcolonialism find their comfort place in magical realism, the narrative mode that becomes their paradigm. In magical realistic fiction, the elements of ex-centric communities are placed as focus, the cohabitation of diverse traditions and beliefs takes place in a narration that illustrates the consequences of colonialism and intercultural encounters. In a first moment, as it was reviewed in the previous paragraphs, it was considered as a Latin American insignia, as the representation of the uniqueness of a continent. However, as its characteristics were related to every colonized territory, the narrative mode was also used by other writers in other points of the globe. This phenomenon, instead of reinforcing diversity and heterogeneity, was transformed by the critics into a homogenizing category. An example of this is the notion of "third world literature" formulated by Fredric Jameson as a form of national allegory. In his article of 1986 'Third World Literature in the Era of Multinational Capitalism' Jameson points out the attention on literary production of countries that experienced colonization, which he calls Third World. The particularity of this literary production lies in its representation of the national reality. In his words:

third-world texts, even those which are seemingly private and invested with a properly libidinal dynamic— necessarily project a political dimension in the form of national allegory: the story of the private individual destiny is always an allegory of the embattled situation of the public third-world culture and society (Jameson, 1986, p. 69).

The national situation represented in the texts refers to the postcolonial condition of the Third world countries. Therefore, magical realism is understood by Jameson<sup>26</sup> as both a possible alternative to the narrative logic of contemporary postmodernism (Jameson, 1986, p. 302), and

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<sup>25</sup> Friedhelm Schmidt summarizes Cornejo Polar's heterogeneous literature in the next points: "1. *Las reformulaciones de la teoría de la heterogeneidad con respecto a la heterogeneidad interna en todos los niveles del proceso literario*, 2. *el hecho de que esa teoría se basa en interpretaciones detalladas de los discursos en sociedades colonizadas y poscoloniales*, 3. *la crítica del concepto occidental del sujeto y de sus representaciones, creo que la heterogeneidad puede ser un paradigma para la interpretación de las literaturas de las sociedades poscoloniales*" (Schmidt, 2000, p. 179). [1. The reformulations of the theory of heterogeneity with respect to internal heterogeneity at all levels of the literary process, 2. the fact that that theory is based on detailed interpretations of discourses in colonized and postcolonial societies, 3. the critique of the Western concept of the subject and its representations, I believe that heterogeneity can be a paradigm for the interpretation of the literatures of postcolonial societies.]

<sup>26</sup> About magical realism in films, Jameson concludes as follows: "we grasp the necessary and constitutive relationship between intensities of colors and bodies in these works and their process of de-narrativization which has ultimately been shown to be a process of ideological analysis and deconstruction". (Jameson, 1986, p. 323)

as a “specific articulation of the history and politics of the postcolonial situation” (Aldea, 2011, p. 108). Magical realism becomes again the insignia of postcolonial literatures unifying not only the literary production to only one style but also homogenizing very diverse cultures into a single category, the Third World. This homogenizing gesture is reported by García Canclini as follows: “It is necessary to question above all the mania that has almost fallen out of use in Third World countries: to speak of the Third World and include in the same package Colombia, India, and Turkey” (García Canclini, 1995, p. 45).

Regarding postmodernity, magical realism has also been considered as an example of this cultural current. For Wendy Faris, in her article entitled “Scheherazade’s Children: Magical Realism and Postmodern Fiction”, of 1995, magical realism can be considered as a postmodern fiction because of the characteristics that the two movements share. The first point in common is the ‘self-reflexiveness’ or metaphysical dimension that is current in much postmodern fiction. The second element is the narrative way, characterized as primitive or childish by Faris and as pure by Llarena. This aspect is related to the ‘linguistic nature of experience’ (Faris, 1995, p. 176), the fact that not only situations can be magic but also the very use of the language wakes up the magic atmosphere. A third characteristic of both fictions is the use of anecdotes as a narrative principle, which increases the verisimilitude of the narration. The use of anecdotes and the reference to a familiar ambit plays a relevant role in the construction of the realistic sense, as we will observe later on in our analysis. The fourth similarity is the revival of beliefs that were silenced by a logo-centric perspective. This resurgence is possible in rural environments, being those appropriate for the inclusion of excluded worldviews. Finally, the change from modernity into postmodernity is, according to Faris, marked by the move from a Freudian to a Jungian perspective, where the magical events come from a collective rather than an individual subconscious. Being postmodernity described by Lyotard, as an urge for representing the unrepresentable<sup>27</sup>, magical realism is understood as its narrative paradigm.

All things considered, magical realism has always been a fuzzy term, since it has been understood from dissimilar perspectives. From its very first use, within European avant-garde,

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<sup>27</sup> This idea of Lyotard’s is expressed in the compilation of his correspondence between 1982 and 1985 *The Postmodern Explained* as follows: “The postmodern would be that which in the modern invokes the unrepresentable in presentation itself, that which refuses the consolation of correct forms, refuses the consensus of taste permitting common experience of nostalgia for the impossible, and inquires into new presentations—not to take pleasure in them, but to better produce the feeling that there is something unrepresentable”. (Lyotard, 1992, p. 15)

up to its postcolonial readings, the notion has been employed not only as a narrative strategy but also as a political statement. The paradox of its oxymoron, the union of realism and its apparent counterpart, magic, is also evident in its use as a space of heterogeneity with homogenizing consequences. From postcolonialist or postmodernist perspectives, magical realism is a literary style that allows the cohabitation of conflictive worldviews, the magic and the real, under a type of narration where neither the real nor the magic are privileged. However, as Eva Aldea reveals, “it is undoubtedly the realism of the text that differentiates the real from the magic” (2011, p. 147), a situation that concedes a privilege of the former over the latter. This scene, Aldea points out, has produced other completely different postcolonial readings, where magical realism is denounced of being escapist, ineffectual, neo-colonial and even exoticizing. At this point, some questions rise up in relation to these ways to read magical realism and the research we are proposing here. Have **all these ideas** affected the translations into English and French of *Cien Años de Soledad*? Does the process of translation influence the notions of real and magic in the novel? Is there an impulse of translators to fulfil exoticizing ideas about Latin America? Before we analyze specific textual aspects of both translations, it is important to summarize which elements have been considered by the critics as magical realistic in the novel in order to identify the notions of magic and real and how they can probably be affected by the transfer from a source language into a target culture.

### 3. Magical realism’s style in *Cien Años de Soledad*

Taking into account the difficulty that is implied in describing a narrative style such as magical realism, in this section we will try to list some elements that the critics have characterized as magical realism representations in *Cien Años de Soledad*. For that purpose, we have compiled a selection of the most relevant elements that will contribute to our analysis, namely references to the sense of reality, magical events and strategies used by the writer in order to make fuzzy the borders between magic and reality. After listing these elements, we will also include a classification based on Mario Vargas Llosa’s analysis of the real and the magic in the novel. We found this proposal relevant because of, on the one hand, its systematical organization and categorization of the narrative world created by García Márquez and, on the other hand, its publication in 1971, which allow us to accede to a critical view during the first years after the first printing of the novel.

### 3.1. Local color and sense of absurdity

As mentioned before, a magical realistic narration is characterized by real references and magical inclusions coexisting due to an unclear distinction between them. The elements that produce the sense of reality in the novel can principally be subsumed under two classes: (1) details of family life and history and (2) a sense of absurdity. Within the history and family sphere, we find characters and events that are part of history, references to geographical places, description of habits, family activities, traditions, references to food, smells, flavors, childhood remembrances, among others. Many of these elements are part of our classification of Realia and play an important role in the creation of reality. The sense of absurdity is reached by describing real events in a way that seem to be funny or false but are actually real. An example of this could be the dissolution of historical events into legends for silencing massacres or repressed ideals, such as the transformation of Colonel Aureliano Buendía into a myth or the killing of the workers of the United Fruit Company. This mechanism implies strong political denunciation.

The magical inclusions refer to all those events that have no explanation outside the magic or the miracle; they are neither metaphorical nor exaggerated. Some examples are the levitation of priest Nicanor, the ascension to heaven of Remedios, the resurrection of the deaths such as Prudencio Aguilar, Melquíades, José Arcadio Buendía, etc., the appearance of magical creatures such as a child with a pigtail, the movements of unanimated objects such as house elements or a blood trail directing to Ursula, etc.

### 3.2. The ‘brick tone’

Finally, the fuzzy borders between magic and realism are managed due to a series of narrative devices. The first one is the omniscient narrator, which is characterized by an unastonishing tone and a rustic, oral voice reached with a precise, simple and natural use of language. This tone, described by the writer as “*cara de palo*”, which will be here translated as “brick tone”, represents a very important narrative feature that gives the novel its particular atmosphere. He was inspired by the way, his grandmother used to tell him stories:

*Hablemos de todo el lado artesanal del oficio de escribir. En este largo aprendizaje que ha sido el tuyo, ¿podrías decirme quiénes te han sido útiles? -En primer término, mi abuela. Me contaba las cosas más atroces sin conmoverse, como si fuera una cosa que acabara de ver. Descubrí que*

*esa manera imperturbable y esa riqueza de imágenes era lo que más contribuía a la verosimilitud de sus histerias. Usando el mismo método de mi abuela, escribí Cien Años de Soledad.* (Apuleyo Mendoza, 1993, p. 15)

[Let's talk about the artisanal side of the craft of writing. In this long apprenticeship that has been yours, could you tell me who has been useful to you? -First of all, my grandmother. She would tell me the most atrocious things without being moved, as if it was something she had just seen. I found that this unflappable manner and wealth of images was what contributed most to the verisimilitude of her hysterics. Using the same method as my grandmother, I wrote One Hundred Years of Solitude.]

The brick tone is understood here as the way García Márquez described it in the last quotation: telling without being moved, with an unflappable, imperturbable manner. Being the voice of the narrator as important as it is in this novel, his way of narrating the events configures the whole atmosphere, in which the reader is invited to enter. The omniscience of the narrator allows the reader to turn himself in to his voice and experience the events the way he tells them. Without any astonishment, even the most magical, incredible events turned to be normal, common, everyday material. This characteristic is not only given to the narrator but also to some characters, as in the case of some of Ursula's dialogues. For instance, in the sequence where it is described how Jose Arcadio tells his brother Aureliano about his affair with Pilar Ternera both brothers magically experience the same feelings. Ursula, realizing this, declares: "*Estos niños andan como zurumbáticos (...) deben tener lombrices* (García Márquez, 2007, p. 43)." [Those kids are out of their heads (...) They must have worms.] With this statement, the magic of the fact that both brothers feel the same is interrupted by Ursula's brick tone and common hypothesis.

This tone is relevant for the disappearance of the borders between reality and magic, which is the principal result of this mechanism. Without this choice, the narrated events would not be perceived as common and habitual. The preservation of this literary mark of style in a process of translation is challenging. The overview of its relevance in the creation of the atmosphere could result in a change of perception about the events, which would completely influence the relationship between the magic and the reality. In our analysis, we will pay special attention to this element in translation.

Besides the brick tone, the narrative mechanism is the reiterated use of the hyperbole, which makes difficult to distinguish if a situation is real and exaggerated or magical. Not only physical description but also sizes, periods and quantities are presented in an oversized manner. The third device is the disfigurement of time, which engenders an oneiric atmosphere. The constant

sensation of a suspended time, with repetitions of names, events and days (it is always Monday), as well as the circular use of narrative time contribute to the undistinguished relation between reality and fantasy.

In his 1971 study, entitled *García Márquez: Historia de Un Deicidio*, Mario Vargas Llosa analyzes the narrative of the Colombian writer, and dedicates chapter VII to *Cien Años de Soledad*. The title of the chapter, *Cien Años de Soledad. Realidad Total, Novela Total*, includes Vargas Llosa's vision about the novel, defining it as total. That total character is evidenced, according to the Peruvian writer, in its plural nature, which combines antagonist elements such as tradition and modernity, local and universal, magic and realistic. Besides, he points out the unlimited accessibility of the novel to every kind of reader (Vargas Llosa, 1971, p. 554). In addition to that, in this chapter, Vargas Llosa proposes that the reality in *Cien Años de Soledad* can be perceived in two different categories: the objective real (*lo real objetivo*) and the imaginary real (*lo real imaginario*). Rather than using the categories real and magic, he includes both sides in the representation of reality with two different perspectives, the objective and the imaginary. In the following table, we summarize the ideas of Vargas Llosa about this distinction.

The objective real	The subjective real <sup>28</sup>
1. Social and historical chronicle	1. The magic
2. History of a family	2. The miraculous
	3. The mythical-legendary
3. Individual history	4. The fantastic

Table 7 Reality in *Cien Años de Soledad*

We found the distinction between the objective and the imaginary helpful for understanding the elements that are considered as real, those that give the sense of reality and those that are perceived as magic, miraculous or fantastic. Although we consider that, some of the examples used by the Peruvian writer do not belong to the categories he proposes (for example the two pests considered as fantastic, or the knowledge of the gringos considered as magic<sup>29</sup>), we find the distinction accurate as a characterization of magical realism elements in the novel.

<sup>28</sup> Vargas Llosa uses subjective reality for talking about the different levels of the imaginary. That is why he uses 'the subjective real' and 'the imaginary real' interchangeably.

<sup>29</sup> Some of the examples included to illustrate these categories combine two dissimilar points of view: the point of view of the reader and the point of view of the narrator. We find this arbitrary fusion problematic.

After identifying the magic realism elements in the novel object of this research, we consider important to dedicate the next paragraphs for writing about the novel in a more extended way. The elements that we will present in this final section of this chapter will help us to understand better the analysis that we propose in this dissertation.

#### **4. Historical, social and literary contextualization of *Cien Años de Soledad* and its translations**

Writing about an author like Gabriel García Márquez implies an immersion into the immense number of texts that have been written about him: interviews, dissertations, reports, newspaper articles, literary studies, biographies, etc. In this section we made a selection of information that help us to characterize, on the one hand, the Colombian writer in terms of his writing career and distinctive literary style, on the other hand, the novel and its translations. In the first paragraphs of this chapter, we will include some aspects of García Márquez's life, as well as his literary career as a writer. Furthermore, we will focus on the novel selected for this research, *Cien Años de Soledad*; additionally to the plot, we will include both the ideas of the writer about the creation of this novel, and the perception of the critique about its relevance in the world of literature. Moreover, we will talk about the translations of the novel into more than forty languages, where the English one was a significant contribution to its worldwide influence that was to position it in the literary canon. Finally, we will concentrate on the two translations that are part of our object of study: the French (1968) and the English (1970) translations. We will discuss, in a first moment, the trajectory of the literary translators Claude and Carmen Durand, and Gregory Rabassa in relation to Latin American literature. In a second moment, we will describe the relationship established between the writer, the translators and the novel, including impressions of both sides about the final translated product. Finally, we will propose a short analysis of the impact of both translations in each target culture and the important role that they had in the reception of the novel. These last ideas will be retake and deepen in the last chapter of this dissertation together with the discussion about the results of our research.

##### **4.1. The writer**

Gabriel García Márquez was born on March 6 in 1927 in Aracataca, a small town of fifty thousand inhabitants, located in the north of Colombia, near the Caribbean Sea. The oldest son of eleven siblings, he belonged to a typical numerous Colombian family. During his years as a child, he lived with his grandparents in a big house shared with some of his siblings and a few Wayuu indigenous people, who helped with the household tasks. His grandmother, Tranquilina Iguarán, with her typical way of telling stories, would inspire him the narrative style of most of



his later literary work, as the writer himself claimed in several interviews. His grandfather, Colonel Nicolás Márquez, was a notable local militant of the Liberal Party. He would serve as an outline of several of his characters in the novels. Just like his grandparents, his parents Gabriel García and Luisa Márquez inspired, but this time with their love story, one of the writer's dearest novels, *Love in the Time of Cholera* (1985).

As his grandfather died in 1936, Gabriel García Márquez left the house in Aracataca and moved with his parents to another town. At the age of thirteen, the young novelist left the Colombian Caribbean coast for studying in Zipaquirá, a small town near Bogotá, located in the center of the country. As a boarding student in a catholic school, he had enough time to immerse himself into the literary world. As he left the school, he stayed in Bogotá to attend a law school, following his parents' wish. During those days, he published his first short story *La Tercera Resignación* (1947) in the newspaper "El Espectador", where he also worked as a journalist. Due to the serious violence episodes occurred in Bogotá in April 1948, because of the murder of Jorge Eliécer Gaitán, an important political figure, García Márquez returned to the Caribbean coast and continued working as an empirical journalist for local diaries.

Convinced that his passion was writing, leaving the law school in Bogotá was, for him, more a liberation than a loss. During those days, he lived in Barranquilla, wrote for the local newspapers "El Universal" and "El Espectador" and met a group of literature enthusiasts who introduced him to the early twentieth century's novels. His job as a journalist gave him not only the money to survive, but also the possibility to write and to travel. In 1955, he was sent to Paris by "El Espectador" as a press correspondent. During the same year, this newspaper was shut down by the dictatorship of Gustavo Rojas Pinilla. On account of this event, García Márquez decided to stay in Paris, where he met other artists and writers. The unemployment's free time and the contact with a city, which was the artistic center during those years, helped to shape his career as a writer.

As mentioned before, the first fiction work written by García Márquez was the short story "La Tercera Resignación", published by the newspaper "El Espectador" in 1947. Roughly influenced by Kafka, this story is about a child who suffered a typhoid fever and remained in a living dead condition until he reached the age of twenty-five. The absence of astonishment face to supernatural events used by the narrator of Kafka's *The Metamorphosis* inspired the Colombian writer, who found in this artifice his particular way of writing. During the subsequent years, García Márquez wrote and tried to publish his first short novel *Leaf Storm*, which after seven years of numerous attempts, was finally published by a local publisher in



Bogotá in 1955. In contrast to the omniscient narrator of his first work, in *Leaf Storm* the writer experimented with different points of view, a frequent literary mechanism used by another of his big literary models: William Faulkner. Additionally, this novel introduced the fictional world of Macondo, including some characters that would live in his novels and stories throughout many years. In spite of the good critics and commentaries, *Leaf Storm* was not a commercial success: the manuscript was rejected several times by publishers like Guillermo de la Torre from Editorial Losada in Buenos Aires, who suggested García Márquez to look for another profession different from literature.

Between 1956 and 1957, while living in Paris, Gabriel García Márquez wrote another short novel, which is considered by him his best: *No One Writes to the Colonel*. Published by the Colombian literary magazine Mito in 1958, this novel evidences a sober facet of the writer in terms of language and literary constructions. The linear fictional time, its deliberate discursive spontaneity, the austerity of his omniscient narrator reveal what would be the central theme of his literary work: Solitude. The same way as in *Leaf Storm*, *No One Writes to the Colonel* anticipated some other literary elements that would build up the universe of his consecutive works. During 1958 and 1965, García Márquez continued working as a journalist and his literary work widened its horizons spreading to the intellectual and literary circles in Latin America.

As García Márquez tells, it was on the road to Acapulco in 1965, where the Colombian writer suddenly visualized the whole structure of which was to become his most famous literary creation, the novel *Cien Años de Soledad*. In several interviews he claimed that he could not continue the journey and he turned back, with all his family, in order to write what he received as a revelation in that specific moment<sup>30</sup>. Even Carlos Fuentes, the famous Mexican novelist and one of his friends, declared he witnessed that creational event: “(...) *sin saberlo, yo había asistido al nacimiento de Cien Años de Soledad- ese instante de gracia, de iluminación, de acceso espiritual, en que todas las cosas del mundo se ordenan espiritual e intelectualmente y*

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<sup>30</sup> Several magazines and newspapers quote the following information about this episode: “Una de las múltiples conjeturas «macondianas» sobre el famoso episodio indica que una res se le atravesó en el camino, le averió el vehículo y le obligó a regresar a casa, pero todas las versiones, incluidas las contadas por él, coinciden en que en ese instante de enero de 1965 vislumbró por fin las claves que andaba buscando para escribir su primera gran novela. «La tenía tan madura que hubiera podido dictarle allí mismo, en la carretera de Cuernavaca, el primer capítulo, palabra por palabra, a una mecanógrafa», diría García Márquez mucho después, al evocar ese momento mágico de iluminación” [One of the many “macondiana” conjectures about the famous episode indicates that a cow got in his way, broke his vehicle and forced him to return home, but all the versions, including those told by him, agree that at that moment in January 1965 he finally glimpsed the keys he was looking for to write his first great novel. “He had it so mature that he could have dictated the first chapter, word for word, to a typist right there on the Cuernavaca highway,” García Márquez would say much later, evoking that magical moment of enlightenment ] (Ramos, 2007).

*nos ordenan: 'Aquí estoy. Así soy. Ahora escribeme'* [Without knowing it, I had witnessed the birth of *One Hundred Years of Solitude* - that moment of grace, of illumination, of spiritual access, in which all things in the world are spiritually and intellectually ordered and command us: 'Here I am. That's the way I am. Now write me] (Fuentes, 2007, p. XIX). It took García Márquez eighteen months to put that colossal work into words. In contrast to his previous works, the book had an immediate success. The Argentinian Editorial Sudamericana S. A was the publisher house chosen by the writer for marketing his new novel. When a first print of eight thousand copies had been sent to the Argentinian book stores in 1967, they had to prepare a new edition two weeks later because the copies were all sold out, and this only in Buenos Aires. Many years later, with more than fifty million copies sold, *Cien Años de Soledad* belongs to the universal literary canon and is considered one of the most important literary works written in Spanish.

With the publication of *Cien Años de Soledad*, García Márquez became a famous writer and his later literary works, as much as his previous, have each of them been published several times, reaching readers in all continents, thanks to the translation of his novels and short stories into more than forty languages. Together with his masterpiece, *Diario de un Secuestro* (1970), *La Increíble y Triste Historia de la Cándida Herendida y de su Abuela Desalmada* (1973), *El Otoño del Patriarca* (1975) and *Cronica de una muerte anunciada* (1981), Gabriel García Márquez' literary work reached the zenith of reconnaissance in 1982, as he obtained the Nobel Prize of literature. In 1985, the Colombian writer published one of his most loved stories, *El Amor en los Tiempos del Cólera* (1985), which, as we previously mentioned, was inspired in the love story of his parents Gabriel and Luisa. The subsequent books, *El General en su Laberinto* (1989), *Cuentos Peregrinos* (1992), *Del Amor y Otros Demonios* (1994), among others, marked the road of a successful literary career, in which his original narrating style not only seduced thousands of readers around the word, but contributed to catch the attention of the world on Latin America historical and artistic reality.

In general terms, the literary style that characterizes Gabriel García Marquez's production combines different linguistic, rhetoric and symbolic elements. On the one hand, as he proclaimed several times, his work reflects the Caribbean lifestyle, with its habits, customs and beliefs. A long oral tradition, together with cultural encounters and the exchange of viewpoints, characterize this region as a meeting place of peoples of most diverse origin and cultural background - the Europeans, the Native Americans and the Sub-Saharan African people, the Arabs -, which resulted in a hybrid social and cultural construction. This diversity is the spotlight of García Márquez's inspiration. On the second hand, a combination of his two

principal activities, journalism and literature, builds up a narrative that breaks the borders between reality and fiction setting up his literary world in the side of the anecdotes, the rumors, the popular knowledge. Furthermore, a careful and selective use of language is indeed one of the most important elements that makes his literature both local and universal, both complex and generally discernable. Most of his books are constructed with a polysemic vocabulary. Archaisms, regionalisms and even neologisms that become fountains of symbolic senses and references. With their characteristic humor and their references to most of the human feelings and passions, his books fascinated a huge and diverse public around the world. The characteristics of his writing that we mentioned here represent just a few aspects of all the richness of his literary production.

## **4.2. The novel**

In order to understand the allusions and the analysis of the corpus, it is important to describe broadly the plot of the novel, his characters, his historical and social context, as well as its importance in world literature. In the next paragraphs, we will focus on *Cien Años de Soledad* trying to introduce the reader to its fictional world and his representative characters, or, respectively, remind her or him of these aspects. Some references to the writer's opinions as well as to literary criticism will also be included and generally discussed with the purpose of emphasizing the importance of the language, the symbols and the geographic references, which are related to the aspects of analysis selected for this research. But first, a short social, political and literary contextualization of Latin America and Colombia will be presented in order to understand the importance of the novel in its specific period of appearance and, as a relevant element for our analysis, the influence of the context in its reception and translations. Many of the points mentioned here will be more specifically developed in the translation effects analysis in chapter VI.

### **4.2.1. Social, political and literary panorama during the sixties**

The social panorama of Latin America during the sixties was framed by the world problematics during those years. In a context where cultural movements such as counter-culture opposed to the mainstream cultural norms, the problematics of marginalized groups started to receive attention. The focus on the center, the mainstream, the typical, began to vanish clearing the way for the emergence of the peripheral, the marginal, the outside. Women, homosexuals, afroamerican, pacifists, students among other marginalized groups started to claim for a voice that was denied for them during centuries. Additionally, the situation of the population outside

the cities got also the attention of artists, intellectuals and activists. Slums and countryside dynamics started to be taken into account and acquire visibility among academic, social and political spheres. Colonized and ex-colonized populations, in their excluded and mistreated situation, slowly appeared in the academic discussion and artistic production.

In Latin America, the social and political panorama was linked to the aforementioned global context incarnated in the local situation. The division of the world powers into two antagonist ideologies, capitalism and communism, was materialized in Latin America in a series of military dictatorships and putsches encouraged and sponsored by the United States government in a pursuit to fight communism: Fulgencio Batista (1952-1959) in Cuba, Alfredo Stroessner (1954-1989) in Paraguay, Junta Militar (1963- 1966) in Ecuador, militar putsch (1962) in Peru and (1964) in Brasil. Communism or any other manifestation of insurgent thought was violently silenced by the militars with the support of the United States. The isolated case of Cuban Revolution, where the insurgents overthrew Batista's regime and instated communism in the island inspired many artists and intellectuals and served as hope in a context of despotism and oppression. Taking into account this situation, the United States government promoted cultural programs supporting emergent Latin American artists as an indirect attack to the Cuban communist regime. Among these programs appeared the Inter-American Foundation for the Arts (IAFA) founded in 1962 by Rockefeller as well as the Center of Inter-American Relations (CIAR) founded in 1967, which introduced a program of divulgation of Latin American literature through translations, criticism and publishing. The implementation of such programs determine the English translation of *Cien Años de Soledad* as it will be analyzed in chapter VI.

The Colombian socio-political context during the fifties and the sixties does not differ from the one of Latin America presented above. The beginning of a civil war after the murder of president candidate Jorge Eliécer Gaitán in 1948, the subsequent violent period between two opposite political parties and the dictatorship of Gustavo Rojas Pinilla (1953-1957) represented the difficult social and political situation of the country during those years. However, the conflictive situation started years before, right after the proclamation of the independence of the Spanish colonial power and the instauration of the republic. This particular scene was, as García Márquez argues, ignored by the literary production published in the country during the last century. An "entertainment literature", far from the national reality and with a dubious literary quality overwhelmed the Colombian literary production until the middle of the twentieth century, in the words of the writer:

(...) *mientras el hombre colombiano padecía el drama de las guerras civiles, los escritores se habían refugiado en una fortaleza de especulaciones filosóficas y averiguaciones humanísticas. Toda una literatura de entretenimiento, de chascarrillo y juegos de salón prosperó en el país mientras la nación hacía el penoso tránsito hacia el siglo XX* (1960, p. 45).

[(...) while the Colombian man was suffering the drama of the civil wars, the writers had taken refuge in a fortress of philosophical speculations and humanistic inquiries. An entire literature of entertainment, *chascarrillo* and parlour games prospered in the country as the nation made the painful transition to the twentieth century.]

For García Márquez the Colombian literature production, with some few exceptions, was outside the local reality, being rather inspired and located in foreign preoccupations: “*En la edad de oro de la poesía colombiana, se escribieron algunos de los poemas mas europeos del continente. Pero no se hizo literatura nacional*” [In the golden age of Colombian poetry, some of the continent's most European poems were written. But national literature was not made] (1960, p. 45). With this social, political and literary panorama in mind, the colombian writer assumed his task of refounding a national literature, which goes beyond the simplistic denunciation of the *Novela de la Tierra* and represent the drama of the Colombian reality. Among this social, political and literary context in Colombia and Latin America the novel *Cien Años de Soledad* was created, published, read and translated. Locating the novel within this context is relevant for understanding its reception impact as well as its translations.

#### 4.2.2. The plot

The novel tells the story of the Buendía family: its beginning, its lineage during seven generations and its ultimate decline and end. Before a horizon of vague mentions of earlier generations, the story commences with José Arcadio Buendía and Ursula Iguarán, who represent the very first generation of the Buendía family. Being related to each other by a family tie (cousins), they refuse to sleep together fearing that their children might be born with a pig's tail, as the popular belief claimed. This situation produces the mockery of the town and ends with the murder of Prudencio Aguilar by the hands of José Arcadio, who had been provoked by his victim. Due to this crime, the couple decides to leave the town and look for another place and a better life. During the migration journey, they find a place by the riverside, where they decide to stay with other families and found a new town, under the name of Macondo. The atmosphere is miraculously clear and filled with the purity of an innocent mankind.

The beginning of the town is accordingly linked with the beginning of the Buendía family, as well as every other event. The foundation of Macondo is accompanied by symbols that

represent the willing of permanence: the inhabitants build houses, plant local products and have children. José Arcadio, Amaranta and Aureliano compose the second generation of the Buendía family. However, in addition to the natural children, a Wayuu girl named Rebeca one day suddenly appears in the house and is adopted by the family, thereby completing the second generation. If the first generation was characterized by the activities of foundation and settling, this second is marked by the first migration of Arabs, bringing with them the trade activity (Vargas Llosa, 2007, p. XXXII). Another important aspect that affects this generation is civil war, an element that plays an important role during the whole novel and that reflects a historical conflict in Colombia. Due to that war, Aureliano joins the rebels' army and proclaims himself Colonel. Neither José Arcadio nor Colonel Aureliano have children with their wives, Rebeca and Remedios Moscote, respectively. The offspring comes from no-marital relationships. Arcadio, Aureliano José and the seventeen Aurelianos form the third generation of the Buendía family that witnesses a period of progress. The old foundational houses are now replaced by more modern constructions and other industrial developments arrive to the geographically isolated Macondo: the telegraph, the train, the electric light, the telephone, among others. The small town experiences the beginning of a period of growth, the peak of which is reached when the Banana Company arrives and the fourth generation starts. The children of Arcadio and Santa Sofía de la Piedad, Aureliano Segundo, Remedios la Bella and José Arcadio Segundo, experience the bonanza period of Macondo, whose excesses paradoxically give birth to a progressive decadence time. The fifth generation lives a period of social conflicts, massive arrival of foreigners, authoritarianism, and despotism, which ends with a torrential rain that announces the beginning of the end. Ursula Iguarán, the backbone of the house and the family, dies after surviving one hundred years, and the entire fictional world begins to collapse. During the sixth generation two cousins, Aureliano Babilonia and Amaranta Ursula fall in love and give birth to a child, Aureliano, who is born with a pigtail, and represents the end of the offspring, the family and the fictional world.

#### **4.2.3. Literary construction**

The novel is constructed in a *mise-en-abîme* structure, which is revealed at the end. Melquíades, a gypsy who is a permanent character of the story, writes a prophecy about the family in some parchments that are illegible during the course of the novel. Only the last Aureliano, in the last paragraphs, is capable of understanding the language of Melquíades and reads the end of the parchments, which represents the end of the novel as well. But not only the textual construction ends, but also the fictional world: under the force of a strong wind, the walls of the house fall,



the objects disappear and the universe collapses. The end of the reading is the end of the fictional world.

For Gabriel García Márquez the main theme of, not only this novel but also the majority of them, is solitude, a state that is the consequence of the negation of solidarity and love (Bell-Villada, 2006, p. 13). The characters, incapable of loving, find themselves in a constant condition of solitude, beyond which there is no escape. The only characters who experienced love in *Cien Años de Soledad* are the two cousins of the sixth generation, whose consummated love meant the end of their lives and the end of their world.

Such a project of recreating a complete fictional world, from the beginning to the end, as a “total novel”, in terms of Vargas Llosa (2007, p. XXV), implies a particular style and use of language. García Márquez described in an interview that *Cien Años de Soledad* needed a richer language; in order to let other realities enter and coexist in the narrative sphere he created (Apuleyo Mendoza, 1993, p. 32). Together with the carefully selected vocabulary, the way the events are narrated mark a representative poetic expression that opens to, not only diverse realities, but also different readers. “*Lo que en Cien Años de Soledad se cuenta se parece a la vida de todo el mundo. Está escrito además de una manera simple, fluida, lineal, y yo diría que superficial*” [What is told in *One Hundred Years of Solitude* is like everyone else's life. It is also written in a simple, fluid, linear and, I would say, superficial way] (Apuleyo Mendoza, 1993, p. 34). This linear narrative structure allows the reader to follow the events in a classical sequence of origin-peak-destruction, and keeps his attention throughout the seven generations with the introduction of anecdotes, humorous episodes, oral traditions, oversized description, etc. The so-called “simple writing”, as we quoted before, represents the constant fluid of discourses that belong to everyone’s life. What can be considered by the literary criticism as an original way of narrating, responds to how life is, a network of texts and discourses. That is why García Márquez repeated several times that there was not anything original in this novel because he just illustrated in words what reality is like. Here lies probably the reason for the novel’s success.

Another important characteristic of this book is the surprise effect. García Márquez explained that he wanted to tell a linear story where, with all innocence, the extraordinary enters into everyday life (Apuleyo Mendoza, 1993, p. 40). According to this premise, the way of telling has to be distinguished by the absence of surprise, since everything is part of reality. With regard to the reader, this effect can be perceived with different nuances, according to his belief system. The writer pointed out the fact that there are people who read the novel without surprise, as a

mirror of their daily life: “*Conozco gente del pueblo razo que ha leído Cien Años de Soledad con mucho gusto y con mucho cuidado, pero sin sorpresa alguna, pues al fin y al cabo no les cuento nada que no se parezca a la vida que ellos viven*” [I know people from the village who have read *One Hundred Years of Solitude* with great pleasure and care, but without any surprise, because after all, there is nothing that does not resemble the life they live] (Apuleyo Mendoza, 1993, p. 19). This idea is confirmed by the British Indian author Salman Rushdie who explained that he felt in love with the book because of its realism: “his world was mine translated into Spanish” (Elie, 2015). In contrast, in other societies where there is a precise Cartesian distinction between real and not real, the surprise effect in the readers tends to increase. In addition to that, the cultural distances produce an association of the unknown to the unreal, which also plays an important role in the surprise effect of the readers. This multiple effect located based on a cultural perspective is an important element of the analysis that we propose in this research. Since some of the selected elements of the corpus could be perceived as not real, unfamiliar or have meaning associations with marvelous denotations, the reception of the novel can vary, as well as the surprise effect that we are describing here.

As pointed out before, a more varied and extended vocabulary was needed for building up a universe where reality is made up by the coexistence of all quotidian discourses. Nevertheless, a particular way of telling was also an imperative element to create the fictional reality. The idea of a family saga, concentrated around a house in a small town, had been mulled over by García Márquez for a long time, without his being capable of finding the correct tone, a manner of writing that would give credibility to the story. This lack of stylistic certainty contributed to making the story remain an unfinished draft during many years. As he recalls in his autobiographic book *Vivir para Contarla* (2002), it was during the journey to Acapulco that he suddenly understood what the story needed. As a child, he used to believe everything his grandmother told him, due to that serious, “*cara de palo*” – the poker face tone she would practice when telling stories. It normalized events, flattening any possible surprise or doubt, making everything common and convincing. He understood that to use this tone would allow him to play with different discourses and realities and make them believable for the reader. This narrative tone (explained in chapter III, section 3.2) is also an important aspect of our analysis. How the translator handled those narrative elements in order to maintain the tone is one of our interests in this dissertation.



#### 4.2.4. Political dimension of CAS: between reality and realism

In the first section of this chapter, we tried to trace the development of the term “magical realism”, principally in contrast with other genres. The principal debate lay in the conception of reality. The difficulty of defining ‘reality’ as a fix, stable feature hinders the perception of its opposite. Most of the theories of the fantastic associate ‘reality’ with ‘natural laws’, as in the case of Todorov. According to Uwe Durst, it is there where their principal problem resides. As we previously quoted from Durst, focusing on the text and its system allows us to find a way where ‘natural laws’ and worlds outside the narration do not play any role. Being ‘reality’ a social convention, it varies and fluctuates from time to time. However, that convention, according to Durst, determines if the text belongs to the “Normrealität” (regular system) or the “Abweichungsrealität” (wonder system). In his own words:

*Die Konvention des Erzählens täuscht über das auch hier vorhandene Wunderbare hinweg. Das literarische Wunderbare existiert ausschließlich vor dem Hintergrund eines sich selbst als wunderlos ausgebenden (in Wahrheit jedoch selbst wunderbaren) regulären Realitätssystems (Durst, 2010, p. 115).*

[The convention of storytelling belies the miraculous that exists here as well. The literary miraculous exists exclusively against the background of a regular system of reality that pretends to be miraceless (but is in fact miraculous itself)]

This distinction results very useful if we analyse the miraculous and not miraculous elements of the novel. If our perspective moves from the reality outside the book to the system of the text, we could identify the textual realism of some events in CAS, for instance, the levitation of father Nicanor Reyna. In the internal system of the text, which is created by the specific way of telling (described in the previous section) such events happen and do not question the reality system of the text. In Durst’s theory, this event would not be fantastic. Nevertheless, such levitation is not conventional for the reader. For that reason, it could be classified into the wonder system. However, there are other sequences resulting problematic, if we follow the same analysis. For instance, what happens if we analyse the sequence of the strike workers massacre? How could we classify this example into Durst’s schema? What happens with the convention?

The convention, that element that allows us to distinguish what is ‘real’ and not is necessarily an external element of the narration being, for that reason, time dependent. If we analyse the convention deeper, we find that there are numerous elements that are manipulated by external forces. History is a very good example of this. How historical events are told, spread and

interiorized in the collective unconscious results relevant when talking about convention. Other versions, thoughts, experiences are silenced in order to preserve the convention. If we associate what is conventional to what is defined in that specific moment as ‘real’ we risk to erase everything that is classified as ‘non conventional’. The ‘non-conventional’ is, in this case, not necessarily a ‘miracle’. This distinction is pertinent if we come back to the text, specially a text like CAS.

First, it is important to underline the strong political dimension of Gabriel García Márquez’ novels, particularly his masterpiece and object of this analysis. With the mask of fiction, the Colombian writer not only addresses universal common human feelings and situations, but heavy local political problematics, such as the abuse of power<sup>31</sup>. As a journalist, he was directly confronted with the politics of his time and tried to denounce its horrors throughout his novels. The narrative atmosphere of uncertainty that he creates becomes a safe place for his social and political criticism. Focusing on the mere narrative system, without taking into account this dimension, could have strong consequences for the understanding of the novel, especially in relation to the perceptions of ‘reality’ and ‘realism’. The ‘reality’ outside the book informs us about the time and geography in which the narrated world takes place. Through this, it is possible to identify the convention, as well as the possible other versions that are not part of the official speech. The ‘realism’, being exclusively a textual system, provides us with the textual organization of the narrative universe. CAS is a novel that we could classify, still within Durst’s principles, as realism that does not hide its inmanent wonder.

Second, the narrative mechanisms used in the text for describing events with a strong political background are relevant for identifying the atmosphere created and the risks of destroying it in a process of translation. The sequence of the strike workers of the Banana Company confirms this statement. Being the abuse of power from whichever political ideology his principal political statement (Nilsen 2006, O’Keefe 2018), Gabriel García Márquez pays special attention to his descriptions and narrative devices, when it is about such a scene. The abundance of images, details, and descriptions accompanied by the voice of the narrator provide the secuencia with a political statement, a magical touch and a feeling of helplessness and frustration.

*Ya los de las primeras líneas lo habían hecho, barridos por las ráfagas de metralla. Los sobrevivientes, en vez de tirarse al suelo, trataron de volver a la plazoleta, y el pánico dio entonces un coletazo de dragón, y los mandó en una oleada compacta contra la otra oleada compacta que se mocía en sentido contrario, despedida por el otro coletazo de dragón de la*

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<sup>31</sup> More about the abuse of power as a political subject in CAS in O’Keefe, Arthur (2018).

*calle opuesta, donde también las ametralladoras disparaban sin tregua. Estaban acorralados, girando en un torbellino gigantesco que poco a poco se reducía a su epicentro porque sus bordes iban siendo sistemáticamente recortados en redondo, como pelando una cebolla, por las tijeras insaciables y metódicas de la metralla. El niño vio una mujer arrodillada, con los brazos en cruz, en un espacio limpio, misteriosamente vedado a la estampida. Allí lo puso José Arcadio Segundo, en el instante de derrumbarse con la cara bañada en sangre, antes de que el tropel colosal arrasara con el espacio vacío, con la mujer arrodillada, con la luz de alto cielo de sequía, y con el puto mundo donde Ursula Iguarán había vendido tantos animalitos de caramelo (García Márquez, 2007, p. 366).*

[The people in front had already done so, swept down by the wave of bullets. The survivors, instead of getting down, tried to go back to the small square, and the panic became a dragon's tail as one compact wave ran against another which was moving in the opposite direction, toward the other dragon's tail in the streets across the way, where the machine guns were also firing without cease. They were penned in, swirling about in a gigantic whirlwind that little by little was being reduced to its epicenter as the edges were systematically being cut off all around like an onion being peeled by the insatiable and methodical shears of the machine guns. The child saw a woman kneeling with her arms in the shape of a cross in an open space, mysteriously free of the stampede. José Arcadio Segundo put him up there at the moment he fell with his face bathed in blood, before the colossal troop wiped out the empty space, the kneeling woman, the light of the high, drought-stricken sky, and the whorish world where Úrsula Iguarán had sold so many little candy animals (García Márquez, 1970, p. 312)]

The problem of reality in such sequences was predicted and so-planned by the writer. His intension, as it will be described in the last section of this chapter, was not to turn his novels into a direct political denunciation, as it was previously done with the so-called *Novela de la Tierra*. He wanted to write fiction and, with a master management of the narrative devices, hide his perception about the politics and historical events. In the description of this scene, there is exaggeration, imagination, magic, reality, feelings, and many other elements that result from fiction. However, the whole passage is clearly a denunciation of the horrors of imperialism, abuse of power and unhuman behavior that touch common people.

This dimension is not only relevant for understanding the novel but, as a direct consequence, to analyse its translations. As it was already mentioned, overlooking this political side has the risk to influence the way of narrating, especially when creating the atmosphere. The horror of the massacre, described like a nightmare, finishes with the narrator being involved in the frustration feeling by almost screaming '*puto mundo*'. The methodic climbing of the description results relevant for the feeling that is transmitted, which could be damaged if the focus is rather the

magical description and not the political denunciation of this passage, as we will confirm later in our analysis.

#### **4.3. The translations: why focusing on the English and French version?**

More than fifty million copies, one hundred editions and forty-eight languages reveal the importance of this novel and its place as a classic in the universal literature canon. A few years ago, when the numbers mentioned above were still half as high, Gabriel García Márquez expressed his “great joy” with all of the translations and with the fact of “having achieved such communication with people” (Bell-Villada, 2006, p. 5). Thanks to the sagacious work of his agent Carmen Balcells, who the writer met in 1965, the first translations rights became a fact. In Europe, Balcells sold the rights of García Márquez’ next novel to two publishing houses in Italy and France, Fertrinelli and Seuil respectively. During the same year, she received four rejection letters from the United States. Due to that, she decided to travel personally and look for a deal. She sold the rights for an English translation to Harper & Row and immediately after that, she traveled to Mexico to meet García Márquez in person.

The first published translation was the French version made by Claude and Carmen Durand in 1968. As this translation belongs to the corpus of our research, we will develop more information about it later in this chapter. The second version to be published was the Italian translation made by Enrico Cicogna. Even though the English version was already copyrighted, it appeared two years later, in 1970, because the translator, Gregory Rabassa, was working on other translations during that period. As well as the French version, we will focus on this English translation further on. After the English translation, Gabriel García Márquez traveled to Barcelona, where he would also live and where his agent was located. As a sign of gratitude to the Catalan people, he arranged personally the Catalan version, which would also be published in 1970. After the success of Rabassa’s translation in the English-speaking public, many other publishing houses manifested their interest in the novel. From then on, the subsequent translations in German by Curt Meyer-Clason, and in Russian by N. Butirina and V. Stolbov, both in 1970, spread the publishing and translation’s boom of the novel all around the world. By 1975 *Cien Años de Soledad* was already translated into more than ten languages including Czech by Vladimír Medek (1971), Hungarian by Vera Székács (1971), Japanese by Tadashi Tsuzumi (1972), Polish by Grażyna Grudzińska and Kalina Wojciechowska (1994), among others. Many of these translations were acclaimed and lauded by the readers and the critics.

Most of the translations of *Cien Años de Soledad*, being published during the seventies, were translated again by other translators some decades later. That is the case of the Italian translation, the second one to be published, and the German version. During the year 2017, many commemorative events took place around the world for celebrating the fifty years of the first edition of the novel. In the case of Italy and Germany, they decided to honor this event with a new translation, accomplished by Ilide Carmignani and Dagmar Ploetz respectively.

As it concerns the new Italian version, the edition of the publishing house Mondadori Libri includes a selection of letters, written by García Márquez, explaining how the novel was conceived, as well as his speech for the launching of the commemorative edition by Alfaguara in 2007. In addition to that, a glossary and a “*nota del traduttore*” are also part of this book. In the note, Carmignani explains why a new translation was necessary: “*Per aiutare i lettori, che all’epoca viaggiavano ben poco, si usava ad esempio addomesticare i culturemi, e infatti la traduzione di Cicogna trasforma il sancocho, piatto tipico colombiano a base di verdure locali, in un generico stufato (...)*” [To help readers, who at the time traveled very little, culturemes, for example, used to be domesticated, and in fact, the translation of Cicogna transforms the *sancocho*, a typical Colombian dish made from local vegetables, into a generic stew] (García Márquez, 2017, p. 376). As it will be exposed in the following chapter, the treatment of the Realia in both translations analyzed in this research does not differ from the statement and examples of Carmignani about the translation practices of her predecessor.

With the same objective of proposing a new translation, the new German version pursues a contrasting aim. Dagmar Ploetz argues that, even if every translation is an interpretation, due to the newness of the book, as well as the phenomenon of generalized fascination all over Europe, the first German translator, Curt Meyer-Clason, could have been influenced by this allure and it strongly determined his translation.

*Die Begeisterung für das Neue, Besondere, das der Übersetzer im Werk entdeckt, kann ihn dazu verleiten, ebendieses zu betonen, das Farbige noch farbiger auszumalen, exotische Anmutungen in den Vordergrund zu rücken und auch solche Passagen damit abzutönen, die im Original andere Assoziationen wecken. Dieses Phänomen ist bei den deutschen Übersetzungen der Literatur des sogenannten lateinamerikanischen Booms häufiger zu beobachten. Mein Vorsatz war also, dem entgegenzuwirken und den unterschiedlichen Stilebenen des Romans und der durchaus auch vorhandenen Nüchternheit und Lakonik gerecht zu werden (Ploetz, 2018).*

[The enthusiasm for the new and special that the translator discovers in the work can seduce him to emphasize this very thing, to colour it even more, to bring exotic impressions to the fore and also to tone passages that in the original evoke other associations. This phenomenon can be observed more frequently in the German translations of the literature of the so-called Latin American boom. My intention was therefore to counteract this and to do justice to the different style levels of the novel and the sobriety and laconics that certainly existed.]

While the first Italian translation was characterized by domesticating the foreign references, the first translation into German did the opposite by, as Ploetz explained, exotizing the culture specific associations. This phenomenon is a common result of the literary reception that is linked with a specific place and a precise time. The reception changes and so does the language. The approximation that we have today to a novel like *Cien Años de Soledad* is determined by all the studies, glossaries, interpretations and researches that have appeared about the book in the last fifty years. Similarly, the appreciation of the novel a few years after its publication was also conditioned by the novelty and the enthusiasm or refusal of the foreign. That is why our object of study is composed by two translations of the novel that, having been made in the years that immediately followed its first publication, both remained without change during all these decades.

#### **4.3.1. The English translation: socio-cultural context of TC1 and description of TT1**

Before describing the appearance of the translated novel into English language, it is important to describe *grosso modo* the historical, political and social context of the United States, country where this translation first appeared, as well as the relationship between the Latin American literature and the readers in this country before the publication of *Cien Años de Soledad*. This exploration will allow us to understand the external influences of the translation that we will analyze later in chapter VI. Some of these ideas will be broadly analyze in that chapter.

In section 4.2.1 we described the political and social panorama of the world, and specially Latin America during the sixties. As we mentioned, the atmosphere of counterculture and revolution paved the way for the subversion of social norms and the fall of social taboos, especially in the United States society. A big part of the population claimed for freedom not only in relation to occupied countries and wars, but also regarding social manifestation and diversity. Additionally, in the political sphere, the imperial power the United States exerted over Latin America through mercantilism and economical control extended its forces to the internal policy. Fighting communism provoked not only invasions such as Bay of Pigs in 1961, but also a

disguised support to emergent dictatorships, as we listed before. In order to stop possible replicas of the Cuban revolution in other Southamerican countries, the US government carried out associations such as CIAR and IAFA, where Latin American intellectuals, writers, artists were promoted and visualized in the US markt. Special characteristics would, in this context, seduce the US markt, such as apolitism and a certain character of homogenism. As it is going to be analyzed in chapter VI, this panorama influences the reception, interpretation and translation of the *Cien Años de Soledad*.

As mentioned before, even though the publishing house Harper & Row had already obtained the rights for an English translation, this was only possible a couple of years later. As García Márquez was looking for an English translator, he asked advice to his colleague, the Argentinian writer Julio Cortázar, who did not hesitate to suggest Gregory Rabassa, even if he was not available during that time (Rabassa, 2005, p. 94). Rabassa, a Columbia University professor and a literary translator, translated into English many Latin American authors that are known und read in the whole world today. His first translation work happened while he worked as an editor for *Odyssey Review*, a magazine that had the aim to bring to the United States' literary scene new authors from Latin America and Europe. He translated *Rayuela* from Julio Cortázar and won the National Book Award for this work in 1967. This was only the beginning of a successful career as a translator.

Rabassa's translation of *Cien Años de Soledad* represented an international recognition for both García Márquez and himself. His translation was celebrated again, as it happened with *Hopscotch*, not only by the public, but also by the writer himself, who claimed "he liked the English version better than his own original Spanish one" (Rabassa, 2005, p. 96). For the writer, the English language gave to the novel a special strength that was not possible to achieve in Spanish (Apuleyo Mendoza, 1993, p. 42). However, without any intention of denying the translation work of Rabassa, García Márquez admitted in some interviews and books that he was not proud of his English language skills. The recognition that the novel achieved by the English translation was colossal. As English was already an international language, the book could reach corners in the world that otherwise it would not have been able to reach. Before the novel was translated into so many languages, many readers had access to García Márquez throughout Rabassa's translation. Additionally, the academic works about *Cien Años de Soledad* were numerous in the English-speaking world and Rabassa's recreation of the novel must have mediated a certain part of these comments.



In his *Memoir*, published in 2005, Gregory Rabassa included his impressions and translation problems about García Márquez's novel. He reveals his translating technique, the words or constructions that were especially problematic to put into English and how he feels about the result. His experiences are not only anecdotic but have an impulse to theorize about the translation task. This element will be included as well in the analysis of the coming chapters.

In a time where translators were segregated and hidden, and the original was deified, Gregory Rabassa rose up as the visible translator, giving back to the profession its lost recognition. Even though Lawrence Venuti, whose theories were discussed in the previous chapter, found “self-effacing” attitudes in Rabassa's translations and comments, the American translation scholar paradoxically used his name because of his recognizable role as a translator<sup>32</sup> (Guzmán, 2008). This role went beyond the task of language transfer: he represents an important figure in the internationalization of Latin America's literature. “Rabassa is accorded nearly a co-creative status with the original author” (Guzmán, 2010, p. 14), which signified a change towards the appreciation of the translation work. Nowadays, as it is possible to perceive in the new German and Italian translations of the novel that we commented before, the figure of the translator holds more visibility; the translators include explanations, notes, write about their ways of translating and have a more active role in the final editions. Gregory Rabassa's literary translations, especially his version of *Cien Años de Soledad*, are part of the history of Latin American literature and the history of translation, in general. An approach to the Latin American literature that was produced in the sixties and the seventies needs to understand the key role Rabassa played in its internationalization. Analyzing his translation of *Cien Años de Soledad* implies an awareness of his major role beyond the linguistic issues and his legacy in the translation studies.

#### 4.3.2. The French translation: socio-cultural context of TC2 and description of TT2

Even if the historical, social and political situation of France during the sixties does not differ from the one in the US, in regard to the social movements and the political tension, the relationship with Latin American artistic and specially literary production contrasts with the one experienced in the American country. The Fifth Republic, with its government head Charles de Gaulle, focused on rebuilding the country and reinstate *l'esprit de la nation*. With this objective, France did not side in the Cold War between The Soviet Union and the United States

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<sup>32</sup> The complete quotation of Guzman reads: “Venuti chooses to use Rabassa's name precisely because it is a proper name that is recognizable in a similar way that an author's name is also recognizable. He has chosen a translator who is not anonymous, at least in the Anglo-American cultural community. Precisely because of his visibility and status, Rabassa's remarks must be viewed in the context in which they are expressed, for they are articulated in relation to the cultural community—or communities—to which he belongs and where he is a visible cultural agent.”



and decided to thrust for an independent France. In addition to this political panorama, the independence of Algeria in 1962 marked the end of French colonialism in Africa. The social movements described in the US cotextualization took also place in France, with their local particularities. The massive strikes leaded by students and workers during May 1968 dived the country and showed the social atmosphere inherited from the international politics and the local behavior of the French society. Concerning the literary panorama, Paris was a center of artistical interchanges. Many Latin American artist lived in Paris during the first half of the twentieth Century, which determined the relationship between French and Southamerican writers in the sixties. Even if, as we will develop in chapter VI, Latin American writers were not massively translated and read, many of them were part of the intellectual circlces in the French capital. A literary dialogue between France and Latin America was promoted by Roger Caillois after his stay in Argentina, as it is pointed out by scholar Sylvia Molloy (Molloy, 1972). He introduced Borges to the French readers and open the way for the coming Latin American novel. As we will analyze in the last chapter, these early contacts will determine the reception and the translation of García Márquez novel in 1968.

The French translation of the novel had a different destiny than the English one. As stated above, the translators in charge were the couple Claude Durand and his wife Carmen Perea Jimenez, known also as Carmen Durand. Claude Durand, a popular editor in France, had also worked as a translator and a fiction writer. Since 1958, he worked for the French publishing house Seuil. At Seuil's, he ran the series "Combats", a collection where the new Latin American and Eastern European literature was published. He strongly influenced the publishing practices in France to the point of being surnamed as "*le pape de l'édition*" (Aïssaoui, 2015) due to his work in numerous publishing houses in France, such as Grasset (1978-1980), Fayard (1980-2009), and his first work for Seuil (1958-1978), where he published what would be his only translation of García Márquez's work. Carmen Durand was born in La Havana but moved to France escaping from the difficult political situation in Cuba during Batista's regime. In Europe, she kept in touch with Cuban writers in exile through whom she met Carmen Balcells, who would be later García Márquez's agent. Thanks to this encounter, the Durand couple received the manuscript of *Cien Años de Soledad* even before it was published for the first time, in Argentina by Sudamericana (Beuve-Méry, 2016).

The French version was copyrighted a couple of months before its appearance in Spanish. The publishing house Gallimard, the one that had been publishing Latin American authors since Robert Caillois discovered Borges, was also interested in the novel but the potential translator, Claude Couffon, was busy translating Miguel Angel de Asturias. The very first contract for a

translation was made with Seuil, thanks to Severo Sarduy, the Cuban writer, who was in charge of the Latin American Editions and Claude Durand asked to translate it. The latter asked his wife to do the work together. Gabriel García Márquez, who was fluent in French because of his time in Paris, collaborated with the French translators and reviewed the product before the publication. Claude Durand reminded this collaboration in an interview and explained: « *Gabo ne voulait pas d'un texte normalisé, raboté (...) Il me poussait à inventer des mots là où lui en inventait. J'aime la traduction. C'est une compensation quand on n'a plus le temps d'écrire soi même*» [ Gabo didn't want a standardized, planned text (...) He pushed me to invent words where he invented them. I like translation. It's a compensation when you don't have time any more to write yourself] (Le Naire, 2005).

However, the book did not respond as expected and the copies were hardly sold during the first year, just unlike the enormous commercial success in Latin America. The first impression of the book that Claude Durand had was that it was very well written but probably incapable to reach a big public: “*Ce n'est certes pas un livre susceptible d'enthousiasmer les foules au-delà d'un cercle restreint de lecteurs, mais ses qualités littéraires sont indiscutables, et nous n'hésitons pas à assurer les risques que compte l'édition d'un tel ouvrage en français*» [It is certainly not a book likely to enthuse crowds beyond a limited circle of readers, but its literary qualities are indisputable, and we do not hesitate to ensure the risks involved in publishing such a work in French] (Chaubet, 2018, p. 102). This perception was shared by Claude Couffon, who would translate the next literary works of García Márquez, arguing that the book had a special originality that was difficult to be understood by the French public. For the Colombian writer this situation could be explained by the positivist mentality widespread in France; probably because of the strong differentiation of what is considered as real and what is not, a book with a proposal of questioning those notions resulted confusing and difficult to follow. “*Yo estoy mucho más cerca de las locuras de Rabelais que de los rigores de Descartes. En Francia fue Descartes quien se impuso. Quizás por ese motivo, aunque con muy buena crítica, el libro no ha tenido en Francia el nivel de popularidad alcanzado en otros países*” [I am much closer to Rabelais' follies than to Descartes' rigors. In France, it was Descartes who won. Perhaps for this reason, despite a very good criticism, the book has not had the same level of popularity in France as it has in other countries] (Apuleyo Mendoza, 1993, p. 43). The recognition of the author in France began only in later years, probably under the influence of the success in other European countries and in the United States. Seuil lost the rights for his next book, *El Otoño del Patriarca*, because, due to the international recognition that the Colombian writer got in the subsequent years, the publishing house Grasset proposed a better offer. García Márquez himself

asked Grasset to let Claude Couffon be in charge of the translation, offering him a contract for ten of his published or future work. The latter became García Márquez's French translator until his retirement in 1981.

In this section, we have gathered the most important elements of García Márquez's life and literary work. With the references to his life, we could understand the formation of a writer as well as his recurrent inspirational elements, which represent a relevant element in the construction of his literary work. With a general description of the plot of *Cien Años de Soledad*, we could point out the peculiarities of this novel, some of which are going to be analyzed in the next chapters. The allusion to some critical works about the book let us understand its style characteristics and the fundamental literary aspects that determine it as part of the world literary canon. As we previously described, the fictional world of this novel is created by diverse components, among which we find the local references, or *Realia*, as they are called in this research and its characteristic narrative tone. These references build up atmospheres and suggest meanings that are difficult to be transferred into another languages. Due to this specificity and their importance in the construction of the fictional world, we will analyze how the *Realia* and the narrative style were interpreted and translated into English and French language. For this analysis, it is also important to pay attention to the circumstances of the translations in terms of historical period, context of the publication and the relevance of these translations in the respective target cultures. With this view, the analysis proposed in this research can offer a more complete and ample perspective in order to explain the choices and decisions made by the English and French translators, as well as their impact on the reception of the novel.

**CHAPTER IV- *Macondo era entonces una aldea de veinte casas de barro y cañabrava:*  
Realia and the foundation of the fictional world**

The beginning of *Cien Años de Soledad* reveals the essential keys of its fictional construction. The very first sentence announces the use of a non-linear narrative time (“Muchos años después...”), exposes one of the principal characters of the story (“el coronel Aureliano Buendía...”) and unveils the brick-tone narrative style of the narrator face to extraordinary events (“conocer el hielo”). Immediately after, the second sentence begins with the name “Macondo”, the narrative place, and follows with an initial physical description of the fictional world. The literary universe of Macondo will determine the growth and interaction of the characters and the nature of the situations. As well as the story and the characters, Macondo will also experiment changes, within the dynamic system of the novel, which will approach it more to a character than a background geography scenario. The foundation of the fictional Macondo uses elements of the external reality of the writer, especially of his childhood town in northern Colombia. Geography, traditional practices, food, historical references, clothes, animals, i.e. build up a coherent and believable world. Since some of the elements of that external reality are inexistent in other external realities, the relationship holding between the literary text and the external reality determines what is real and what is not. This situation, in a literary universe where magic things occur without any surprise, could confer magical characteristics to actual real things or even assign a magical nature to everything that results foreign. Taking into account this problematic, in the next paragraphs we will develop a descriptive analysis of the elements that, being relevant for the configuration of the fictional world, refer to the external reality of the writer and have no equivalences in the culture and language contexts of the readers. These entities, called in this research ‘Realia’, play an essential role on the characterization of Macondo in the Source Text (ST), and determine not only the reception of the literary universe but also the configuration of an idea about the external reality they refer to in the Target Language (TL) readers.

**1. The definition of Realia**

Taking into account the variety of denominations used by different scholars regarding the local-specific linguistic phenomena, and the problems they carry during the process of translation, it is important to clarify the term that will be used throughout this research. In order to avoid arbitrariness, we will explain our decision on using one of these designations by, in a first moment, arguing the problems we found in those we decided not to use. After that, we will provide our own definition of the selected term, based on the literature review about this

problematics that we presented above (chapter 2 section 2). Why does this research use the denomination 'Realia' and not the others, such as cultural terms, items or words, or, in a condensed version, culturemes? What are the terminological issues that the latter denominations could carry?

As we pointed out before, all of these terms include the word culture, which still represents a substantial difficulty, related to its definition and its relationship with language. First of all, according to Humboldt, every language has a particular point of view, which is normally shared by people speaking the same language. A new language implies not only the learning of visual and phonetic forms, but a novel structure of thought, because it is its formative organ (Humboldt, 1907, pp. 53-60). In this regard, every word, being part of a system, has a cultural background. In consequence, a cultural word, item or term would refer to all words in a language system. In light of the above, these denominations do not differentiate between the subject matter of our research, and the rest of the elements of a language.

Furthermore, by using the word "culture" as a category name of words or language phenomena, which imply an equivalence difficulty during their translation into another language, we risk being misled by three misunderstandings: (1) stereotyping, (2) reducing the denotation of culture to just those aspects that represent a communication conflict between two languages, (3) minimizing the semiotic function of those elements in the text to a mere representation of a linguistic group. Such terminological misinterpretation could result in an erroneous notion of culture that would reduce it to a mere element of language, while the opposite perspective is more adapted to the real proportions of force. Language is to be considered as a part of a much bigger dynamic spectrum, namely culture. Every single element of a language can be understood as being entirely culture-permeated. Since the notion, "cultural words" implies the idea that only the elements that are classified under this category are "cultural", in other words that there are "non-cultural words", we consider this name problematic for our research.

In the light of the argument developed above, we decided to use the term "Realia" for referring to the words or construction that, being relevant for the construction of the narrative world, could be problematic in a process of translation. First of all, as it was discussed in the previous chapter, the word Realia, originally from Medieval Latin, meant all the real things, in contrast to the abstract elements. Nowadays, this designation refers to the realities, i.e. phenomena, things, images, etc, outside of language, that are known and shared by a group of people. Within the Translation Studies, this denomination concerns the signs those realities are named by, specifically words or group of words. Due to their local character, these elements usually

represent a problem during a translation process. The inexistence of the same reality in a TL or even the presence of a different denotation of connotation of the lexeme are the necessary conditions for considering a word or a language construction as Realia. Only in cases of language comparison the Realia become evident, which also implies the fact that some words can be considered Realia in a comparison between L1 and L2 but not between L1 and L3. In other words, Realia is not a fixed list of words or language phenomena; their existence depends on a language comparative analysis and on the languages that are being compared.

## 2. Categorization of Realia in the novel

Based on the categories that other scholars have already proposed (cf. chapter 2.1.) and the Realia found in the novel, we designed our own scheme. This proposal aims to classify the types of Realia we chose for this specific analysis. The different categories, including their subcategories and types, were organized as it is illustrated in the chart below.

CATEGORIES	SUBCATEGORIES	TYPES	EXAMPLES ON THE NOVEL
<b>NATURAL ENVIRONMENT</b>	VEGETATION	Trees and plants	Ex. 1 : Cañabrava, Ex. 3 : Malanga, Ex. 4: Yuca, Ex. 5: Ñame, Ex. 6: Ahuyama, Ex. 7: Totumo, Ex. 8: Ceiba, Ex. 10: Paico, Ex. 11: Guayabal
		Fruits	Ex. 2: Guineo
		Flowers	Ex.9: Trinitaria, Ex. 12: Astromelias
	ANIMALS	Birds	Ex. 13: Guacamaya, Ex. 14: Gallinazo
		Reptiles	Ex. 15: Caimán, Ex. 16: Iguana
		Mammals	Ex. 17 : Marimonda
	GEOGRAPHY	Landscape	Ex. 18 Manglar ,Ex. 19: Ciénaga, Ex. 20: Páramo
<b>SOCIAL INTERACTION</b>	SOCIAL PRACTICES	Festivities	Ex. 21: Parranda, Ex. 22: Cumbiamba
		Activities	Ex. 23: Mantear un toro
	ORAL TRADITIONS	Language	Ex. 25: Papiamento
		Tales	Ex. 24: El cuento del gallo capón
	FORMS OF ADDRESS	Pejorative	Ex. 26: Cachaco, Ex. 27: Montuno, Ex. 28: Godo, Ex. 29: Gringo, Ex. 35: Chafarote

		Ethnicity and caste	Ex. 30: Criollo, Ex. 31: Mulato, Ex. 32: India guajira, Ex. 33: Negros antillanos
		Familiar	Ex. 34: Compadre
	POLITICS	Authorities	Ex. 36: Corregidor
<b>MATERIAL HERITAGE</b>	FOOD	Typical colombian dishes	Ex. 37: Caldo de lagartija y huevos de araña, Ex. 38: Guarapo, Ex. 39: Mazamorra, Ex. 40: Huevos de iguana, Ex. 41: Sancocho de gallina
	TOOLS	Home	Ex. 42 : Petate, Ex. 43 : bangaña, Ex. 44: Batea
		Weapons	Ex. 45 : Bolillo
	RITUAL OBJECTS	Amulets	Ex. 50: Niños en cruz
		Natural products	Ex: 51: Jabón de Corozo
	CONSTRUCTIONS	Indigenous origins	Ex. 46: Ranchería, Ex. 48: Tambo
		Other origins	Ex. 47: Patio, Ex. 49: Gallinero

Table 9 Classification of Realia in *Cien Años de Soledad*

After a process of delimitation, we include three Realia categories that meet the specific requests of our objectives and analysis methodology. We tried to use general terms in order to include the diversity of elements found in the novel. The arguments by which we decided on these categories, as well as on the elements that are not included in the chart, or rather in the analysis, are presented below. In addition to this, we will present a comparative chart to illustrate, for each category, the frequency in use of the Realia, so that we get a global idea of the importance of these elements in the construction of the Source Text (ST).

#### *Natural environment*

As we could observe in the literature review, many different terms have been proposed for the first category, such as ecology (Nida and Newmark), geography (Florin and Nedergaard-Larren), Natural Environment (Nord, Molina), *inter alia*. The first two denominations were not taken into consideration for our work because of their vagueness and limitation, respectively. The term used by Nida and Newmark results vague in the sense of its unclear meaning. According to the Encyclopaedia Britannica, “the word (ecology) comes from the Greek *oikos*, meaning “household,” “home,” or “place to live.” Thus, ecology deals with the organism and its environment”. Considering that our corpus is related to specific lexemes that symbolize the



Realia, a concern for the relationship between the organisms and their environment seems a little bit misleading. Besides, the second term, “geography”, limits the category to only those elements that are related to physical features of places and spaces. As we mentioned before, in order to construct more inclusive categories, we adopted more general terms, whereby geography was included as a subcategory. For these last reasons, we opted for the term “natural environment”, first proposed by Nord (1994), because it allows not only to include geography (landscape), but also other features that we considered relevant in the novel, such as vegetation (plants, trees, flowers, fruits), and animals (birds, mammals, reptiles, etc.).

It is, nevertheless, important to note that toponyms, or any other kind of name (historical personalities, names of characters) were not considered in this study. One of the criteria for delimitating the examples, as we will discuss later, is the difficulty that the Realia carry in interlingual translation, because of the lack of a correspondent term or equivalent denotation in the TL. Most of the toponyms used in the novel have a fairly well-known, conventional form in the target languages that are part of this analysis, or else their names are exact copies. Some examples of this are the name of the cities, such as Rioacha, Manaure, Santa Marta, Curacao, or of rivers such as the Orinoco. Despite the fact that we are aware of the symbolic meaning of some of the names used by García Márquez in this novel, due to our definition of Realia, they are not included in this research.

### *Social interaction*

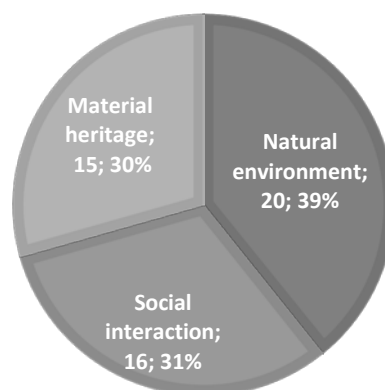
The second category is partly consistent with what Nida and Newmark called “social culture” as well as the category “lifestyle” proposed by Nord and Nedergaard-Larsen’s “Society”. The notion “social interaction” is here understood as representing any event that takes place in the sphere of contacts and relations between people. To be more concrete and precise, we propose four subcategories illustrating the way the groups and persons that inhabit the novel’s universe interact. The first subcategory is “social practices”, which includes the free-time traditional activities. The second category, called “oral traditions” is related to elements of the oral heritage, such as language games or popular tales and stories. The third category incorporates the address forms that people use to refer to each other, according to their relationship, their status, their occupation, among others. Finally, under the name “politics”, we included political entities whose denomination includes specific local denotations.



### *Material heritage*

This category groups the elements that Nida considered as material and “religious culture”, as well as the “ethnographic” subcategory in Florin, and the “culture category” used by Nedergaard-Larsen. We decided in favor of the category name used by Molina, “cultural heritage”. However, we have replaced the word “cultural” by the adjective “material”, which, we think, best represents the essence of the elements gathered here. Thus, what is grouped within this category are all the Realia that refer to heritage, understood as “features belonging to a particular society, that were created in the past and still have historical importance” (Cambridge Dictionary, 2017), in its material forms. The examples that we found in the novel were sub classified into food, referring to typical dishes; tools, such as home instruments and weapons; ritual objects that refer to beliefs and religion; and constructions, denoting particular architectural components. There are many other references to material heritage in the novel, but they had to be put aside since they were not considered as Realia, according to our definition.

After organizing the Realia of the novel into these categories, subcategories, and types, we could see that most of the problems concerning formulation decisions in the translated versions, reside in those that represent the natural environment. The singularity of those elements, in the sense of local characteristics, as well as their importance for the understanding of the fictional world created by García Márquez, are probably the reason why most of the Realia belong to this category. As we can see in the graphic below, from fifty-one elements that comply with the above mentioned characteristics of Realia, twenty were placed in the first category, natural environment, fourteen in the second one, social interaction, and sixteen in the third, material heritage. We can also remark the percentages that illustrate the quantity of the Realia, in relation to each category.



Graph 1 Realia in *Cien Años de Soledad*

### 3. Descriptive analysis: Realia in ST and in TTs

As it was described before, the present chapter aims to develop a descriptive analysis of the previously selected Realia in the novel *Cien Años de Soledad*, as the Source Language Text (SLT), as well as their translations in both Target Language Texts (TLTs). In order to fulfil this objective, the analysis of each Realia is accomplished in three steps. (1) A lexical-semantic description of the Realia in the Source Language (SL) and Source Text (ST). (2) A lexical-semantic description of the translation formulations in both English language and text, (TL1 or TLT1, respectively) and French language and text (TL2 or TLT2 respectively). (3) A comment about the implications of these formulations in terms of techniques, orientation and sense interferences. The lexical-semantic description includes, depending on the kind of Realia, a portrayal of the relevant information concerning the etymology, morphology, denotation or connotations, regional variation, i.a. of each one of the elements selected. In addition, a remark about the symbolism and imagery of the Realia in the ST is developed with the aim of comparing and contrasting those important literary elements with the translated products. This aspect will help us to formulate the ideas that we are going to develop deeply in a posterior discussion chapter (Chapter VI). At the end of each description, we include, as we mentioned before, a short comment about the implications of the formulations proposed by the translators in TLT1 and TLT2; these hypothesis will be extensively discussed in the subsequent section, where an analysis of the translation techniques is envisaged.

#### 3.1. Natural environment: vegetation

*Example No. 1 : Cañabrava (fig. 1- fig.2)*

The word “cañabrava” is defined by the *Diccionario de la Real Academia Española* (from now on DRAE) as “*gramínea silvestre muy dura, con cuyos tallos se hacen tabiques y se emplean en los tejados para sostener las tejas*” [Very hard wild grass, whose stalks are used to make partitions and used on roofs to support the tiles] (DRAE, 2017). This dictionary points out the fact that this definition refers to the use given in Latin America. Additionally to this, the *Nuevo Diccionario de Colombianismos* (from now on NDC) states that this sort of grass is plentiful in warm weather riverbanks (Haensch & Reinhold, 1993, p. 77). This kind of material is characteristic of many traditional indigenous houses in the Caribbean coast in Colombia and Venezuela.

SLT: “Macondo era entonces una aldea de <b>veinte casas de</b>	TLT1: “At that time Macondo was a village of <b>twenty adobe</b>	TLT2: “Macondo était alors un village d’ <b>une vingtaine de</b>
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<b>barro y cañabrava</b> construídas a la orilla de un río de aguas diáfanas...” (9)	<b>houses</b> , built on the bank of a river of clear water...” (1)	<b>maisons en glaise et en roseaux</b> , construites au bord d’une rivière dont les eaux diaphanes...” (17)
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Figure 1 Realia- Cañabrava

SLT: “ <b>Las casas de barro y cañabrava</b> de los fundadores habían sido reemplazadas por construcciones de ladrillo, con persianas de madera y pisos de cemento...” (235)	TLT1:“ <b>The adobe houses</b> of the founders had been replaced by trick buildings with wooden blinds and cement floors...” (198)	TLT2 :“ <b>Les maisons en glaise et en bambou</b> édiées pas les fondateurs avaient fait place à des constructions en brique, avec des volets en bois et sols cimentés...” (223)
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Figure 2 Realia- Cañabrava

García Márquez uses this construction several times in the novel for characterizing a mental image of how Macondo looks like. For creating an atmosphere of a genesis, an origin, he calls upon an image that implies oldness and tradition, which is the case of those twenty houses made of mud and reed. By using the nominal structure “*casas de barro y cañabrava*” he locates his fictional world not only in a past time, but also in an explicit point in the geography. In the English version (TLT1), the translator formulates this structure as “adobe houses”, reducing to one the two attributive nouns proposed by the writer in SLT. With the use of “adobe”, without the complementary modifier “*cañabrava*”, the image produced is a rustic house, which represents a general idea of the type denoted in the SLT. However, the specific kind of houses characteristic of the Caribbean Colombian coast, is not represented here. By the use of the elimination technique, avoiding the unfamiliar element, the TLT1 translator transfers the image proposed in the source text to a sphere of images and notions that is familiar to target culture readers. By contrast, in the TLT2 a formulation to “*cañabrava*” is included, even though it is changed along the text, as we can see in Fig. 1 and Fig. 2. The first word used in Fig. 1 is “*roseau*”, which corresponds to the common name of aquatic plants that share some characteristics with the “*cañabrava*”, as the Larousse dictionary says: “*Nom usuel commun à de nombreuses plantes monocotylédones rhizomateuses du bord des eaux calmes* (Larousse, 2017)”. The second term used in Fig. 2 is “*bambou*”, which is defined as the general name of grass type plants that usually grow in tropical regions (Ibid.). The formulation is, then, managed with the help of two different techniques: the use of a common name in the TL in the first example, and the general term in the second. Furthermore, the change of the word in TLT2 loses the continuity proposed by the SLT, where the nominal construction is mirrored, by using the same words in each part.

*Example No. 2 :Plátano, banano, guineo (Fig. 3 to 7)*

This example represents how different designations in the SL are rendered by a single one in the TLs. The terms *plátano*, *banano* and *guineo* are frequently used by the writer not only because of the important role this fruit has played in some historical events mentioned in the narration, but also because of its relevance in Colombia, where this fruit is regularly produced and consumed. According to the DRAE, the denomination “*plátano*” refers to the general name of the plant whose fruit could be called “*plátano*” or “*banana*”, according to its type: the first one, because of its hardness, is generally cooked or fried; the second one is eaten raw. Besides, the word “*guineo*” comes probably from the toponym Guinée, which was used for referring to Africa, where the plant came from as it was first introduced in America. “*Guineo*” is also a term used commonly in the Caribbean coast of Colombia as a synonym of “*banano*” (Haensch & Reinhold, 1993, p. 329).

*a. Plátano (Fig. 3- Fig. 4)*

SLT:“...mientras Úrsula y los niños se partían el espinazo en la huerta cuidando <b>el plátano</b> y la malanga, la yuca y el ñame, la ahuyama y la berenjena.” (13)	TLT1:“...as Úrsula and the children broke their backs in the garden, growing <b>banana</b> and caladium, cassava and yams, ahuyama roots and eggplants.” (5)	TLT2 :“...tandis qu’Úrsula et les enfants courbaient l’échine, dans le potager, à faire pousser <b>les bananes</b> et la malanga, le manioc et l’igname, la citrouille et l’aubergine.” (20)
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Figure 3 Realía- Plátano

SLT:“Luego se comió, muy despacio, el pedazo de carne guisada con cebolla, el arroz blanco y <b>las tajadas de plátano fritas</b> , todo junto en el mismo plato.” (318)	TLT1:“Then, very slowly, he ate the piece of meat roasted with onions, the white rice, and the slices of <b>fried bananas</b> all on the same plate together.” (270)	TLT2 :“Puis il mangea très lentement le morceau de viande en ragoût accompagné d’oignons, de riz blanc et de tranches de <b>bananes frites</b> servis dans la même assiette.” (300)
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Figure 4 Realía- Plátano

In the first example (Fig. 3), according to the context, the author used the word “*plátano*” as a denomination of the plant. In Fig. 4, it is used referring to the fruit that is eaten cooked, or, in this case, fried. For the two situations the English translator used the word “*banana*”, making no difference between the fruit and its plant. It is important to point out here that even if the English language has the word “*plantain*”, it is not used by the translator; this word refers to the plant and also to the “*staple food in the tropics when cooked*” (Merriam-Webster, 2021), in other words the cooked “*plátano*”. The French translation used also the word “*banane*” for both the plant and the hard fruit, even though in French language there are two different words for both concepts, as well as in English: “*bananier*”, which is a “*Très grande herbe vivace*

(*musacée*) des régions équatoriales, aux feuilles immenses, et dont le fruit est la banane” [Very large perennial grass of the equatorial regions, with immense leaves, and whose fruit is the banana] (Larousse, 2017) and the “*plantain*”, which is defined as “*Variété de bananier dont les fruits sont consommés cuits comme légumes et qui entre dans le système traditionnel des cultures vivrières en forêt tropicale*” [A variety of banana tree whose fruits are consumed cooked as vegetables and which enters the traditional system of food crops in tropical rainforests] (Ibid.). Like this, the “*bananier*” is the general name used for the plant and the “*plantain*” represents the cooked fruit.

b. *Banano* (fig.5)

<p>SLT: “Cuando llevaron a la mesa el atigrado racimo de <b>banano</b> que solían colgar en el comedor durante el almuerzo, arrancó la primera fruta sin mucho entusiasmo.” (272)</p>	<p>TLT1: “When they brought to the table the tiger-striped bunch of <b>bananas</b> that they were accustomed to hang in the dining room during lunch, he picked the first piece of fruit without great enthusiasm.” (231)</p>	<p>TLT2: “Lorsqu’on servit à table le régime de <b>bananes</b> tigrées qu’on suspendait parfois dans la salle à manger à l’heure du déjeuner, il détacha le premier fruit sans grand enthousiasme. » (257)</p>
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Figure 5 Realia- Banano

In this example, the author refers to the fruit which is eaten raw. He uses the word “*banano*”, which for many countries in Central America, Colombia and Bolivia denotes the “*Fruta, variedad de plátano, que se come cruda*” [Fruit, banana variety, which is eaten raw] (DRAE, 2017). In the scene described here, the character takes a “*banano*” and eats it raw. Both the English and the French translation use the denomination of the fruit as “*bananas*” and “*bananes*” respectively. According to the Oxford dictionary, the word “*banana*” has two meanings: the first one as a “*long curved fruit* (Oxford, 2017)” and the second one as a “*tropical and subtropical palm-like plant* (Ibid.)” In French language, the word “*banane*” refers only to the fruit: “*Baie oblongue, fruit disposé en régime, de certaines espèces de bananiers, à peau jaune lorsqu’il est mûr, à pulpe comestible, farineuse et sucrée*” [Oblong berry, fruit arranged in a diet, of certain banana species, ripe yellow skinned, edible pulpy, floury and sweet] (TLF, 2017).

c. *Guineo* (fig. 6- Fig. 7)

<p>SLT: “Fue al corral y marcó los animales y las plantas: <i>vaca, chivo, puerco, gallina, yuca, malanga, guineo.</i>” (64)</p>	<p>TLT1: “He went to the corral and marked the animals and plants: <i>cow, goat, pig, hen, cassava, caladium, banana.</i>” (48)</p>	<p>TLT2: “Il s’est rendu dans l’enclos et marqua les animaux comme les plantes: <i>vache, bouc, cochon, poule, manioc, malanga, bananier.</i>” (67)</p>
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Figure 6 Realia- Guineo

SLT:“-Miren la vaina que nos hemos buscado- solía decir entonces el coronel Aureliano Buendía-, no más por invitar un gringo a comer <b>guineo</b> .” (276)	TLT1:“Look at the mess we’ve got ourselves into,” Colonel Aureliano Buendía said at that time, “just because we invited a gringo to eat some <b>bananas</b> .” (234)	TLT2:“-Regardez les ennuis que nous nous sommes attirés rien que d’avoir invité un amerlok à manger des <b>bananes</b> , avait la coutume de dire le colonel Aureliano Buendía.”(260)
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Figure 7 Realia- Guineo

The use of the word “*guineo*” in these examples reveals a lot about the characters of the novel. In the two sentences the word is used by a Buendía: in the first case (Fig. 6), the use of the italics represents the labels that José Arcadio put all over the house following Aureliano’s method against the forgetting disease. In the second case (Fig.7), the word is directly pronounced by Colonel Aureliano Buendía. In the two opportunities, the word represents both the plant and the raw fruit. The particularity here is that this denomination is used in many Caribbean regions. Gabriel García Márquez shapes his characters with characteristics and expressions of the Caribbean territories. This literary mechanism is lost in the two translations because they use the word “banana” again. As can be seen, both TLTs condensed in only one formulation three different Realia, which removes the regional language variety, as well as the reference to a traditional Caribbean food.

*Example No. 3 to 6 : Malanga, yuca, ñame, ahuyama (Fig. 8)*

SLT:“...mientras Úrsula y los niños se partían el espinazo en la huerta cuidando el plátano y <b>la malanga, la yuca y el ñame, la ahuyama</b> y la berenjena.” (13)	TLT1:“...as Úrsula and the children broke their backs in the garden, growing banana <b>and caladium, cassava and yams, ahuyama roots</b> and eggplants.” (5)	TLT2:“...tandis qu’Ursula et les enfants courbaient l’échine, dans le potager, à faire pousser les bananes <b>et la malanga, le manioc et l’igname, la citrouille</b> et l’aubergine. » (20)
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Figure 8 Realia- Malanga, yuca, ñame, ahuyama

In this passage of the novel, five different products of the earth, very popular in Colombian traditional food, are enumerated. The “*malanga*”, “*yuca*”, “*ñame*” and “*ahuyama*” share some characteristics that we should not ignore. First, all of them growing inside the earth, either tuber or root, they symbolize the process of setting the roots as the Buendía family did when they arrived in Macondo. Also, they are an important and representative part of the Caribbean food, which preserves its ancestral Indigenous and African heritage. The words “*malanga*” and “*ñame*” have their origin in Bantu (Niger-Congo) languages<sup>33</sup>, and “*yuca*” and “*ahuyama*” are

<sup>33</sup> The Real Academia Espanola dictionary explains: “Malanga: del Bantu *malanga*- Ñame: voz del congo”

Cariban lexemes<sup>34</sup>. Some of these words are difficult to translate, as the characteristics of the things they designate are very specific. Additionally, the organization of the elements of this enumeration was carefully chosen: the Indigenous and the African words are interspersed, as well as the use of commas and the conjunction “y”. The passage owns a certain rhythm that is difficult to transfer into other languages.

*Example No. 3 :malanga (fig. 8)*

The NDC defines this word as “*hierba de la familia de las aráceas, de grandes hojas acorazonadas. Sus tubérculos son empleados como alimento en algunas zonas de Colombia*” [Grass of the araceae family, with large armored leaves. Their tubers are used as food in some areas of Colombia] (Haensch & Reinhold, 1993, p. 248). Two important characteristics of this plant are underlined in this definition: its big leaves and its use as food. In TLT1, Gregory Rabassa used the word “caladium”, which represents a plant of the same family but different genus. According to the Merriam-Webster Dictionary “caladium” refers to “any of a genus of tropical American plants of the arum family widely cultivated for their showy variably colored leaves.” Using that word the ornamental value of the plant is preserved over its edible use, which is related to the roots and not to the entire plant. It is important to point out that the word “malanga” is included in both the Oxford and the Webster dictionaries; however its introduction in the English lexicon dates from the early XXth Century. That is probably the reason why Rabassa opted for a different, better known in TLC1 formulation. In TLT2 the formulation is a borrowing from the French Antilles’ languages, which were strongly influenced by Bantu transfers, as well. Despite its absence in the Larousse dictionary and in the *Trésor de la Langue Française* (from now on TLF), the term corresponds to a French language variety, commonly used and refers directly to the French territories (Guadeloupe) and ex colonies (Haiti) overseas.<sup>35</sup> By using the same term, the formulation is more inclined to favor source language culture (SLC) over target language culture (TLC).

<sup>34</sup> « Cariban languages, numbering approximately 50, were spoken chiefly north of the Amazon but had outposts as far as the Mato Grosso in Brazil. The group has undergone drastic decline, and only about 22,000 people speak Cariban languages today, mostly in Venezuela and Colombia; they have disappeared from the Antilles and have been much reduced in Brazil and the Guianas. The most important group today—Chocó in western Colombia—is distantly related to the rest of the stock. Other languages are Carib in Suriname, Trio in Suriname and Brazil, and Waiwai, Taulipang, and Makushí (Macusí) in Brazil. A relationship with Tupian seems certain.” (Encyclopædia Britannica, 2017)

<sup>35</sup> Malanga: *Xanthosoma sagittifolium*, Aracées. *Tubercule d'une plante originaire du nord de l'Amérique du Sud et des Antilles, le malanga pousse dans les régions tropicales et subtropicales. C'est un aliment de base dans les Antilles et dans toutes les colonies hispaniques tropicales. Malanga est le nom utilisé à Cuba, tandis que yautia est le nom utilisé à Puerto Rico* [Malanga is a tuber of a plant originating from the north of South America and the Caribbean. Malanga grows in tropical and subtropical regions. It is a staple food in the Caribbean and all



*Example No. 4 :Yuca (fig. 8)*

The word “yuca”, as it was mentioned before, comes from a Cariban language, specifically from Taíno, and refers to an American plant whose roots are traditionally used as food in South America (DRAE, 2017). Maro Alario di Filippo, in his *Lexicón de Colombianismos* (from now on *Lexicón*) define this term as “*planta de las euforbiáceas, de rizoma harinoso, cultivada por los indígenas suramericanos desde tiempo inmemorial*” [Plant of the euphorbiaceae, of floury rhizome, cultivated by the South American Indians since immemorial times] (di Filippo, 1983). In TLT1 this term is translated as “cassava”, which, according to its origin, comes from the taíno “cazabí”. Cazabi usually named the starch or flour extracted from the roots of the euphorbiaceae plant. The Genus of the plant was called “*manihot*”, which is why it is also known as manioc, in both English and French languages. In TLT2 the formulation preferred was “*manioc*” and not “*cassave*”, because the first one refers to the plant and the second one to the roots or flour.<sup>36</sup> Altogether, TLT1’s formulation gives privilege to the more familiar term in TC, while TLT2 opts for the botanical denomination, favoring the SC.

*Example No. 5 :ñame (fig. 8)*

This Bantu term is defined by the NDC as a plant, native to Asia, whose big tubers are eatable. In Colombia, it is cultivated in the east and Caribbean region (Haensch & Reinhold, 1993, p. 286). For translating this word in TLT1 Rabassa preferred the common name of the plant species, “yam”, over the more familiar denomination “sweet potato”, which is commonly attributed to this kind of product in Canada and the United States. By doing this, the translator lays emphasis on the foreignness of the product and tries to avoid the familiar correspondence of the edible tuber. By contrast, the French translators in TLT2 used the word “*igname*”, which corresponds to the botanical name of the plant and its tubers. Both terms “yam” and “igname” keep the African origin and refer to the botanical denomination of the plant species. This preference regards the SC and preserves its cultural references.

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tropical Hispanic colonies. Malanga is the name used in Cuba, while yautia is the name used in Puerto Rico] (Ikonet, 2017).

<sup>36</sup> The word “cassava” is defined by the TLF as 1. “*Racine de manioc*” [manioc root] 2. “*Fécule extraite de cette racine et servant à faire une sorte de pain sous forme de galette de même nom*». [A starch extracted from this root and used to make a kind of bread in the form of a wafer of the same name.] The word “manioc” is defined by the same dictionary as “*Plante arbustive, appartenant à la famille des Euphorbiacées, poussant dans les régions tropicales humides et dont les longs tubercules, riches en amidon, sont la base de l'alimentation locale.*» [Shrub plant, belonging to the Euphorbiaceae family, growing in humid tropical regions and whose long tubers, rich in starch, are the basis of local food.]

*Example No. 6 : ahuyama (fig.8)*

The word “*ahuyama*” is a Colombian denomination of a plant named also “*calabaza*”, “*ayote*” or “*zapallo*” in other Spanish-speaking zones. From the Cariban *auyamá* the term refers to a *cucurbitacea* plant, whose fruits are a sort of edible pumpkin (DRAE, 2017). As it can be seen, in TLT1 the translator left the word in its original form and added the word “roots”, in order to specify that this fruit also grows under the plant, just as it does with the other three plants previously mentioned in the enumeration. The borrowing of the word “*ahuyama*” places the text in the specific cultural context of Colombia, where this term is preferred over “*calabaza*”, “*ayote*” and “*zapallo*”. On the contrary, in TLT2 Claude and Carmen Durand solved the problem by using the generic term “*citrouille*”, widely known in the TLC2. Coming from the same family, the “*ahuyama*” and the “*citrouille*” share some characteristics but their appearances and precedence are dissimilar. In this Reale TLT1, by using the borrowing formulation technique, is more SC oriented, while TLT2 favors the TC through a more familiar term.

*Example No. 7 : Totumo (fig. 9), totuma (fig.10 to fig. 12)*

The word “*totumo*” comes originally from the Cumanagoto language<sup>37</sup>, which belongs to the Cariban family of Native Americans in South America (Torres, 2005, p. 28). According to the DRAE, that word is used only in Bolivia, Perú, Colombia and Venezuela. The most widely used term that name this element is “*güira*”, which is an Antillean voice referring to a tropical tree (*Crescentia cujete*). Keeping this origin, the feminine form “*totuma*”, could name either the fruit of that tree or a pot made of that fruit. These two meanings of the feminine form are used and shared by most of the Caribbean Spanish-speaking countries, probably because the pot was first seen between the Cumanagoto families during the first explorations in the early XVIth Century.<sup>38</sup>

<sup>37</sup> The Britannica Encyclopedia describe the Cumanagoto as “Indians of northeastern Venezuela at the time of the Spanish conquest. Since the 17th century they have not existed as a tribal or cultural unit. The Cumanagoto spoke a Cariban language, related to that of the Palenque.” (Encyclopædia Britannica, 2017)

<sup>38</sup> More information about the use of the “*totuma*” among Cumanagoto tribes in: Recopilación historial de Venezuela. Estudio preliminar de Guillermo Morón. Aguado Pedro de. Caracas. Academia Nacional de la Historia. 1963. “[...]Y con esto encierran al indio donde no ha de ver sol, ni a su hijo nacido, ni a su mujer, por espacio de una luna, que es un mes, en el cual tiempo ha de comer por tasa y dieta sola una *totuma* de mazamorra pequeña cada día, que es como una escudilla de cinchas o poleadas, y de cinco a cinco días un pan o torta de *cazabi* con una *totuma* de vino hecho de cierta cáscara de cedro que muelen y cuecen y perfeccionan de suerte que la pueden beber.” [And with this they enclose the Indian where he cannot see the sun, neither his born son, nor his wife, for space of a moon, which is a month, during that time he is allowed to eat only a *totuma* of *mazamorra* every day, which is like a girdle of cinchas or pulleys, and from five to five days a bread or cake of *cazabi* with a wine *totuma* made of a certain cedar peel that is grinded and cooked and improved so that they can drink with it.]

*Totumo (Fig. 9)*

SLT: "...mientras trataba de meterle en la boca una cucharada de <b>jarabe de totumo.</b> " (142)	TLT1: "... as she tried to put a spoonful of <b>calabash syrup</b> into his mouth." (118)	TLT2: "...tandis qu'elle essayait de lui introduire entre les dents une cuillère de <b>sirop de totumo.</b> » (140)
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Figure 9 Realia- Totumo

In this example, the writer refers to the syrup, which is extracted from the fruit pulp and not from the tree. He probably uses “*totumo*” instead of “*totuma*”, because with this term he evokes an essential element of his narrative world, the nominal construction “*jarabe de totumo*”, which denotes a common traditional medicine. It is prepared with the cooked fruit pulp in sweet stock and it is usually used with laxative purposes as well as a remedy against lung diseases (Cabrera, 2005, p. 87). Its medicinal properties crossed the borders and became very popular in Europe, as well. That is why, in TLT1, Rabassa opts for “calabash syrup”, which is the common name in English for the same remedy. A very different formulation is proposed in TLT2. Claude and Carmen Durand, instead of using “*sirop de calebasse*” (Gibourt, 1849, p. 499), the widespread designation of the remedy, they opted for the borrowed construction “*sirop de totumo*”. The French designations for this Reale -the “*calebasse*” for the fruit and the “*calebassier*” for the tree- are omitted by the translators, who preferred a borrowing from the original Caribbean word. Two contrasting results are obtained with the two formulations: in TLT1 the construction is functional, appropriate and oriented to the target culture; in TLT2 it preserves the foreignness of the Reale and constructs the formulation with a SC borrowing.

*Totuma (Fig. 10, Fig. 11, Fig. 12)*

SLT: "...y cuando iba al río con Arcadio llevando bajo el brazo <b>la totuma</b> y la bola de jabón de corozo envueltas en una toalla." (94)	TLT1: "...and when he would go to the river with Arcadio, carrying under his arm a <b>gourd</b> and a bar of palm oil soap wrapped in a towel." (74)	TLT2: "...et dans les jours où il allait à la rivière avec Arcadio portant sous le bras <b>le récipient en fruit de totumo</b> et la boule de savon ordinaire enveloppés dans une serviette. » (94)
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Figure 10 Realia- Totuma

SLT: "... se levantaba a las once de la mañana, y se encerraba hasta dos horas completamente desnuda en el baño, matando alacranes mientras se despejaba del denso y prolongado sueño. Luego se echaba agua de la alberca con una <b>totuma.</b> " (280)	TLT1: "...she would get up at eleven o' clock in the morning and shut herself up until two o'clock, completely nude, in the bathroom, killing scorpions as she came out of her dense and prolonged sleep. Then she would throw water from the	TLT2: "...elle se levait à onze heures du matin et s'enfermait dans les bains jusqu'à deux heures, complètement nue, tuant des scorpions tout en se sortant de sa longue et profonde torpeur. Puis elle s'aspergeait avec de l'eau de la citerne
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	cistern over herself with a <b>gourd.</b> ” (238)	qu’elle puisait dans <b>un vase en fruit de totumo.</b> ” (264)
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Figure 11 Realia- Totuma

SLT:“...porque observaba por esos días un cierto aturdimiento de la naturaleza : que las rosas olían a <b>quenopodio</b> , que se le cayó una <b>totuma</b> de garbanzos y los granos quedaron en el suelo en orden geométrico perfecto... » (408)	TLT1:“...because she noticed during those days a certain confusion in nature: the roses smelled like <b>goosefoot</b> , a <b>pod</b> of chick peas fell down and the beans lay on the ground in a perfect geometrical pattern...» (349)	TLT2:“...car elle avait observé, ces jours-ci, un certain trouble dans la nature : les roses sentaient le parfum de la <b>patte-d’oie</b> , elle fit tomber un <b>bol</b> de pois chiches et les grains s’immobilisèrent par terre en ordre géométrique parfait... » (383)
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Figure 12 Realia- Totuma

For the word “*totuma*”, the translations differed. In the tree examples that are quoted, García Márquez uses the word as a traditional and rustic element, referring to the small vessel, fabricated with the fruit’s peel which is used for serving, drinking or carrying food or drinks. However, there are two different translations for the same word in the two TLTs. In TLT1, on the one hand, the word “gourd” is used in the first two examples (Fig.10-Fig.11) but not in the last one (Fig.12), where the translator used “pod”. According to the *Encyclopedia Britannica*, “gourd” refers to “any of the hard-shelled ornamental fruits of certain members of the gourd family, Cucurbitaceae” (Encyclopædia Britannica, 2017). The use of this word refers directly to the natural bowls, a highlight in the craft markets. On the other hand, the word “pod” designates “an elongated seed vessel of a leguminous plant such as the pea, splitting open on both sides when ripe” (Oxford, 2017). The two words name a natural bowl, however, the second one is a part of the plant, much smaller and exclusive for peas and beans. In TLT2, the translation of the first two sentences (Fig.10- Fig.11) is reached by the mechanism of explanation by adding more specific information about the item. Because the translators opted for the borrowing when referring to the tree (*totumo*), they have to specify the origin of the recipient. “*Un récipient en fruit de totumo*” [a recipient made of *totumo* fruit] and “*un vase en fruit de totumo*” [a vase made of *totumo* fruit] differ only in the type of the bowl, according to its use in the specific context (*récipient- vase*). For the last example (Fig.12), as well as in TLT1, they used a different word, which eliminates the relationship with the “*totumo*” tree. The word “*bol*” refers to a common kitchen tool for serving or containing food, which form is similar to the “*totuma*” by not its material. They opted here for a more familiar word. As shown above, when it refers to the recipient itself, both translations tried to keep the rustic characteristic of its composition. However, in Fig.12, the sentence refers to a nominal attributive construction

(*totuma de garbanzos*), where keeping the same formulation would result in an atypical construction in both TLT1 and TLT2.

*Example No. 8 :Ceiba (Fig. 13)*

The “*Ceiba*” is a gigantic tree originally from central and south America. The botanical designation is *Ceiba Pentandra* which, according to the DRAE is a Taíno voice<sup>39</sup>. It comes from a word that referred to some kind of boat (*cayuco*) that the Taínos made using the trunk of that tree. The “*Ceiba*” had an ancestral spiritual meaning not only for the Taínos, but for many Native American groups in the Caribbean and South America. It is still an important landscape element located usually in the center of squares in small cities or towns (Haensch & Reinhold, 1993, p. 91).

SLT:“El acto se celebró a veinte kilómetros de Macondo, a la sombra de una <b>ceiba</b> gigantesca en torno a la cual había de fundarse más tarde el pueblo de Neerlandia.” (214)	TLT1:“The ceremony took place fifteen miles from Macondo in the shade of a gigantic <b>ceiba</b> tree around which the town of Neerlandia would be founded later.” (180)	TLT2:“La cérémonie eut lieu à une vingtaine de kilomètres de Macondo, à l’ombre d’ <b>un arbre à kapok</b> gigantesque, autour duquel devait se fonder plus tard le village de Neerlandia. » (205)
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Figure 13 Realia- Ceiba

In this particular passage of the novel, the historical and fictional events converge in the narration in such a way that their limits disappear. García Márquez makes reference to a well-known historical event, the Treaty of Neerlandia, which marked the end of the War of Thousand Days at the beginning of the Twentieth Century in Colombia. However, in order to make it fictional, he changes partially some of the historical details; Neerlandia is a town in the fictional world and a farm in the historical archives and the tree, already present in the novel’s description of the scene, would be sowed after signature of the Treaty, as a symbol of peace (Vargas Llosa, 1971, p. 134). Additionally, according to some versions that are now part of the oral tradition, the tree in Neerlandia was not a Ceiba, but an Almond, as it is consigned by Ismael Correa Díaz Granados in his approach to a history of Ciénaga: “*en la finca Neerlandia y bajo la sombra de un frondoso árbol de almendro, se llevó a cabo el "Tratado de Neerlandia" el 24 de octubre de 1902*” [On the Neerlandia farm and under the shade of a leafy almond tree,

<sup>39</sup> In the *Enciclopedia Britannica*, the Taino people are described as “Arawakan-speaking people who at the time of Christopher Columbus’s exploration inhabited what are now Cuba, Jamaica, Hispaniola (Haiti and the Dominican Republic), Puerto Rico, and the Virgin Islands. Once the most numerous indigenous people of the Caribbean, the Taino may have numbered one or two million at the time of the Spanish conquest in the late 15th century. They had long been on the defensive against the aggressive Carib people, who had conquered the Lesser Antilles to the east” (Encyclopædia Britannica, 2017).

the "Treaty of Neerlandia" was carried out on October 24, 1902] (Correa Dias Granados, 1996, p. 124). The decision of the writer to use a Ceiba instead of an Almond could be influenced by the purpose to remind the indigenous roots that were being erased by the academic history at the time. Taking into account this meaning and symbolism of the Reale in the novel, the formulations in TLT1 and TLT2 differ in their orientations. As the original Taíno word was kept for the botanical designation, the word “*ceiba*” in English language names also the same kind of tree. However, in TLT1, Rabassa adopts an addition technique by using the classificatory word “tree”, next to the Reale, in order to specify its meaning. Besides, the use of “*ceiba*” instead of “*kapok*”, which is also a common name for both the tree and the fine-fibrous substance which grows around its seeds, (Merriam-Webster, 2021) preserves the Native American root of the word together with its Spanish name. This does not occur in TLT2, where the term proposed is “*un arbre à kapok*”. In French, there are four different ways for referring to this tree: “*Ceiba pentandra*”, “*Fromager*”, “*Kapokier*” or “*Arbre à kapok*”. The first one, as we pointed out before in TLT1, refers to the botanical name. The second one represents a name given by the French settlers when they arrived in the Antilles during the XVIth Century. Auguste Chevalier explains this origin and says: “*Le nom Fromager fut donné à ces arbres par les colons français fixés aux Antilles aux XVIe siècle. Plumier nous apprend que ce nom provient de ce que le bois de Ceiba est aussi tendre que le lait transformé en fromage* » [The name Fromager was given to these trees by the French settlers who settled in the West Indies in the 16th century. Plumier tells us that this name comes from the fact that Ceiba wood is as soft as milk processed into cheese] (Chevalier, 1937, p. 247). The word « *Kapokier* », or “*Kapok*”, comes from the designation of the Asian species of Ceiba that were introduced in Malaysia during the XVIIth Century. The original Malaysian word is Kapuek, which also designates the cotton-like fluff obtained from the pod of the tree’s seeds. “*L’espèce asiatique fut connue des Européens à partir du XVIIe siècle sous le nom de Kapok, dérivant du nom malais Kapuek. Le nom Kapok a ensuite été donné aux soies végétales produites par les Ceiba et les genres voisins* » [The Asian species was known to Europeans from the 17th century onwards as Kapok, deriving from the Malaysian name Kapuek. The name Kapok was then given to the plant bees produced by Ceiba and neighbouring genera] (Chevalier, 1937, p. 247). Finally, the construction « *arbre à kapok* » avoids the original designation of the tree but uses a specific characteristic of it that allows the creation of a clearer mind image supposed to be more familiar to the TC reader. The contrastive formulations of both TL texts allow a better understanding of the orientations of the translators: in TLT1 the foreign designation of the reale



is kept producing a SC oriented effect; in contrast, in TLT2, a more familiar element was preferred producing the opposed, TC oriented effect.

*Example No. 9 :Trinitaria (Fig. 14)*

The word “*trinitaria*” has different meanings according to the country. The first definition that the DRAE offers is another word, “*pensamiento*”, which is defined as “*Planta herbácea anual, de la familia de las violáceas, cultivada en jardín, con flores de cinco pétalos redondeados y de tres colores*” [Annual herbaceous plant, of the violet family, cultivated in garden, with flowers of five petals rounded and three colors] (DRAE, 2017). The second definition is the word “*buganvilla*”, also called “*trinitaria*” in Colombia, Nicaragua, Dominican Republic, Puerto Rico and Venezuela. The meaning of this last is “*Arbusto trepador sudamericano de la familia de las nictagináceas, con hojas ovales o elípticas, brácteas de diversos colores y flores pequeñas*” [South American climbing shrub of the nictaginaceae family, with oval or elliptical leaves, bracts of different colors and small flowers] (DRAE, 2017). The first description corresponds to the European wild flower, *Viola Tricolor*, which is known because of its five leaves, three colors and ornamental use. The second one refers to a different flower, originally from South America, which has three leaves and which color is commonly violet, pink or red. On the one hand, the name “*Buganvilla*” comes from the French navigator Louis Antoine de Bougainville, who first took note of the plant (Kobayashi, McConnell, & Griffis, 2007). On the other hand, the term “*trinitaria*”, refers to the Latin word *Trinitarius*, which express a group of three and is linked to the Christian concept of the Deity. The very first definition proposed by the DRAE in 1817 reads: “*Una flor pequeña que en sus hojas tiene los colores que son distintivos de la sagrada religión de la Santísima Trinidad*” [A small flower on its leaves has the colors that are distinctive of the sacred religion of the Holy Trinity] (RAE, 1817, p. 864). Based on that, from a religious designation it moved to a botanical description of the plant.

SLT:“ El único rastro humano que dejó aquel soplo voraz fue un guante de Patricia Brown en el automóvil sofocado por las <b>trinitarias.</b> ” (394)	TLT1:“The only human trace left by that voracious blast was a glove belonging to Patricia Brown in an automobile smothered in <b>wild pansies.</b> ” (336)	TLT2 :“Le seul vestige humain laissé par ce souffle déchaîné fut un gant de Patricia Brown dans l’automobile étouffée par les <b>pensées en fleurs.</b> »(370)
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Figure 14 Realia- Trinitaria

Taking into account the particular inclination of Gabriel García Márquez for describing the variety of the Caribbean flora and fauna, it is possible that the plant that he refers to in this sentence is the South American variant, the “*Buganvilla*”, and not the *Viola Tricolor*. However, the formulations in TLT1 and TLT2 referred to this last. The “pansy”, translation formulation



in TLT1, is a “cultivated variety of viola with brightly colored flowers (Oxford, 2017).” This word has a French origin, which is related to the symbolism of the flower. The notion “*pensée*” expresses the condition of being thinking about someone or something (TLF, 2017). The Spanish word for this is, as we described before, the term “*pensamiento*”, which translates the French word and its meaning. The polysemy of the word “*trinitaria*” implies the possibility of different images, which was probably the objective of the writer. However, the TL formulations aim to reach the effect of the literal image proposed: colorful flowers (either “*trinitaria*” or “*pensamiento*”) smothering the last human trace. Further allegoric images referring to religion or other symbolisms of the flower could be replaced by different further interpretations that concern to the term “pansies” in TLC1 or “*pensée*” in TLC2. Consequently, the polysemy, in this case, is not lost but reinforced.

*Example No. 10 :Paico (Fig. 15)*

The designation “*paico*” comes from the Quechua<sup>40</sup> voice *páykko*, which corresponds to the Náhuatl<sup>41</sup> word *Epazotl*. According to this, the word “*paico*” is used in those countries where languages from the Quechua linguistic family are spoken: Chile, Colombia, Ecuador and Peru. Furthermore, in Mexico, where the Náhuatl group of languages have been widely spoken, the common name is “*Espazote*” (DRAE, 2017). It refers to a plant, classified into the group of *Chenopodium ambrosioides*, whose leaves and flowers are commonly used as an infusion to treat worm infections (Parodi, 1881, p. 91). The plant is also used as a condiment in typical dishes of some Latin-American countries.

SLT:“Les preparó una repugnante pócima de <b>paico machacado...</b> ” (43)	TLT1:“She prepared a repugnant potion for them made out of <b>mashed wormseed...</b> ”(30)	TLT2:“Elle leur prépara une répugnante décoction de <b>patte d’oie pilée...</b> » (48)
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Figure 15 Realia- Paico

The allusion to popular wisdom, reflected, among others, in potions and beverages with medicinal effects is a common practice in this novel. The writer here refers to a well-known traditional medicine, inherited from the Native- Americans from the Andes (di Filippo, 1983).

<sup>40</sup> Quechua languages are “the languages of the former Inca Empire in South America and the principal native languages of the central Andes today. According to archaeological and historical evidence, the original languages were probably spoken in a small area in the southern Peruvian highlands until about 1450; after that, their geographical range was rapidly enlarged by the Inca conquests. When the Spanish conquered the empire in 1532, Quechuan languages were spoken in western South America from what is now southern Colombia to central Chile and from the Pacific coast to the borders of the Amazon Basin” (Encyclopædia Britannica, 2017).

<sup>41</sup> “American Indian language of the Uto-Aztecan family, spoken in central and western Mexico. Nahuatl, the most important of the Uto-Aztecan languages, was the language of the Aztec and Toltec civilizations of Mexico” (Encyclopædia Britannica, 2017).

The usage of the essential oil of the plant, with a high toxicity, needed a very specific dosage for its medical use (García Barriga, 1974, p. 561). García Márquez made also reference to this family of plants in another passage of the novel (*Fig. 12*): referring to a smell, the writer uses the word “*quenopodio*”, which is the botanical name of that kind of plants. Although “*quenopodio*” is not included in the DRAE, the term is defined in the glossary of the commemorative edition of the novel (from now on GCE) as “*planta de olor desagradable usada en medicina como vermífuga*” [Unpleasant odor plant used in medicine against intestinal worms] (García Márquez, 2007). For the TLT1’ translation in *Fig. 15*, Rabassa uses the name of the plant, which describes its medical prodigies. “Wormseed” is defined by the Oxford Dictionary as “any of various plants whose seeds possess anthelmintic properties” (Merriam-Webster, 2021). Respecting the distinction made by García Márquez, the English translator proposes the word “Goosefoot” in *Fig. 12*. “Wormseed” and “Goosefoot” differ in their meaning because of their specific use in the novel. The second term highlights more the appearance of the plant (it looks like a foot of a goose) than its medical properties, more evidenced in the first designation. Both “*Quenopodio*” and “*Goosefoot*” are translations from the scientific genus name of the botanical family, *Chenopodium*<sup>42</sup>. In TLT2, the French translators do not use two different terms, as we saw in TLT1, but only one: “*Patte-d’Oie*”. The only difference between the two words (in *Fig. 12* and in *Fig. 15*) is the hyphen, which according to the TCF is facultative and does not change the meaning but only the way of writing.<sup>43</sup> “*Patte-d’Oie*” is the literal translation of the genus name of the plant but, as stated in the TLF, it could also be used as a synonym of “*ansérine*”, which is defined as “*nom usuel commun aux chénopodes et à une potentille dite aussi patte-d’oie*” [Common name common to the *Chenopodium* and a *potentilla* also known as *patte-d’oie*] (TLF, 2017). Given these points, while in TLT1 the translation of this Reale appears to lean more towards a text functional formulation technique, where the choice correspond more to the literary function of the word in the text than to its cultural meaning in SC, in TLT2 the formulation remains more literal to the meaning of the term itself than to its function in the text.

<sup>42</sup> This designation is Greek and represents also the form of the plant. *Chen* refers to goose and *Podium* to foot.

<sup>43</sup> The word is written in both ways in the Trésor de la Langue Française: “Prononc. et Orth.: [patdwa], [-wa]. Ac. 1762: patte d’oie; 1798: pate-d’oie; dep. 1835: patte-d’oie; id. ds Littré, Lar. Lang. fr. mais patte(-)d’oie ds Pt Rob. Plur. des pattes-d’oie. Prop. Catach-Golf. Orth. Lexicogr. Mots comp. 1981, p.282: patte d’oie, plur. des pattes d’oie» (TLF, 2017).

*Example No. 11 :Guayabal (Fig. 16)*

The word “*guayaba*”, comes from the Arawakan Languages<sup>44</sup> and means the fruit of the “*guayabo*”, which is an original American tree. “*Guayabal*” is the name given to any territory filled with “*guayabo*” trees (Haensch & Reinhold, 1993, p. 210). “*Guayabo*” is a very polysemy word that has different extra denotations, in colloquial registers, according to the region: In Colombia, the word is used as an expression for hangover; in Venezuela it means the sadness produced by the loss of a loved person; in some regions in Spain it represents a pretty and young person. “*Guayaba*” has also an additionally colloquial denotation in many countries of Latin America that designates a lie or a falsehood.

<p>SLT:“A veces le dolía haber dejado a su paso aquel reguero de miseria, y a veces le daba tanta rabia que se pinchaba los dedos con las agujas, pero más le dolía y más rabia le daba y más la amargaba el fragante y agusanado <b>guayabal</b> de amor que iba arrastrando hacia la muerte.” (332)</p>	<p>TLT1:“At times it pained her to have let that outpouring of misery follow its course, and at times it made her so angry that she would prick her fingers with needles, but what pained her most and enraged her most and made her most bitter was the fragrant and wormy <b>guava grove</b> of love that was dragging her toward death.” (283)</p>	<p>TLT2:“Parfois elle souffrait d’avoir laissé derrière elle cette traînée de boue et d’autres fois elle enrageait tellement qu’elle se piquait les doigts avec ses aiguilles, mais plus elle avait mal el plus elle enrageait, plus la rendait amère ce <b>chagrin</b> d’amour parfumé et véreux dont elle devait laisser des traînées jusqu’à sa mort. » (312)</p>
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Figure 16 Realia- Guayabal

The “*guayaba*” has a lot of symbolism in Gabriel García Márquez’s work. For him, as it was already pointed out in chapter I, “the whole tropic’s enigma could be reduced to the smell of a rotten guava”.<sup>45</sup> In Fig.16 the word is used metaphorically, referring to Amaranta’s sentimental situation. It is interesting to point out the two adjectives that accompany the word, “*fragante*” [fragrant] and “*agusanado*” [wormy], because they describe the symbolism of the “*guayaba*

<sup>44</sup> “Arawakan languages formerly extended from the peninsula of Florida in North America to the present-day Paraguay–Argentina border, and from the foothills of the Andes eastward to the Atlantic Ocean. More than 55 languages are attested, many still spoken. Around 40 groups still speak Arawakan languages in Brazil, and others are found in Peru, Colombia, Venezuela, Guyana, French Guiana, and Surinam. Taino predominated in the Antilles and was the first language to be encountered by Europeans; although it rapidly became extinct, it left many borrowings” (Encyclopædia Britannica, 2017).

<sup>45</sup> About this topic, Gabriel García Márquez said: “-Sí, Graham Greene me enseñó nada menos que a descifrar el trópico. A uno le cuesta mucho trabajo separar los elementos esenciales para hacer una síntesis poética en un ambiente que conoce demasiado, porque sabe tanto que no sabe por dónde empezar, y tiene tanto que decir que al final no sabe nada. Ese era mi problema con el trópico. Yo había leído con mucho interés a Cristóbal Colón, a Pigafetta y a los cronistas de Indias, que tenían una visión original, y había leído a Salgari y a Conrad y a los tropicalistas latinoamericanos de principios del siglo que tenían los espejuelos del modernismo, y a muchos otros, y encontraba una distancia muy grande entre su visión y la realidad. Algunos incurrieron en enumeraciones que paradójicamente cuanto más se alargaban más limitaban su visión. Otros, ya lo sabemos, sucumbían a la hecatombe retórica. Graham Greene resolvió ese problema literario de un modo muy certero: con unos pocos elementos dispersos, pero unidos por una coherencia subjetiva muy sutil y real. Con ese método se puede reducir todo el enigma del trópico a la fragancia de una guayaba podrida” (Apuleyo Mendoza, 1993, p. 17).

*podrida*” developed above. Furthermore, they propose a possible interpretation of the metaphor: once the guava is ripe (fragrant), it spoils (wormy) almost simultaneously (Enguita Utrilla, 2001, p. 619). Taking into account the colloquial denotations of the word, the nominal construction “*guayabal de amor*” could also here represents the idea that everything was a lie, a falsehood. Bearing this in mind, we are going to consider the two translations. In TLT1, the translator used “guava grove”, which is a literal translation of “*guayabal*”. By keeping the translation literal, the construction “guava grove of love” results foreign for TC1 readers. Nevertheless, with the two adjectives that precede, the reader could create both a sensation (the smell of the guava), and an image of the status of the fruit (wormy). Probably because of this mechanism, Rabassa kept the literal translation without any fears of lacking the meaning of the metaphor, and by keeping the word “*guava*”, he also maintains the tropic atmosphere. In TLT2 the mechanism is totally different. Claude and Carmen Durand opted for an equivalent formulation of the whole nominal construction in TC2, “*chagrin d’amour*”, which refers to the situation of Amaranta that the writer symbolized with his metaphor. The translators, giving privilege to the meaning, renounced the literary metaphorical mechanism. By eliminating the word “*guayabal*” the local atmosphere is also erased from the fragment, as well as the diverse interpretations that this polysemy term, as it was mentioned above, embodies.

*Example No. 12 :Astromelias (Fig. 17)*

The “*astromelias*”, or also known as “*alstroemerias*”, are a native South America flowering plant, which mostly grows in drier and higher habitats (Rodríguez & Hofreiter, 2006, p. 5). They belong to the *Liliales* (Lily) plant order. Although neither of these two designations is cited in the DRAE, in the GCE, they are defined as “cierta flor ornamental” [Certain ornamental flower] (García Márquez, 2007, p. 556). The term is also included in the NDC and in the Lexicón, where the decorative function of the flower in Colombia is highlighted.

SLT:“...si era que ella no cagaba mierda, sino <b>astromelias</b> , imagínese...” (386)	TLT1:“... whether she did not shit shit but shat <b>sweet basil</b> , just imagine...” (330)	TLT2 : « ...si c’était qu’elle ne chait pas de la merde, mais des fleurs d’ <b>astromelia</b> , rendez-vous compte... » (362)
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Figure 17 Realia- *Astromelias*

The writer uses the word in this specific sentence for talking about Fernanda and her habit of using only a golden pot when having a bowel movement. Fernanda comes from the mountain (high and dry) region, in the interior of the country, probably because of this, García Márquez used the “*astromelias*” here and not another kind of flowering plant. These flowers are also known for being very colorful and ornamental, which contrast with the defecation allusion and

intensifies the humorous effect of the reference. The translation proposed by Gregory Rabassa in TLT1 is “sweet basil”, which is a common kind of basil using for cooking, because of its aroma and flavor. Instead of using the word “alstroemeria” which is defined by the Oxford Dictionary as “any of a genus of tropical South American herbs of the lily family that are often cultivated for their clusters of showy variegated flowers” (Merriam-Webster, 2021), he preferred an equivalent term in TC1 for representing the same reality. This is not the case of the French translation in TLT2, where a borrowing from the Spanish word was chosen. According to the TLF, the corresponding word for that plant is “*Alstroemère*”, which is defined as “*Plante ornementale, remarquable par la beauté de ses fleurs, à racines tubéreuses, originaire des régions chaudes de l’Amérique du Sud, dont une variété est communément appelée lis des incas*” [Ornamental plant, remarkable for the beauty of its flowers, with tuberous roots, originating in the warm regions of South America, of which a variety is commonly called lily of the Incas] (TLF, 2017). Like this, while the TLT1 prefers a more familiar reality, formulated by an equivalence in TC, TLT2 opts, by the means of a borrowing, for the foreign word.

### 3.2. Natural environment: animals

*Example No. 13 :Guacamaya (Fig. 18 to Fig. 20)*

The “*guacamaya*” is an American bird, with colorful feathers, that looks like a parrot. The word comes originally from the Taíno *huacamayo* and is called either “*guacamayo*” or “*guacamaya*” in Central America, Colombia, México and Venezuela (DRAE, 2017).

<p>SLT:“Trataban de aplazar con esa precaución la necesidad de seguir comiendo <b>guacamayas</b>, cuya carne azul tenía un áspero sabor de almizcle.” (21)</p>	<p>TLT1:“With that precaution they tried to postpone the necessity of having to eat <b>macaws</b>, whose blue flesh had a harsh and musky taste. » (11)</p>	<p>TLT2 :« Cette précaution leur permettrait de retarder le moment où il leur faudrait recommencer à manger du <b>perroquet</b> dont la chair bleue avait une âpre saveur de musc. »(27)</p>
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Figure 18 Realia- Guacamaya

<p>SLT:“...por donde llegaran los primeros árabes de pantuflas y argollas en las orejas, cambiando collares de vidrio por <b>guacamayas</b>.” (53)</p>	<p>TLT1:“...over which the first Arabs arrived with their baggy pants and rings in their ears, swapping glass beads for <b>macaws</b>.” (39)</p>	<p>TLT2:“...par laquelle arrivèrent les premiers Arabes chaussés de babouches, des anneaux aux oreilles, troquant des colliers de verroterie contre des <b>perroquets</b>. » (57)</p>
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Figure 19 Realia- Guacamaya

SLT:“Eran unos preciosos relojes de madera labrada que los árabes cambiaban por <b>guacamayas...</b> ” (54)	TLT1:“They were wondrous clocks made of carved wood, which the Arabs had traded for <b>macaws...</b> ” (40)	TLT2 :“C’était de précieuses horloges en bois ouvragé que les Arabes échangeaient contre des <b>perroquets...</b> ” (58)
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Figure 20 Realia- Guacamaya

As it is evidenced in the last quotations, what this word means in this novel is anything but a bird. While in the first example (*Fig. 18*) the “*guacamayas*” are used as emergency food, in the other sentences (*Fig. 19* and *20*) they are used as a trade currency with the Arabs. There are four other examples, not cited here, in which Gabriel García Márquez uses the same construction: the Arabs trading some kind of article (*baratijas, chucherias*) for “*Guacamayas*”. This creation is an important element of surprise and humor that characterizes the whole novel<sup>46</sup>. It could also symbolize the type of trade that characterized the Arabs whereby they tried to introduce themselves into the new culture they met. The “*guacamayas*” would be that local element that they wanted to have in order to be part of the territory where they were arriving. This symbolism of the Reale might interfere with the possibilities of translation. In TLT1, the translator used the word “macaws”, which means “any of numerous parrots of South and Central America including some of the largest and showiest of parrots” (Merriam-Webster, 2021). As we can see, Rabassa tries to specify the type of parrot that lives in the zone, and thanks to this, the reader receives the image of the “macaw” and not that from an uncertain “parrot”, which is what occurred in TLT2. Claude and Carmen Durand opted for the general, familiar word “perroquet”, which is defined as a “*Oiseau grimpeur des régions tropicales et subtropicales (de la famille des Psittacidés), caractérisé par un bec fort et crochu, un plumage souvent vivement coloré et la faculté, chez certaines espèces, d’imiter la voix humaine*” [A climber bird in tropical and subtropical regions (of the Psittacidae family), characterized by a strong, hooked beak, often highly colored plumage and the ability of some species to imitate the human voice] (TLF, 2017). This word designs different types of birds from the same family that share some physical characteristics. However, by using the general term, the specific local reference is replaced by a more familiar association and privileges the interests of the TC over the SC.

<sup>46</sup> Jorge García Usta explains this particular construction as: „*El truke de abalorios por guacamayas, presentado en la novela como actividad árabe, es más un aporte imaginativo, de clara estirpe mágico-realista, que un dato de consistencia real-histórica*” [The trade of trinkets for *guacamayas*, presented in the novel as an Arabian activity, is more an imaginative contribution, of clear magical-realistic lineage, than a fact of real-historical consistency] (García Usta, 2014, p. 105).



*Example No. 14 :Gallinazo (Fig. 21)*

This Reale is defined in NDC as “*El buitre más común en Colombia*” [Colombia's most common vulture ] (Haensch & Reinhold, 1993, p. 193). “*Gallinazo*” is the name given mostly in Bolivia, Colombia, Ecuador and Peru to a bird of prey whose territory covers from the south of the United States until the central regions in Chile and Argentina (DRAE, 2017). Due to this long territory, this bird has different names, according to the region and the habitat. In México and Central America it is called “*zopilote*”, a term whose origin is the náhuatl<sup>47</sup> *tzopilotl*, and in Paraguay it is designed as “*Urubú*”, a guaraní<sup>48</sup> term.

<p>SLT:“... y no lo encontraron hasta la mañana siguiente, varios kilómetros más abajo, varado en un recodo luminoso y con un <b>gallinazo</b> solitario parado en el vientre. » (94)</p>	<p>TLT1:“...they did not find him until the following day, a few miles downstream, washed up on a bright bend in the river and with a solitary <b>vulture</b> sitting on his stomach. » (75)</p>	<p>TLT2 :“...et on ne le retrouva que le lendemain matin, plusieurs kilomètres en aval, échoué dans un tournant de la rivière tout inondé de lumière, un <b>urubu</b> solitaire posé sur le ventre. » (94)</p>
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Figure 21 Realia- Gallinazo

The writer uses this word here to represent death. He creates an image with a symbol, the “*gallinazo*”, which usually represents the presence of rotting flesh<sup>49</sup>. With this metaphorical creation, he eludes the direct reference to Melquíades’ decease and makes the reader remain in an innuendo zone. The word used in TLT1, “vulture”, names twenty-one different carrion-eating birds that although they are only distantly related, share a few characteristics that put them together under the same designation (Encyclopædia Britannica, 2017). This word does not distinguish between the so-called New and the Old World vultures, which is why the specific reference to Latin America is lost in this translation. However, considering the American origin of both the translator and the readers of this specific publication, the confusion would not take place, because this bird lives also in the United States. Most probably, therefore,

<sup>47</sup> Náhuatl is the name of “(...) the most important of the Uto-Aztecan languages, was the language of the Aztec and Toltec civilizations of Mexico. A large body of literature in Nahuatl, produced by the Aztecs, survives from the 16th century, recorded in an orthography that was introduced by Spanish priests and based on that of Spanish” (Encyclopædia Britannica, 2017).

<sup>48</sup> „Tupí-Guaraní languages, one of the most widespread groups of South American Indian languages (after Arawakan). It is divided by some scholars into two major divisions: Tupí in eastern Brazil and Guaraní in Paraguay and Argentina. These languages were used by the first European traders and missionaries as contact languages in their dealings with the Indians” (Encyclopædia Britannica, 2017).

<sup>49</sup> This kind of birds are used, in a recurrent way, by García Márquez in many of his books. They always represent the same, an image of death, and are used as images of dramatic endings. Jacques Joset have mentioned this symbolism in his book “*Gabriel García Márquez Coetáneo de la Eternidad*”: “*Merecen una mención especial los gallinazos, por su papel dramático y la función simbólica que desempeñan, particularmente en La hojarasca, donde es tema recurrente la visión de dichas aves devorando un cadáver...*” [The gallinazos deserve special mention for their dramatic role and the symbolic role they play, particularly in *La hojarasca*, where the sight of these birds devouring a corpse is a recurrent theme] (Joset, 1984, p. 70).



Rabassa did not add more information to the already known word. In the French language, there is also a vernacular term, which is the origin of the word in English and is used for all types of this kind of bird of prey: “*vautour*”. But, in this case, the Durands preferred the word “*urubu*”, which, as we pointed out before, comes from the Guaraní language. “*Urubu*” is defined by the TLF as a « *Petit vautour d'Amérique tropicale, au plumage noir, très répandu dans les agglomérations où il se nourrit de charognes et d'immondices* » [Small vulture of tropical America, with black plumage, very widespread in the agglomerations where it feeds on carrion and garbage] (TLF, 2017). Thus, while TLT1 opted for a general term, more familiar to the TC readers, TLT2, rather than the general term, the translators preferred the more SC oriented Indigenous-Latin American word. Despite the noted semantic leaks, the literary metaphorical mechanisms is preserved in both TLTs.

*Example No. 15 :Caimán (Fig. 22, Fig. 23)*

The “*caiman*”, is a genus of Central and South American reptile, much smaller than a crocodile, who lives along the edges of rivers (Encyclopædia Britannica, 2017). According to the DRAE the word “*caimán*” comes from the Taíno *kaimán*, however, other sources claim that its origin is either India or the Congo area (Cuvier, 2012, p. 185).

SLT: “Sir Francis Drake se daba al deporte de cazar <b>caimanes</b> a cañonazos, que luego hacía remedar y rellenar de paja para llevárselos a la reina Isabel.” (20)	TLT1: “Sir Francis Drake had gone <b>crocodile</b> hunting with cannons and that he repaired them and stuffed them with straw to bring to Queen Elizabeth.” (10)	TLT2: « sir Francis Drake s’amusait à chasser à coups de canon les <b>caïmans</b> qu’il faisait rafistoler et empailler pour les rapporter à la reine Isabelle. » (26)
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Figure 22 Realia- Caimán

SLT: “En los corrales de alambre que rodeaban la pista de baile, y entre grandes camélias amazónicas, había garzas de colores, <b>caimanes</b> cebados como cerdos, serpientes de doce cascabeles, y una tortuga de concha dorada que se zambullía en un minúsculo océano artificial.” (469)	TLT1: “In wire pens that surrounded the dance floor and among large Amazonian camellias there were herons of different colors, <b>crocodiles</b> as fat as pigs, snakes with twelve rattles, and a turtle with a gilded shell who dove in a small artificial ocean.” (400)	TLT2: “Dans les encloses entourés de fil de fer qui cernaient la piste de danse, et parmi de grands camélias amazoniens, on pouvait voir des hérons multicolores, des <b>caïmans</b> engraisés comme des cochons, des serpents à douze sonnettes et une tortue à la carapace dorée qui faisait des plongeurs dans un minuscule océan artificiel. » (438)
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Figure 23 Realia- Caimán

In the same way as the “*guacamayas*” (Fig. 18-19-20) the “*caimán*” is an important fascination element of the tropics, often used for conveying to the novel its characteristic magical touch. In

the two examples, the animal is viewed as a rare element. It serves extraordinary functions such as souvenir for the queen (Fig.22) or ornamental device in the description of an otherworldly scene (Fig.23). Although the word “caiman”, also written as “cayman”, exists as a lexical borrowing in the English language, Gregory Rabassa, in TLT1, preferred the more familiar designation of all the members of the order Crocodylia, “crocodile”. This term does not refer with sufficient precision to the type of animal the author has in mind<sup>50</sup>. The same renunciation of an exact reference cannot be observed in the TLT2, where the translators did use the specific name, a lexical borrowing, “caïman”. The definition of this word, according to the TLF reads: “*Crocodile de l’Amérique centrale et du Sud à tête large et courte*” [Central and South American crocodile with a broad and short head] (TLF, 2017). A possible cause of this difference is that in TC2 the word is more familiar, because of its symbolic and figurative<sup>51</sup> meaning, while in TC1 it is still a foreign reference for the local reader.

*Example No. 16 :Iguana (Fig.24, Fig. 26, Fig. 27)*

“*Iguana*” is a word, whose origin comes from the term *iwana* in Taíno Language, and designates a genus name for some reptiles that look similar to the lizards, and live mostly in Central and South America (DRAE, 2017). Both its meat and its eggs, despite their illegal commercialization, are consumed in some Caribbean areas.

SLT: “Si has de parir <b>iguanas</b> , criaremos iguanas...”(33)	TLT1:“If you bear <b>iguanas</b> , we’ll raise iguanas...” (22)	TLT2: « Si tu dois mettre bas des <b>iguanes</b> , nous élèverons des iguanes... » (39)
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Figure 24 Realia- Iguana

SLT:“En el cuchitril oloroso a telaraña alcanforada se encontró con una especie de <b>iguana</b> polvorienta cuyos pulmones silbaban al respirar.” (124)	TLT1:“In the den that smelled of camphorated cobwebs he found himself facing a kind of dusty <b>iguana</b> whose lungs whistled when he breathed.” (101)	TLT2:“Parvenu dans les taudis comme une toile d’araignée puant le camphre, il se trouva en présence d’une espèce d’ <b>iguane</b> toute poussiéreuse dont les poumons sifflaient à chaque respiration. » (123)
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Figure 25 Realia- Iguana

SLT:“...la candorosa y abotagada cara de tortuga se le había vuelto de <b>iguana</b> , y	TLT1:“...the glowing and bloated tortoise face had turned into that of an <b>iguana</b> , and he	TLT2 :“...sa figure de tortue, candide et bouffie, était devenue d’ <b>iguane</b> , et il se
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<sup>50</sup> The semantic difference are observed in the definitions of the Oxford Dictionary: 1. Caiman: “A semiaquatic reptile similar to the alligator but with a heavily armored belly, native to tropical America. 2. Crocodile: A large predatory semiaquatic reptile with long jaws, long tail, short legs, and a horny textured skin” (Oxford, 2017).

<sup>51</sup> « B.- [Le caïman comme symbole] 1. [de voracité cupide] Ce vieux caïman de Grandet (Balzac, Eugénie Grandet, 1834, p. 247). 2. [d’autorité] Surveillant, préparateur ou directeur d’études à l’École normale supérieure de Paris. Je rentrai (...) en retard (...). Je pensais avoir une excuse et je l’exposai au caïman (G. Fustier, Suppl. au dict. de la lang. verte d’A. Delvau, 1883, p. 502) » (TLF, 2017).

siempre andaba cerca del aburrimiento y cansancio.”(402)	was always on the verge of boredom and fatigue.” (344)	sentait toujours au bord de l’ennui, de la fatigue. » (378)
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Figure 26 Realia- Iguana

The reference to this animal is used by the writer in different ways. On the one hand, as we can see in fig.24, it refers to the oddity of this kind of reptile related to the rareness of bearing “*iguanas*”. It could also be the result of the incest malediction, which associate the animal to some kind of devil’s power. The character of the novel who fears the most about the birth of an *iguana*-boy is Ursula, whose last name is carefully chosen to be related with this reptile: Iguarán<sup>52</sup>. On the other hand, in both Fig. 25 and fig. 26, the image of the iguana is used as a physical description of a person. The reptile represents here the arriving of the old age, with wrinkles, slow walking and contemplation that come with the years. García Márquez uses in several occasions the image of animals for describing appearances and building metaphors. Due to the lexical borrowing of the Taíno term in both TLT1 and TLT2 the translation is not a problem. The literary metaphorical mechanism is maintained and accomplished in the two translations, as well as the word game, due to the use of the same word. However, the rareness of the “iguana”, in countries where this animal is not used to live, increases considerably the magical effect in the story due to its foreignness and its association with devil, beasts and dragons<sup>53</sup> in both TCs.

*Example No. 17 :Marimonda (fig. 27)*

The word “*marimonda*” is one of the vernacular names given to a monkey living in the forest of Colombia, Venezuela and part of Brazil. This term is usually used in Colombia, Venezuela and Peru. In other regions different names are commonly adopted, like the Quichua term “*maquisapa*” in Ecuador (REA, 2017), or just “*spider monkey*”, because of its long extremities. The name “*marimonda*” is a transformation of the word “*marimanta*”, which in Spanish means ghost, due to its way of walking with its hind legs and its arms raised (Haensch & Reinhold, 1993, p. 257).

SLT:“...y el brazo siempre alzado terminó por parecer la	TLT1:“...and the arm that she always kept raised looked like	TLT2 :“...et son bras toujours levé avait fini par ressembler à une patte de <b>papion</b> . » (382)
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<sup>52</sup> More information about this kind of word-games in *El Mundo Mítico de Gabriel García Márquez* (1971) (Arnau, 1971).

<sup>53</sup> Eduardo Galeano reminds this association of iguanas to dragons that was made up by Europeans when they arrived in America and found those mysterious, diabolical animals: « In America, Europe encountered the iguana. This diabolical beast had been foreseen in depictions of dragons. The iguana has a dragon’s head, a dragon’s snout, a dragon’s crest and armor, and a dragon’s claws and tail” (Galeano, 2009, p. 350).

pata de una <b>marimonda</b> . » (407)	the paw of a <b>marimonda monkey</b> . » (348)	
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Figure 27 Realia- Marimonda

As we analyzed in Fig. 25 and Fig. 26, García Márquez used here again a local animal in order to describe a physical condition of a character. Due to its very long and thin arms, legs and tail, this animal is used in Fig. 27 to represent the aspect of Ursula lying constantly in her bed during her last days in the house. The raised arm could probably represent her desire to hang on to life, by offering an image of a “*marimonda*” hanging up from a tree or walking with its arms up. The association of a “*marimonda*” with a ghost, reveals also Ursula’s condition between life and death during those days. In TLT1 the English translator used the construction “*marimonda monkey*” for representing this local animal. The Oxford dictionary defines “*Marimonda*” as “A spider monkey, *Ateles belzebuth*, especially one of a pale-bellied race found in parts of the Colombian and Venezuelan lowlands” (Oxford, 2017). However, this term was not included by other dictionaries or encyclopedias such as Cambridge or Britannica. Probably because the word is not part of the vernacular language, Rabassa added a categorical name, which would make the reference more accessible to the TC1 reader. In TLT2 the situation is different. The term “*marimonda*” is not a lexical borrowing as it is in TL1, reason why it is not part of the TL2 lexicon; its literal translation should be the scientific name *Ateles* (grec *atelês*, inachevê) *Hybridus* or *Atèle*<sup>54</sup>, in its French form (Académie Française 9e édition). Both the Larousse and the *Académie* dictionaries include this entry and define it as “*Singe platyrhinien arboricole d’Amérique du Sud, à très longue queue prenante et aux membres allongés (Nom usuel singe-araignée)*” [A South American arboreal platyrhinian monkey with a very long, gripping tail and elongated limbs. (Common name spider monkey)] (Larousse, 2017). The TLF and the Littré dictionary do not include this name in their glossaries. Probably because of its scientific use, the French translators preferred, rather than “*atèle*”, another term, which could be easily related to a monkey by the TC2 readers. They opted for “*papion*”, which is a monkey originally from Africa. The physical appearances of these two monkeys differ in many aspects, above all concerning the length of their extremities and their way of walking. As a result, the image of a

<sup>54</sup> „L’*Atèle métis* est également très-commun dans la vallée de la Madeleine (1) : on lui donne le nom de *Marimonada*, que l’on applique aussi à beaucoup d’autres Singes, et celui de *Zambo* ou *Mono Zambo* (2), c’est-à-dire *Singe métis*. *Zambo* est en effet le nom créole du métis du Nègre et de l’indien, et on l’a donné à l’*Ateles hybridus*, parce que sa couleur diffère peu de celle de ce métis. (Portal, 1828, p. 172). » [The Metis stele is also very common in the valley of the Madeleine (1): it is named after *Marimonada*, which is also applied to many other monkeys, and *Zambo* or *Mono Zambo* (2), i. e. Metis monkey. *Zambo* is indeed the Creole name for the Black and Indian half-breed, and it was given to *Ateles hybridus* because its colour is not very different from that of this half-breed]

long, thin raised arm is lost in the French translation because of the reference to another animal, familiar though it may be.

### 3.3. Natural environment: geography

#### *Example No. 18 :Manglar (Fig. 28)*

“*Manglar*” is a tropical area of small islands where some salt-water big and corpulent trees, called “*mangle*<sup>55</sup>”, grow. Those areas are also called “mangrove forests”, (Mera Orcés, 1999, p. 47) because of its ecosystem character and its biodiversity. The voice “*mangle*” comes from a Cariban or Arawakan language (DRAE, 2017) and means twisted tree. It is very representative of the Caribbean coasts and the tropical and sub-tropical territories.

SLT:“Esa tarde, mientras Úrsula trataba de rescatar a Rebeca del <b>manglar</b> del delirio, él fue con Magnífico Visbal y Gerineldo Márquez a la tienda de Catarino.” (86)	TLT1:“That afternoon, while Ursula was trying to rescue Rebeca from the <b>slough</b> of delirium, he went with Magnífico Visbal and Gerineldo Márquez to Catarino’s store.” (68)	TLT2 :“Le même après-midi, tandis qu’Ursula essayait de sortir Rebecca du <b>bourbier</b> de son délire, il se rendit au magasin de Catarino en compagnie de Magnifico Visbal et de Gerineldo Marquez. » (87)
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Figure 28 Realia- Manglar

As we could already see in Fig. 16, in this passage the writer, once again, employs a characteristic tropical element in order to create a metaphor. The nominal construction “*manglar del delirio*” makes reference, on the one hand, to the physical peculiarities of this vegetation: dense, labyrinthine, impenetrable. Like this, this Reale gets a metaphorical meaning due to the expressive nuances that the writer adds to this indigenous term.<sup>56</sup> On the other hand, it points out the attribution of landscape qualities to the characters who live there. Although there exists a literal equivalent for “Manglar” in English, Gregory Rabassa, in TLT1, chose the word “slough” which, with respect of its polysemous use, appears more suitable for the construction of the metaphor. According to the Cambridge Dictionary, “slough” means both “an area of soft, wet land” or “a mental state of deep sadness and no hope”. Although the

<sup>55</sup> This tree is defined by Haensch and Werner as a “*árbol de la familia de las rizoforáceas. Forma densos matorrales en las zonas litorales de suelo cenagoso, sometido periódicamente al cambio de la marea*” [tree of the rhizoforaceae family. It forms dense shrubs in coastal areas of muddy soil, subject to periodic tidal change] (Haensch & Reinhold, 1993, p. 253).

<sup>56</sup> About these expressive nuances that García Márquez often gets from American-Indian voices Enguita refers: “(…) *los matices expresivos que el escritor, en su quehacer literario, puede arrancar de los indoamericanismos léxicos, cuestión sobre la que ilustra de forma muy clara la novela Cien Años de Soledad, pues en esta obra Gabriel García Márquez utiliza algunas voces amerindias con sentidos figurados de gran fuerza semántica (…)*” [the expressive nuances that the writer, in his literary work, can draw from lexical Indo-Americanism, a question that is clearly illustrated in the novel One Hundred Years of Solitude, since in this work Gabriel García Márquez uses some Amerindian voices with imaginative senses of great semantic force] (Enguita Utrilla, 2001, p. 618).

specific tropical element was replaced by a general attribution, the meaning was kept. The same situation occurs in the TLT2. The word used in this case was “*bourbier*”, which meaning is closer to the English “slough”. The same way as in TLT1, this word has also a figurative meaning: “*Mauvaise affaire, situation difficile*” (Larousse, 2017). “*Bourbier de délire*” represents a difficult, absorbing situation, which could be one interpretation of the original Spanish word in this specific context. Hence, the formulation technique employed by both TLTs could have distanced the geographical reference, but it rewards the sense by the means of a familiar figurative meaning of the translated Reale in TCs.

*Example No. 19 :Ciénaga (Fig. 29)*

The word “*ciénaga*” comes from the Latin *caenum* (Corominas, Breve Diccionario Etimológico de la Lengua Castellana, 1987, p. 149), which means mud. According to the DRAE, it refers to any place covered with this component, which is basically a combination of land and water. In geography, it designates a thick area where the water of a river or the sea mixes with the land producing an irregular chain of swamps with aquatic vegetation. In Colombia, the “Gran Ciénaga de Santa Marta” is located in the north of the country, near the Caribbean Sea and the Sierra Nevada de Santa Marta and it represents an important element of the biodiversity of the region (Aguilera Díaz, 2011, p. 10).

<p>SLT:“Al sur estaban los pantanos, cubiertos de una eterna nata vegetal, y el vasto universo de la <b>ciénaga grande</b>, que según testimonio de los gitanos carecía de límites. La <b>ciénaga grande</b> se confundía al occidente con una extensión acuática sin horizontes, donde había cetáceos de piel delicada con cabeza y torso de mujer, que perdían a los navegantes con el hechizo de sus tetas descomunales.” (20)</p>	<p>TLT1:“To the south lay the <b>swamps</b>, covered with an eternal vegetable scum, and the whole vast universe of the <b>great swamp</b>, which, according to what the gypsies said, had no limits. The <b>great swamp</b> in the west mingled with a boundless extension of water where there were soft-skinned cetaceans that had the head and torso of a woman, causing the ruination of sailors with the charm of their extraordinary breasts.” (11)</p>	<p>TLT2 :“Au sud s’étendait une zone de <b>bourbiers</b> recouverts d’une couche de végétation inexorable, puis le vaste univers du <b>grand marigot</b> qui, de l’aveu des gitans, ne connaissait pas de limites. Le <b>grand marigot</b> se prolongeait vers l’ouest par une étendue d’eau sans horizons, où vivaient des cétacés à la peau délicate, avec une tête et un tronc de femme, qui égaraient les navigateurs par l’attrait maléfique de leurs énormes mamelles. » (27)</p>
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Figure 29 Realia- Ciénaga

The location of Macondo in the novel manifests a strategical point, enclosed by a wild geography, turned in on itself, where the emergence of magic is partly explained due to the isolation of its inhabitants. Whether arriving or leaving Macondo is almost a fantastic adventure and a defiance to the geographical conditions of the region. In the novel, as well as in real life (understanding the location of Macondo where Aracataca is located), two monumental



geographical formations surround the village: The “Sierra Nevada de Santa Marta”, which will develop in the next example, and the “Gran Ciénaga de Santa Marta”, which is a 4280km<sup>2</sup> lagoon complex (Aguilera Díaz, 2011, p. 10) formed with numerous river basins. The idea of this huge, dense and almost impenetrable formation is assumed in this term due to the association with the toponym “Great Ciénaga”. For referring to this term, TLT1 used the word “swamp”, which is defined as “An area of low-lying, uncultivated ground where water collects” (Oxford, 2017). This general definition fits in a certain way with the “*ciénaga*”, however it adds other different components. A special peculiarity of a “swamp” is that it is dominated by woody vegetation, a characteristic that distinguishes it from a “marsh”, “in which plant life consists largely of grasses” (Encyclopædia Britannica, 2017). The “Ciénaga Grande” contains both marshes and swamps, and also sloughs, rivers and mangroves (Fig. 28). The preference for the word “swamp” in TLT1 is probably due to the association of this kind of geographical formation with many fantasy and magic tales, as Anthony Wilson explains: “most early southern depictions of swamps emphasized the dangers inherent in their uncontrollable wildness, and contributed to the myths that linked swamps with disease and even supernatural evil” (Wilson, 2017). By comparison, TLT2 used the word “*marigot*”, which also introduces different aspects. On the one hand, the term “*marigot*” means “*bras de fleuve qui se perd dans les terres*”, but the Larousse dictionary specifies that this formation is found in tropical countries. On the other hand, according to this same source, this word has a French Antillean origin that could be influenced by the French word “*mare*”, which refers to a small layer of still water. Like this, the use of this term evokes not only the physical appearance of the “*Ciénaga*”, but also its Caribbean provenance. As it was shown, the formulation of TLT1 prefers a term that recalls a familiar reality in TC1, and that adds magical references in its readers; by contrast, TLT2 adopts a formulation that remains more SC oriented in the sense of its reference to the tropic in both meaning and origin of the word.

*Example No. 20 :Páramo (Fig. 30, Fig. 31)*

The “*páramo*” is a highland ecosystem, usually located near the Equator regions, characterized by its infertile and desert ground. Due to its altitude, the air is foggy and windy, and the temperatures are cold in comparison with the close tropical regions. The word comes from the Latin *parāmus*<sup>57</sup> which refers to an exposed, and cold place in the wilderness (DRAE, 2017).

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<sup>57</sup> About the origin of the word, Corominas explains: „*Documentado desde la Antigüedad en la mitad occidental del Norte de la Península, de donde sería autóctono el vocablo. De origen prerromano, aunque no vasco, y probablemente tampoco ibérico ni céltico, pero quizá proceda de otra lengua indoeuropea de España (compárese el sánscrito paramáh ‘el más alto, el más lejano’, ‘enorme’)*” [Documented since ancient times in the western half of the north of the Peninsula, where the word would be indigenous. Of pre-Roman origin, although not



Particularly in Colombia, this region is located in the Andes mountain range, in the interior of the country, where the capital city Bogota is to be found (Haensch & Reinhold, 1993, p. 303).

<p>SLT:“Úrsula reconoció en su modo de hablar rebuscado la cadencia lánguida de la gente del <b>páramo</b>, los <b>cachacos</b>.” (152)</p>	<p>TLT1:“Ursula recognized in his affected way of speaking the languid cadence of the stuck-up people from the <b>highlands</b>.” (126)</p>	<p>TLT2:“Ursula reconnut au ton affecté de ses paroles le débit traînant des gens du <b>haut-plateau</b>, les cachacos.” (148)</p>
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Figure 30 Realia- Páramo

<p>SLT:“Las únicas pistas reales de que disponía Aureliano Segundo cuando salió a buscarla eran su inconfundible dicción del <b>páramo</b>...” (251)</p>	<p>TLT1:“The only real clues that Aureliano Segundo had when he left to look for her were her unmistakable <b>highland</b> accent...” (213)</p>	<p>TLT2 :“Les seuls indices réels dont disposait Aureliano le Second au moment de partir à sa recherche étaient sa façon de parler des habitants des <b>haut plateaux</b>... » (238)</p>
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Figure 31 Realia- Páramo

The “*páramo*” is the region where the character of the novel Fernanda del Carpio comes from. According to the novel, it has a sad, grey, deathly atmosphere compared with Macondo. In Fig. 30 and Fig. 31 the writer describes the native people of the “*páramo*” with their way of speaking: “affected way of speaking”, “unmistakable accent”. The contrast between the tropical atmosphere of Macondo, with the “*páramo*” regions reveals the real geographical differences of these two regions in Colombia. It evokes also a national collective thinking about the contrastive personalities of the native people of the “*páramo*” (cold, introverted, distant), and those who were born in tropical, warmer areas (open, warm, outgoing). Due to the lack of a literal translation of this geographical Reale, both the TLT1 and the TLT2 formulations opted for the constructions “highlands”, or “*haut-plateau*”, which refer in general to all kind of high areas or mountainous regions in a country (Merriam-Webster, 2021). With this translation, many characteristics of the Colombian Andean “*páramo*” are not taken into account, like its vegetation, its weather, and evidently its cultural meaning. However, for making evidence of the pejorative tone which the narrator describes the native people of this region, Gregory Rabassa in TLT1 opted for adding the adjective “stuck-up” in Fig. 30. Later on, in Fig. 38, a deeper analysis of the negative connotations of this fragment will be developed.

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Basque, and probably neither Iberian nor Celtic, but perhaps it comes from another Indo-European language of Spain (compare the Sanskrit *paramah'* the highest, the most distant, 'enormous']) (Corominas, 1987, p. 439).

**3.4. Social interactions: social practices**

*Example No. 21 :Parranda (Fig. 32)*

The origin of the word “*parranda*” is, according to the DRAE, still uncertain. However, Joan Corominas, in his *Diccionario Etimológico de la Lengua Castellana*, tried to clarify its derivation. He claims that the word comes probably either from the Brazilian “*farra*”, which means noisy amusement, or from the Basque voice “*parra*”, which means laugh (Corominas, *Breve Diccionario Etimológico de la Lengua Castellana*, 1987, p. 269). In a colloquial use, a “*parranda*” refers to a public, loud revelry, typical of the Caribbean folklore. In the specific Colombian Caribbean context, a “*parranda*” is usually related to “*vallenato*”, a traditional folk music gender, played with an accordion and some drums. A “*parranda vallenata*” is a meeting of friends and family who gather around a musical group that plays “*vallenato*” music, tells stories, jokes, anecdotes, and livens up the friendship rituals. This long party<sup>58</sup> (it is at minimum two days long) is usually accompanied by alcoholic drinks and a “*sancocho*” (Fig.57), which is a typical soup (Vega Sena, 2005, pp. 35-36).

<p>SLT:“...oyó la música y los cohetes de la boda, el alocado bullicio de la <b>parranda</b> pública, como si todo eso no fuera más que una nueva travesura de Aureliano Segundo.” (247)</p>	<p>TLT1:“...heard the music and the fireworks from the wedding, the wild bustle of the <b>celebration</b> as if all of it were nothing but some new piece of mischief on the part of Aureliano Segundo.”(209)</p>	<p>TLT2:“...prêta l’oreille à la musique et aux pétardes de la noce, à l’effréné tohu-bohu des <b>réjouissances</b> publiques, comme si tout cela n’avait été qu’une nouvelle frasque d’Aureliano le Second. » (234)</p>
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Figure 32 Realia- Parranda

The “*parranda*” accompanies the character of Aureliano Segundo in the novel. This party-loving son of José Arcadio and Rebeca is a symbol of overabundance and exuberance that can, however, carry an infinitive solitude. He also represents a typical Caribbean party guy, who

<sup>58</sup> Marco Fidel Vega Sena defines a « parranda » as “(...) a rito y no como baile. Es una institución ritual, donde cada miembro es recibido con la amistad y apertura que caracteriza al hombre caribeno (...) La parranda es, fundamentalmente, un rito de amistad. La más alta celebración que se hace por motivos muy especiales y en honor de alguien o algo que se quiere exaltar. Los contertulios se sitúan alrededor del conjunto y en medio de gran silencio y atención escuchan los cantos que éste interpreta. Entre canto y canto aparecen los chistes, las anécdotas, los cuentos, las historias que dieron origen a algunos cantos, mientras el licor circula profusamente entre los invitados que, finalmente, bien avanzadas las horas, acaban degustando el succulento sancocho que ha estado hirviendo en los fogones debajo del confortable palo de mango que está en el patio de la casa” [Rite and not as a dance. It is a ritual institution, where each member is welcomed with the friendship and openness that characterizes the Caribbean man (...) the party is, fundamentally, a ritual of friendship. The highest celebration that is made for very special reasons and in honor of someone or something that wants to exalt. The companions are placed around the musical group and in the middle of great silence and attention they listen to the songs that it plays. Between song and song, they appear the jokes, anecdotes and stories, that gave birth to some songs, while liquor circulates profusely among the guests who, finally, well after hours, end up tasting the succulent *sancocho* that has been boiling in the stoves under the comfortable mango tree that is in the patio of the house] (Vega Sena, 2005, pp. 35-36).

makes big parties, drinks a lot of alcohol and plays the accordion. This word appears at least twenty-three times in the novel and in almost all the cases it goes along with the name of Aureliano Segundo. It is a personality element that shapes and distinguishes this character in the fictional world, and an important typical feature of the referred culture. The formulation of this Reale proposed by Gregory Rabassa in TLT1 is the word “celebration”, which gives the general idea of a party. Together with the description elements “wild bustle” (Fig.32), also present in the original version, the “celebration” gets a different mental picture. However, the specificity of the celebration is erased in this translation, as well as its link with the folk tradition. In TLT2 Claude and Carmen Durand opted for the word “*réjouissances*”, which plural form designs “*fêtes, divertissements collectifs organisés à l'occasion d'un événement heureux*” [Parties, collective entertainment organized on the occasion of a happy event] (TLF, 2017). The idea of a collective celebration seems to integrate one characteristic of a “*parranda*” but, as it happens with the TLT1 formulation, the actual reference to the Caribbean ritual is lost. It is also important to mention here the notion that accompanies and describes the Reale, namely the noun “*Tohu-bohu*”. The very first definition given by the TLF is “*chaos originel, état initial de la terre*” [Original Chaos, initial state of the earth] (TLF, 2017). This definition refers to the initial state of the earth described in the first book of the Bible. Known also in English, and among other languages, as Tohu wa Bohu, this biblical Hebrew allusion is used in familiar contexts to describe a situation of disorder and confusion. This attribution adds a sense of chaos to the Reale, which is perceived by the SC readers in a different way. Unlike Rabassa, who always used the same word “celebration”, the French translators used different formulations for the Reale “*parranda*”, according to the situations, such as “*noce*”, “*ripaille*”, “*festivités*”, etc. Hence, while TLT1’s formulation keeps a general familiar reference, TLT2 opts for a text functional formulation, accurate to the narrative situation, which sometimes adds some connotations inexistent in the SLT. In both cases, the local Reale in SLT was replaced by a familiar reference in TCs.

*Example No. 22 :Cumbiamba (Fig. 33- Fig.34)*

In several Spanish lexicographical sources, including the DRAE, the word “*cumbiamba*” is associated with “*cumbia*”, which is a popular Colombian dance<sup>59</sup>. In some other internet references, such as newspaper articles or websites, it is used either as a sort of “*cumbia*” dance, but with accordions, or as the group of dancers who perform this musical form. However, the

<sup>59</sup> In his article “La Obra Literaria Garciamarquiana en y más allá de las Cartografías Impermeables” Juan Moreno Blanco criticizes the way many literary critics of García Márquez’s work are based in the misinterpretation of the author’s use of language. He uses the example of “*cumbiamba*” to illustrate this danger and to claim for the need of a deeper analysis of the language density in order to find new keys of interpretation (Moreno Blanco J. , 2006).

use of this reference in the novel seems to be distinct, denoting how the word is actually used in the cultural referred context. The term “*cumbiamba*”, understood as a “*parranda, fiesta en la que se baila y se bebe*” [*parranda*, party where people dance and drink] was included in the glossary of the Commemorative Edition of the novel (GCE). Although the edition was prepared by the Real Academia, this meaning was not included in the regular RAE dictionary, probably because it is assumed that this use of the word takes place only in the fictional world and not as a significant that was born in a social and cultural context. This is far from being the case. Nevertheless, the derivate qualifying noun “*cumbiambero*”, used as well in the novel, is defined in GCE as “*cantante o bailarín de cumbiamba, danza popular*” [Singer or dancer of cumbia, a popular dance] (García Márquez, 2007, p. 566). This definition assumes again the idea of a “*cumbiamba*” as a dance and not as a sort of party.

SLT: “Al regreso de la estación arrastraba a la <b>cumbiamba</b> improvisada a cuanto ser humano encontraba a su paso...” (306)	TLT1: “On the way back from the station he would drag the improvised <b>cumbiamba</b> along in full view of all the people on the way...” (260)	TLT2 : « En revenant de la gare, il entraînait vers une <b>bamboche</b> improvisée quiconque se trouvait sur son chemin... » (288)
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Figure 33 Realia- Cumbiamba

SLT: “Estas humildes réplicas de las parrandas de otros días sirvieron para que el propio Aureliano Segundo descubriera cuánto habían decaído sus ánimos y hasta qué punto se había secado su ingenio de <b>cumbiambero</b> magistral.” (402)	TLT1: “Those humble replicas of the revelry of former times served to show Aureliano Segundo himself how much his spirits had declined and to what a degree his skill as a masterful <b>carouser</b> had dried up.” (343)	TLT2 : “Ces ternes répliques de fêtes d’autrefois permirent à Aureliano le Second de mesurer lui-même combien ses ardeurs étaient retombées, à quel point s’était tarie son ingéniosité de magistral <b>bambochard</b> . » (378)
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Figure 34 Realia- Cumbiamba

Taking into account the use of this word as a kind of synonym of “*parranda*” (Fig. 32), “*cumbiamba*” and “*cumbiambero*” are notions that accompanied the name of Aureliano Segundo drafting the fictional character not only as an extravagant party man, but also as a symbol of energy, abundance and happiness of life. The translation formulations of this Reale try to fit in this idea. TLT2 text uses the functional cultural formulation “*bamboche*” (Fig.33) and its derivate “*bambochard*” (Fig.34), which are defined by the TLF as “*bombance, ripaille*” [blow-out] and “*fêtard*” [party-man], respectively. Moreover, TLT1 text proposes two different formulation techniques. The first one (Fig. 33) is a nonce borrowing of the exact SLT word in italics. Probably the translator did this because of the similarities between “*cumbia*” and “*cumbiamba*” and, since the first is a musical genre with no translation, like tango or salsa, the identification of its meaning by the TLT reader could be easier. It is also important to underline

that such a borrowing impregnates the text of a cultural allusion to the SLT culture. The second one (Fig. 34) is the functional formulation “carouser”, made up with the verb “carouse” which means to “drink alcohol and enjoy oneself with others in a noisy, lively way” (Oxford, 2017). This formulation fits better with the idea of a “*cumbiambero*” in the sense García Márquez used it in the novel.

*Example No. 23 :Mantear un toro (Fig. 35)*

“*Mantear*” in Spanish is a verb that is related to the noun “*manta*”, which word in English is blanket. The verb refers to the movement of the blanket that can be used in different contexts. The Reale “*mantear un toro*”, located in the bullfighting semantic context, designs the activity that the bullfighter does with the cape (“*manta*”) and the bull as soon as the latter enters the ring. It is an important part of the performance during a bullfight (Haensch & Reinhold, 1993, p. 254).

SLT:“Hicieron anicos media vajilla, destrozaron los rosales persiguiendo <b>un toro para mantearlo...</b> ” (261)	TLT1:“They smashed half of the dishes, they destroyed the rose bushes as they chased a bull they were trying to <b>hog-tie...</b> ” (221)	TLT2 : « Ils mirent miettes la moitié de la vaisselle, ravagèrent les rosiers en poursuivant un taureau pour le faire <b>tourner en bourrique...</b> » (247)
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Figure 35 Realia- *Mantear un toro*

Diverse social activities were used to prove a man’s masculinity and force in different cultures. In some regions of Latin America the activity of “*mantear un toro*” was often used as one of them in public fairs and festivities. All ranching activities were limited to men and were used as evidence of their superiority<sup>60</sup> (Patino Ossa, 2007, p. 133). Aware of this, García Márquez uses this particular social activity as a part of a sequence of damages and disturbances that the seventeen Aurelianos did during their first time at Buendías house. Like father, like son, each one of these Aurelianos inherited the manliness not only of their father, the Colonel, but of every men of the Buendía’s family. The formulation of this Reale used by the English translator in TLT1 is the composed verb “hog-tie”, which means “to secure (a person or animal) by fastening the hands and feet or all four feet together” (Oxford, 2017). This term is not directly related to bullfighting in TC1, since this practice is more often applied to pigs (hogs) in ranch activities. Apart from that, “*mantear un toro*” and “chase and hogtie a bull” represent totally

<sup>60</sup> Germán Patino Ossa’s says: „*Allí hay un mundo de superioridad masculina donde lo que interesa es la habilidad para enlazar un novillo al galope, derrumbar un ternero desteto con las manos, mantear un toro en las festividades de la plaza, o castrar un potro cerrero sin que la herida sangre o se infecte*” [There is a world of masculine superiority where what matters is the ability to tie a steer to a gallop, knock down a calf weaner with his hands, *mantear un toro* on the festivities in the square, or castrate a foal close without the wound bleeding or becoming infected] (Patino Ossa, 2007, p. 133).

different methods of interacting with the animal. TLT2 formulation proposes a different kind of association. The Durants used the expression “*tourner en bourrique*”, which denotes “*Exaspérer quelqu'un par des taquineries malveillantes et incessantes* » [Exasperating someone with malicious and incessant teasing] (TLF, 2017). With this formulation, the sentence preserves the idea of bothering the bull, which is also an aim of this activity in the bullfighting, and avoids the use of a completely different image as it is the case in TLT1. In the same way, the French translators kept the verb “*poursuivre*” [follow] and did not changed it by “chase”, as Rabassa did in TLT1. Like this, by trying a cultural functional formulation, TLT1 offers an idea of a complete different activity, which in TC1 also represents a manliness demonstration. In contrast, TLT2 chooses a text functional formulation, which corresponds more to the function of the Reale in the text, rather to its meaning in the source culture.

### 3.5. Social interaction: oral traditions

#### *Example No. 24 :El cuento del gallo capón (Fig. 36)*

In a literal sense, the “*gallo capon*” refers to a cock that has been castrated in order to improve the taste of its meat (Cambridge, 2017). Coming from the Vulgar Latin voice *cappo*, the denominations for it in English, French and Spanish are similar. In a symbolic sense, the “*cuento del gallo capón*” is a children’s game of words, very popular in the Caribbean region, as well as in other parts of South America, known also under other names, such as “*cuento de la Buena Pipa*” or “*cuento del gallo pelado*”, among other variations. The game is about a never-ending story, based on a question that is repeated all over again without telling any tale. The objective of this tale is to annoy and exasperate the listener.<sup>61</sup>

SLT:“... a complicar hasta los límites de la exasperación el <b>cuento del gallo capón</b> ... » (62)	TLT1:“... to complicate to the limits of exasperation the <b>story about the capon</b> ... » (47)	TLT2 : « ...complicant jusqu’aux limites de l’exaspération l’ <b>histoire du coq chapon</b> ... » (65)
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Figure 36 Realia- El cuento del gallo capón

<sup>61</sup> In the Lexicón de Colombianismos (Lexicón) di Filippo includes this reference as well as its further names: “*El cuento del gallo pelón: expr. Fig. Y fam. Dícese de una cosa interminable, de un cuento de nunca acabar. U.t. en Méjico y las Antillas y es semejante al cuento del gato con los pies de trapo y la cabeza al revés. En algunas partes se dice: “ quiere que le cuente el cuento del candado?” Y al responder que sí, replican: “cátalo y acabado”, es decir, velo ahí concluido*” [The tale of the bald rooster: It’s about an endless thing, a never ending tale. Used as well in Mexico and the Antilles and is similar to the cat story with rag feet and head upside down. In some places it is said: "Do you want me to tell you the story of the padlock?" And when they say yes, they replied:"Cathale and finished", that is to say, see it concluded there] (di Filippo, 1983, p. 342).



In the novel, this game is used by the inhabitants of Macondo in order to keep the mind occupied during the insomnia plague. The reference to this oral tradition could have diverse literary meanings. The idea of telling a story with no story reveals the inability of language to represent the truth and its tendency to lead to “dysfunctional communication acts” (Warnes, 2009, p. 89). Besides, the circularity of this never-ending story also exposes one of the literary mechanisms used by Garcia Márquez throughout the novel: repeated sentences, names, descriptions recalling oral tales tradition. For a native speaker of the source language, this reference could be a remembrance of childhood times, as well as of oral long stories that go nowhere which were told mostly by grandparents. These latter effects are partly lost in both TLT1 and TLT2 due to the literal translation of this Reale. Both translated version opted for a word by word translation, which is more literal in the French text, over a functional formulation in the target culture. They did this, probably, because right after mentioning this Reale, the narrator of the novel explained in detail what the story is about. In that case, the ideas of circularity, broken communication, no sense, etc. are preserved through the author’s description. However, the allusion could be understood, by readers of the TLCs, as a literary construction of the writer, a creation of his fictional world, and not as non-fictional reference to an actual oral practice in SC.

*Example No. 25 :Papiamento (Fig. 37)*

According to the DRAE, this term is defined as a creole language based on Portuguese and mixed with elements from Dutch, English, Spanish, Arawak and various African languages (DRAE, 2017). This hybrid language, which emerged in colonial times, has been influenced over the centuries by African slaves, Sephardic merchants and Dutch colonists. It is now spoken by only about 250,000 people in the Caribbean islands of Curaçao, Bonaire and Aruba (Romero, 2017). Additionally to that, due to its origin in the onomatopoeic voice “*papear*”, the term “*papiamento*” is also used for describing a confusing way of speaking.

<p>SLT: “...en cuyos pórticos se sentaban al atardecer cantando himnos melancólicos en su farragoso <b>papiamento</b>.” (276)</p>	<p>TLT1: “They would sit in the doors at dusk singing melancholy hymns in their disordered <b>gabble</b>.” (234)</p>	<p>TLT2: “...devant lesquelles ils s’asseyaient en fin d’après-midi pour chanter des hymnes mélancoliques dans leur confus et gazouillant <b>patois</b>. » (260)</p>
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Figure 37 Realia- Papiamento

In Fig. 37, the narrator describes the community of the “*negros antillanos*” (see Fig.47) in Macondo. The fragment points out the specificity of their language, which is described with the adjective “*farragoso*” [rambling, confusing]. Taking into account the polysemy of this Reale, noted above, it could be understood as both the creole language or as a stuttering way of speaking. This reference to a language of the Caribbean reminds the mixed culture of this



region, as well as its hybrid historical formation. In TLT1, Gregory Rabassa favored the second denotation over the first, which refers to the language system. With the formulation “gabble”, which as a noun that means “rapid unintelligible talk” (Oxford, 2017), not only the polysemy of the SLT word is restricted to a single denotation but the Caribbean reference is lost. The formulation in TLT2, by contrast, includes both denotations in SLT: the term “*patois*” refers to both a language system and an unintelligible manner of speaking (TLF, 2017).

### 3.6. Social interactions: Forms of address

*Example No. 26 :Cachaco (Fig. 38)*

This Reale, as well as some others that we studied before, has dissimilar meanings according to the language variation, the geographical area, the historical moment and the situation it is used. A general denotation of this word is the one given by the DRAE: “*elegante, servicial, caballeroso, persona bien educada*”. [elegant, helpful, gentlemanly, well-mannered person] (DRAE, 2017). The Academy also includes the Peruvian and Puerto Rican connotations, which refer to a pejorative title for a soldier or a police officer, and a rich Spanish person, respectively. The origin of this term is as varied as its meaning. Some scholars claim that “*cachaco*” comes from the Quechan *kakchákukk* that could probably mean terrifying (Hildebrandt, 1994). Perhaps this was the reason why it was assigned first to the Spanish people in America, and second to the army. Other bibliographical sources assume that the word is related to the French notion “*cachet*”, which indicates elegance, originality (Silva Tellez, 2003, p. 183). The meaning of “*cachaco*” in Colombia has also a variety of connotations most of which correlated to historical and political issues. Flor María Rodríguez-Arenas quotes in her book “*Periódicos Literarios y Géneros Narrativos Menores*” a text from the newspaper “*El Cachaco de Bogotá*” that explains the origin and the uses of this notion: before the rebellion of 1830, it was used to designate a messy young man, who was later associated to a Liberal militant, party that won that rebellion.<sup>62</sup>

<sup>62</sup> The completed text quoted in the newspaper is: “*Antes de la famosa y deplorable rebelión de 1830 (...) llamábase cachaco al que se vestía con desaliño, que era de poca consideración, especialmente si era joven. Pero como en las revueltas de 1830, los jóvenes y en particular los estudiantes, tomaron una parte activa en defensa de las leyes ultrajadas y de la oprimida libertad, los serviles y los monarquistas los denominaron cachacos, por vía del desdén y menosprecio (...). Los serviles para denominar un liberal lo apellidaban cachaco; a los militares jóvenes y liberales los llamaban cachacos. He aquí, pues, que habiendo llegado la voz indígena cachaco ser sinónimo de liberal, nosotros la hemos adoptado de muy buena gana para nuestro papel, y nos hemos honrado, nos honramos y nos honraremos (...) de pertenecer a los cachacos*” [Before the famous and deplorable rebellion of 1830 (...) it was called *cachaco* a person who dressed in disarray, which was of little consideration, especially if he was young. But as in the riots of 1830, the young people, and in particular the students, took an active part in defending the outraged laws and oppressed freedom, the subservient and monarchists called them *cachacos*, through contempt and disdain (...). The subservient ones, in order to name liberal, they called him *cachaco*; the young and liberal military were called *cachacos*. So, therefore, having reached the indigenous voice *cachaco* to be synonymous with liberalism, we have adopted it willingly for our role, and we have honored ourselves, we honor ourselves and we will honor ourselves (...) of belonging to the *cachacos*] (Rodríguez-Arenas, 2007, p. 43)

The Liberal party, with the victory, won recognition and respect, the “*cachaco*”, as a consequence, distinction and elegance.

SLT:“Úrsula reconoció en su modo de hablar rebuscado la cadencia lánguida de la gente del páramo, los <b>cachacos</b> .” (152)	TLT1: “Ursula recognized in his affected way of speaking the languid cadence of the stuck-up <b>people from the highlands</b> .” (126)	TLT2:“Ursula reconnut au ton affecté de ses paroles le débit traînant des gens du haut-plateau, les <b>cachacos</b> . » (148)
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Figure 38 Realia- Cachaco

Gabriel García Márquez, being born in the Caribbean Region of Colombia, shares a very specific connotation of this term, typical from this geographical zone. In his 2002 autobiography “Vivir Para Contarla” he defines this Reale this way:

*Los cachacos eran los nativos del altiplano, y no sólo los distinguíamos del resto de la humanidad por sus maneras lánguidas y su dicción viciosa, sino por sus ínfulas de emisarios de la Divina Providencia. Esa imagen llegó a ser tan aborrecible que después de las represiones feroces de las huelgas bananeras por militares del interior, a los hombres de tropa no los llamábamos soldados sino cachacos.*

[The *cachacos* were the natives of the highlands, and we do not only distinguished them from the rest of humanity by their languid ways and their vicious diction, but also by their petty emissaries of Divine Providence. That image became so abhorrent that after the ferocious repression of banana strikes by soldiers from the interior, we didn't call troop men soldiers, but *cachacos*] (García Márquez, 2002, p. 55).

This definition condenses the different connotations we have already studied and refers to the pejorative way the term is used in the novel. In Fig. 38 the word is accompanied by a characterization in terms of diction, appearance and geographic provenance. In TLT2, Claude and Carmen Durand decided to leave the term in its original form by using a nonce borrowing. This formulation technique adds a local color, and invites the reader to understand the reference without erasing any of its original connotations. However, the pejorative attribution could be hardly received by the TLT2 reader. Meanwhile, in TLT1 Gregory Rabassa, as it was mentioned in example 20, solves the problematic of the negative connotation by adding the adjective “stuck-up”, which means “staying aloof from others because one thinks one is superior” (Oxford, 2017). Despite the elimination of the Reale, the reference to the pejorative connotation, together with the previous characteristics (affected way of speaking- languid cadence) complete the description of a “*cachaco*” that the author means. With this formulation technique both the textual function and the cultural connotation of the Reale in SLT is transmitted in a similar way to the TLT1 readers.

*Example No. 27 :Montuno (Fig. 39 to 41)*

The word “*montuno*”, in a first semantic association, is an adjective that makes reference to the mountains. The DRAE includes also the connotation of “*montuno*” as rude and rustic, which, according to the academy, is used in Andalucía and Latin America. The *Diccionario de Colombianismos* (BDC) defines this Reale as an adjective that describes a shy or a rustic-manner person. In the GCE another sense of this term is added, according its use in the novel: wild, non-domesticated (García Márquez, 2007, p. 582).

SLT: “Todas las tardes se le veía regresar a caballo, con sus <b>perros montunos</b> y su escopeta de dos canones, y un sartal de conejos colgados en la montura.” (162)	TLT1: “Every afternoon he could be seen returning on horseback, with his <b>hunting dogs</b> , and his double-barreled shotgun and a string of rabbits hanging from his saddle.”(135)	TLT2: “Chaque après-midi, on le voyait revenir à cheval, avec sa meute de <b>chiens des montagnes</b> et son fusil à deux coups, et une ribambelle de lapins pendus à sa monture. »(157)
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Figure 39 Realia- Montuno

SLT: « Al morir el bisabuelo, Aureliano dejó de frecuentar la casa, pero se encontraba a Nigromanta bajo los oscuros almendros de la plaza, cautivando con sus silbos de <b>animal montuno</b> a los escasos trasnochadores.” (458)	TLT1: “When the great-grandfather died Aureliano stopped going by the house, but he would run into Nigromanta under the dark almond trees on the square, using her <b>wild-animal</b> whistles to lure the few night owls.” (391)	TLT2: “À la mort du bisaïeul, Aureliano cessa de fréquenter la maison mais retrouvait Nigromanta sous les ombreux amandiers de la place où elle attirait, de ses sifflements de <b>bête sauvage</b> , les rares noctambules qui passaient. » (428)
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Figure 40 Realia- Montuno

SLT: “(...) y la única que podía determinar a ojos cerrados cuándo se servía el vino blanco, y de qué lado y en qué copa, y cuándo se servía el vino rojo, y de qué lado y en qué copa, y no como <b>la montuna de Amaranta</b> , que en paz descansa, que creía que el vino blanco se servía de día y el vino rojo do noche (...)” (386)	TLT1: “(...) and the only one who could tell with her eyes closed when the white wine was served and on what side and in which glass and when the red wine and on what side and in which glass, and not like <b>that peasant of an Amaranta</b> , may she rest in peace, who thought that white wine was served in the daytime and red wine at night (...)” (330)	TLT2 : “...et la seule aussi à pouvoir dire les yeux fermés quand on devait servir le vin blanc, de quel côté et dans quelle coupe, et quand on devait servir le vin rouge, dans quelle coupe et de quel côté, et non pas comme <b>cette paysanne d’Amaranta</b> , qu’elle repose en paix, qui croyait que le vin blanc se servait de jour et le vin rouge le soir... » (362)
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Figure 41 Realia- Montuno

In these three examples, it is observable how García Márquez exploits to the fullest the meaning potential of each word he uses. As we noticed before, there are at least three different connotations of this colloquial attribution that could change or mix the senses according to the context. In Fig. 39, the situation suggests that Jose Arcadio was out hunting, based on the

description of the elements that come with him: horse, dogs, gun and dead rabbits. The Reale, used as a characteristic of the dogs, and together with the described situation, refers to the semantic field of hunting. In TLT1 Rabassa, taking into account this, translated “*montuno*” as “hunting” in this specific sentence. The hunting activity in the ST is not mentioned but insinuated, and it became evident in the TT due to the translator’s formulation. The case of the TLT2 is quite different. The French translators opted for the simple denotation of the word, which is related to mountain and translated the adjective as “*de montagnes*”. A “*chien des montagnes*” is not necessarily used for hunting. In Fig. 40, the text compares Nigromanta to an animal, and for characterizing that animal, the *reale* “*montuno*” is used. Taking into account the described nature of Nigromanta, the adjective refers to a wild creature that seduces by using its savage attributes. Both the TLT1 and TLT2 decided on that interpretation and proposed “wild-animal” and “*bête sauvage*”, respectively, in order to indicate the specific connotation. Finally, in Fig. 41, the characteristic that Fernanda used to describe Amaranta is more pejorative, in the sense of lack of good manners and education. In the English and French contexts, this sense is attributed to a “peasant” or “*paysan*”, notions that, informally speaking, have also negative connotations in TC as “ignorant, rude, or unsophisticated person” (Oxford, 2017). The translation formulation in both TLs correspond to a text functional solution, which differs in each situation according to the textual context of the Reale.

*Example No. 28 :Godo (Fig. 42)*

This term is an example of a connotative Reale: the denotation (meaning) in SL of the Reale has direct equivalences on the TLs, although its diverse connotations don’t. The word “*godo*” comes from the tardive Latin *Gothus* and refers to a member of Germanic people who invaded the Roman Empire and created kingdoms such as the Visigoths in Spain (Encyclopædia Britannica, 2017). Further connotation have surged in situations where the lexeme is used in a pejorative sense. The DRAE includes the Canarian use as a negative designation towards the Peninsular Spanish people. This use is similarly share in some South American countries such as Chile, Bolivia, Cuba, and Ecuador, where the term includes all Spanish people. In Colombia, the connotation assumed peculiar negative tones that are linked with the history of the country and deeply anchored in the social memory. The *Diccionario de Colombianismos* defines this term as a pejorative name for a “*persona que pertenece al Partido Conservador*” [Person belonging to the Conservative Party] (2012, p. 59). The transformation of the meaning from a Spanish colonizing person to a member of that party happened during the civil wars that marked the country since the end of the Twentieth Century. The opposing Liberal Party used that designation in order to criticize the Conservatives as “*el enemigo de la libertad y partidario de*

*la fuerza*”, [the enemy of freedom and supporter of force] (Caballero, 2006) the same characteristics of the colonizers during the Independency Wars. Nowadays the connotation goes beyond a political party and designates a person with conservative and traditional ideas (García Márquez, 2007).

<p>SLT: “Se fue al teatro donde una compañía española anunciaba <i>El puñal del Zorro</i>, que en realidad era la obra de Zorrilla con el nombre cambiado por orden del capitán Aquiles Ricardo, porque los liberales les llamaban <b>godos</b> a los conservadores.” (188)</p>	<p>TLT1: “He went to the theater, where a Spanish company was putting on <i>The Dagger of the Fox</i>, which was really Zorrilla’s play with the title changed by order of captain Aquiles Ricardo, because the Liberals called the Conservatives <b>Goths.</b>” (157)</p>	<p>TLT2 : “Il se rendit au théâtre où une troupe espagnole affichait <i>el Puñal del Zorro</i> qui, en réalité, était l’œuvre de Zorrilla, <i>el Puñal del Godo</i>, mais son nom avait été changé sur ordre du capitaine Aquiles Ricardo, parce que les libéraux traitaient les conservateurs de <b>godos.</b> » (181) N.d.T. : 1. Goths : nom donné initialement aux Espagnols en Amérique et terme péjoratif dont les libéraux désignait encore les conservateurs en Colombie.</p>
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Figure 42 Realia- Godo

In Fig. 42 an intertextuality is used by the writer in order to play with the denotation and connotations of the Reale in question. The narrator makes allusion to the theater piece of 1842 “*El Puñal del Godo*” by José Zorrilla that tells the story of the Visigoth’s fall due to the Muslim invasion into the Iberian Peninsula around the Eighth Century. The word “*godo*” is used by Zorrilla as the first denotation we developed before. Considering the specific conflictive period of time referred in the novel, the name of the theater piece has to be changed because of the explicit Colombian connotation. The Reale here refers to the pejorative mention to the Conservatives, which is explained to the reader by the narrator. What is not explained is the actual name of Zorrilla’s work, because only the altered name is shared: “*El Puñal del Zorro*”. The intertextuality is insinuated through a game of words and meanings. In TLT1 Gregory Rabassa preserves the insinuation by an almost literal translation of the passage. Even the name of the text referred is translated. However, the political references “*liberales*” and “*conservadores*” are written with capital letters, as well as the Reale lexeme. With this, the translator makes allusion to the political parties, and the capitalized adjective “*Goth*”, which is a noun in English, refers, in this language, to the Germanic people. In TLT2 the French translators found out a very different formulation; they opted for a nonce borrowing of the word in Spanish and they introduced a translator’s note, where the two connotations are explained. Another difference with the SLT and with the TLT1’s formulation is the explicit mention of the

real name of Zorrilla’s theater piece. Furthermore, both the real and the adapted name of the literary work are preserved in the Target Language, probably because of the interest in keeping the association and the meanings clear for the TC readers.

*Example No. 29 :Gringo (Fig. 43)*

The word “gringo”, which etymology is still discussed, was originally used in Spain to designate people with foreign accents or ways of speaking that differ from the common Castilian variety (Terreros y Pando, 1787, p. 240). During the imperial invasions, after the Spanish colonial time in Latin America, the term became widespread as a reference to every foreign person, coming from any of the imperialist countries, such as the United States but also England, France, etc. As a result of the numerous United States multinationals that exploited natural resources in many Latin American countries, this Reale is commonly assigned to people coming from that country.

<p>SLT: “(...)poblado por forasteros que llegaban de medio mundo en el tren, no sólo en los asientos y plataformas, sino hasta en el techo de los vagones. Los <b>gringos</b>, que después llevaron mujeres lánguidas con trajes de muselina y grandes sombreros de gasa, hicieron un pueblo aparte al otro lado de la línea del tren (...)” (274)</p>	<p>TLT1:“(...) inhabited by foreigners who arrived on the train from halfway around the world, riding not only on the seats and platforms but even on the roof of the coaches. The <b>gringos</b>, who later on brought their languid wives in muslin dresses and large veiled hats, built a separate town across the railroad (...)” (233)</p>	<p>TLT2 : “(...) peuplé d’étrangers qui arrivaient en foule par le train, non seulement sur les sièges et les plates-formes mais jusque sur le toit des wagons. Les <b>amerlocks</b>, qui firent venir par la suite leurs langoureuses épouses vêtues de toilettes en mousseline et de grands chapeaux de gaze, constituèrent un village séparé de l’autre côté de la ligne de chemin de fer (...) » (259)</p>
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Figure 43 Realia- Gringo

In this passage of the novel (Fig.43), the Reale lexeme is introduced for the first time, after a sort of definition. The narrator tells the arrival of the “gringos”, described as foreign people, coming from around the world. That is probably why the Commemorative Edition (2007) defines the term as “*extranjero, especialmente de origen estadounidense*” [Foreign, especially of American origin] (575). The “gringos” are defined as foreign people but their US origin is implied in their names, their language and, in a more referential way, the historical allusion to the banana company. This widespread Reale, although its use is reduced to the Spanish speaking people, is included in both English and French dictionaries. The Oxford dictionary defines it as a humorous, derogatory noun, chiefly used in America that designs “a person, especially an American, who is not Hispanic or Latino” (Oxford, 2017). The Webster dictionary also includes this term as an offensive word for referring to “a foreigner in Spain or Latin America especially



when of English or American origin” (Merriam-Webster, 2021). This lexical borrowing became part of the English lexicon, which is why the English translator, in TLT1, does not have to translate the term. However, as we noticed before, the pejorative sense, underlined in both English dictionaries, is included in only two of the Spanish dictionaries we used in this analysis<sup>63</sup>. The word “*gringo*” seems to be more negatively charged in the English speaking world as it is in the Spanish one. This pejorative function is even more intensified in the French version where the translators, instead of using the same word, they changed it into “*amerlocks*”, which has a different connotation. Even though the notion “*gringo*” is included in the TLF as “Péj. [Dans certains états d'Amérique du Sud, et avec une nuance de mépris] Américain. » [In some South American states, and with a nuance of contempt: American.] Claude and Carmen Durand in TLT2 opted for a construction, which is either considered in the TLF, nor in the Larousse or in the Littré. “*Amerlocks*”, also used as “*amerloques*”, is a slang term used in France since the seventies to designate, in a very pejorative way, the people from the United States. The construction puts together the designation “*amer-*”, which refers to “*américains*” and the ending “*-oque*”, which is generally added to design a person. By opting for a slang, they appeal to the effect of the Reale translation formulation in the target culture, instead of its meaning in the source culture.

*Example No. 30 :Criollo (Fig. 44)*

According to the DRAE the term “*criollo*” comes from the Portuguese voice *Crioulo*, which means to raise. It refers to a child or a descendant of Europeans, who was born in the colonies. In the caste system of the Spanish colonial time in Latin America the “*criollo*” had certain benefits over the Native Americans or African slaves, but not as much as the Spanish people born in the Peninsula. They represented a powerful and rich group in the colonial society (Suárez Fernandez, 1989).

<p>SLT: “En la escondida ranchería vivía de mucho tiempo atrás un <b>criollo</b> cultivador de tabaco...”(31)</p>	<p>TLT1: “In that hidden village there was a <b>native-born</b> tobacco planter...” (20)</p>	<p>TLT2 : « Dans ce hameau retiré vivait depuis fort longtemps un <b>créole</b> planteur de tabac... » (36)</p>
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Figure 44 Realia- Criollo

<sup>63</sup> A reference to a possible pejorative connotation is included in NDC as an observation: “puede usarse en tono afectivo o despectivo, según el context” [can be used in an affective or derogatory tone, depending on the context (Haensch & Reinhold, 1993, p. 201)]. In the *Lexicón de Colombianismos* di Filippo points out a difference in the pejorative distinction between the Peninsular Spanish and the Latin American language use: “(...) hay que anotar una leve diferencia de matiz pejorativo. Mientras en la ‘nuance’ peninsular responde una intención idiomática, el hablar criollo le añade desprecio personal” [a slight difference of pejorative shade must be noted. While in the peninsular “nuance” it responds an idiomatic intention, the *criollo* language adds personal contempt to it] (di Filippo, 1983, p. 357).



In the fragment quoted above, Gabriel García Márquez refers to a “*criollo*”, named Don José Arcadio Buendía, which is the great-great-grandfather of Ursula Iguarán’s husband, José Arcadio Buendía. Paying attention to the sequence of family generations in the novel, the story of the meeting between the two families (Iguarán and Buendía) occurs during the tobacco’s boom in Europe after the finding of the product in America in the fifteenth Century. During that period, tobacco planters were mostly Spanish people, born whether in Spain or in America, who had the financial means to pay the rents asked by the Spanish crown for this activity<sup>64</sup>. In view of the above, the word “*criollo*” in Fig. 44 has the same denotation given by the DRAE, which was mentioned before. However, Gregory Rabassa in TLT1 opted for the composed adjective “native-born”, term that makes reference to the “belonging to a particular place or country by birth” (Oxford, 2017), but it is not associated with the Spanish colonial time. Neither historical nor social, the English formulation includes just one characteristic of the term “*criollo*”, which refers to the place of birth. Opposite to that, the TLT2’s formulation opens more the spectrum of signification by using the term “*créole*”. With a Spanish origin, “*créole*” was used during the colonial times with the same denotations as the Spanish one: “(Personne) qui est de race blanche, d’ascendance européenne, originaire des plus anciennes colonies d’outre-mer” [(Person) of white race, of European descent, from the oldest overseas colonies] (TLF, 2017). Today, the notion in French represents a linguistic system originated by the diverse language encounters that occurred during the colonial history. Accordingly, the formulation techniques in the two TLTs differ and so do their textual meanings. While TLT2, sharing a similar colonial history, opts for the common lexical borrowing, TLT1 avoids it and prefers an explicative adjectival composition, in order to make clearer the reference for TL1 readers.

*Example No. 31 :Mulato (Fig. 45)*

As in the case of the Reale analyzed before, “*mulato*” also refers to the caste system established during the Colonial time in America. Different from “*criollo*”, the term “*mulato*” does not only point out the place of birth but the result of a caste mix. The DRAE assigns the etymology of this Reale to the word “*mula*” (mule), highly pejorative, in the sense of a hybrid offspring of two different sources, in the case of the animal, a horse and a donkey. A “*mulato*” refers thus a person with both a white European and a black African origin. The DRAE also mentions the current use of this word as a characterization of every dark-skinned person, irrespective of their origin.

<sup>64</sup> More about the rent system and the Tobacco monopoly in Colombia in Acevedo, Álvaro y Johan Torres. «La renta de tabaco en la Nueva Granada, 1744-1850. Administración, comercio y monopolio». Sociedad y economía, No. 30 (enero - junio de 2016): 281-303.

<p>SLT:“En esa ocasión llegaron con él una mujer tan gorda que cuatro indios tenían que llevarla cargada en un mecedor, y una <b>mulata</b> adolescente de aspecto desamparado que la protegía del sol con un paraguas.” (69)</p>	<p>TLT1:“On that occasion there arrived with him a woman who was so fat that four Indians had to carry her in a rocking chair, and an adolescent <b>mulatto</b> girl with a forlorn look who protected her from the sun with an umbrella.” (52)</p>	<p>TLT2 :“ Cette fois, il était revenue accompagné d’une femme si grosse qu’il fallait quatre Indiens pour la transporter dans son fauteuil à bascule, tandis qu’une <b>mulâtresse</b> à peine nubile, l’air désespéré, la protégeait du soleil avec un parapluie. » (71)</p>
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Figure 45 Realia- Mulato

This quotation of the novel (Fig.45) partially reproduces the differences between the castes: the Indians, being part of one of the lowest status of the system, have to carry the fat woman while the “*mulata*” protects her from the sun with an umbrella. Later on it is revealed that the “*mulata*’s” work is harder and more undesirable than the one executed by the Indians, but it was not related to the caste and the origin but to a debt she had to pay to the fat woman. The Reale here, due to both its historical and current denotation, not only links the story to a historical past but also characterizes the physical appearance of the young girl. The English translator in TLT1 chose the lexical borrowing of the word in Spanish “mulatto”, which also points out the historical mention of the Spanish Colonial time. However, in both the Oxford and the Cambridge dictionary the word is characterized as hardly offensive, in relation to its origin in the word “mule”. This connotation in TLT1 is not shared in SLT, where the term is not longer used in a pejorative, but in a descriptive way. Closer to the use of the Reale in Spanish is the formulation “*mulâtresse*”, proposed by the French translators in TLT2. Probably because of the shared colonial history in the Caribbean, some of the denominations used during that period by the Spanish were borrowed and assimilated by the French counterparts in their territories. As well as “*créole*”, “*mulâtre*” has also a Spanish origin and its denotations are similar in both languages. Neither the TLF, nor the other lexicographical sources consulted in this analysis mark any pejorative sense of the word, but it is considered as an old term. Thus, although both TLT1 and TLT2 used a lexical borrowing as a formulation technique, the connotations of the term in each TLC vary according to the situation.

*Example No. 32 :India guajira (Fig. 46)*

The two terms that compose this Reale have different denotations that differ between countries and realities. The first one, “*indio*” was the title used to name the native-American population found in the so-called “west Indies” during Spanish conquest. The second one, “*guajira*” specifies an original group of native people that belongs to the *Arawak* family, and lives in the

Guajira peninsula, in the north of Colombia. The “*Guajiros*”, now better known as Wayuu<sup>65</sup>, represented an important resistance during the colonial times<sup>66</sup>, reason for their survival and current existence as the biggest native-American group in Colombia. The DRAE includes also the different denotation that this word has in Cuba, understood as a person who lives in the countryside.

<p>SLT: “Se los encomendaron a Visitación, una <b>india guajira</b> que llegó al pueblo con un hermano...” (52)</p>	<p>TLT1: “They were put in the care of Visitación, a <b>Guajiro Indian woman</b> who arrived in town with a brother...” (38)</p>	<p>TLT2: “On les confia à Visitacion, une <b>Indienne guajira</b> qui était venue au village accompagnée d’un frère... » (56)</p>
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Figure 46 Realia- India guajira

The “*Guajiros*”, or Wayuu people, have a relevant role in Gabriel García Márquez literary work. He himself told several times that the house where he lived as a child was also inhabited by “*Indios Guajiros*”, from whom he learnt their superstitions and beliefs:

*(...) la casa de Aracataca estaba llena de guajiros — de indios guajiros, no de habitantes del departamento de La Guajira. Eran gente distinta, que aportaba un pensamiento y una cultura a esa casa que era de españoles, y que los mayores no apreciaban ni creían. Pero yo vivía más a nivel de los indios, y ellos me contaban historias y me metían supersticiones, ideas que yo notaba que no tenía la abuela (...)*

[... Aracataca's house was full of guajiros - guajiro Indians, not inhabitants of the department of La Guajira. They were different people, who brought a thought and a culture to that house that was Spanish, and that the elders did not appreciate or believe. But I lived more at the Indian level, and they told me stories and put superstitions in me, ideas that I noticed that grandmother did not have...] (García Márquez, 1994, p. 36).

In this specific fragment the writer underlines that, by using the term “*guajiros*”, he does not refer to the people living in the Colombian region called “La Guajira”, but to the *Wayuu*, the native-American group. Probably in order to avoid this confusion, and the misunderstanding with the Cuban denotation, the writer used the compound noun “*india guajira*” instead of simply “*guajiro*”. Knowing this, both the English and the French translators also opted for a

<sup>65</sup> “The Wayúu are indigenous people living on the Guajira Peninsula of Colombia and Venezuela, one of the poorest areas in Latin America. They speak Wayunaiki, an Arawak language, and number approximately 300.000. In the Venezuelan state of Zulia, they make up approximately 10 percent of the population (Danver, 2015, p. 168).

<sup>66</sup> “*Los wayuu no fueron sometidos colonialmente, y mantuvieron a lo largo de los siglos pasados una autonomía política y social, para la cual el contacto mismo con Occidente fue un contradictorio factor positivo.*” [The Wayuu were not colonially subjugated, and maintained over the past centuries a political and social autonomy, for which the contact with the West itself was a contradictory positive factor.] More about the resistance and survival of the Wayuu people in (Instituto Colombiano de Cultura Hispánica, 2017).

compound noun for their formulations. On the one hand, TLT1 translated the Reale as “Guajiro Indian woman”: the first term is a nonce borrowing from the Spanish original, the second, is an adjective related to the indigenous people of America (Oxford, 2017), and the third is the noun that indicates the gender. On the other hand, TLT2’s formulation is composed by two terms, a noun, “*indienne*” and the nonce borrowing in feminine “*guajira*”, which maintain the same structure as the text in Spanish. Both TL formulations opted for the borrowing of the word in Spanish, probably because it functions in the text as an ethnonym adjective, whereby their reference to the SLC remains evident.

*Example No. 33 Negros antillanos (Fig. 47)*

This Reale, as well as the others belonging to this type of “ethnicity and caste”, has a deep historical background, without which it is difficult to understand the hybrid cultural reality that the writer illustrates in the novel. This compound noun represents one subcategory of the African migration groups that went to America as slaves during the colonial time. While the “*Negros Antillanos*” were characterized for coming from Africa to the Caribbean islands, most of them French, English or Dutch colonies, the other subcategory, the “*negros coloniales*” arrived directly to the Spanish colonies, in continental territories (Estrella, 2017). The importance of this distinction is the language: the “*negros antillanos*” used to speak a sort of hybrid between their native tongues and the imposed European languages, later named *Papiamento* (Fig.37).

<p>SLT:“El único rincón de serenidad fue establecido por los pacíficos <b>negros antillanos</b> que construyeron una calle marginal...” (275)</p>	<p>TLT1:“The only serene corner had been established by peaceful <b>West Indian Negroes</b>, who built a marginal street...” (234)</p>	<p>TLT2 : « Le seul havre de tranquillité fut celui que ménagèrent les paisibles <b>Noirs des Antilles</b>, dessinant une rue en retrait... » (260)</p>
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Figure 47 Realía- *Negros antillanos*

Many of the “*negros antillanos*” moved to the Spanish colonies as labor force in railways or plantations. Because of their different language, they used to be isolated, and this situation is pictured by García Márquez in Fig. 47. Serenity, peace and melancholy are the words used by the writer to describe the life of this group of people that also plays an important role in the mestizo image of Macondo. The formulation proposed by TLT1 in this case of Reale is “West Indian Negroes”, while TLT2 decided on “*Noirs des Antilles*”. In the first case (TLT1), the adjective “west Indian” is related to the region in the Caribbean Islands (the Greater Antilles, the Lesser Antilles and the Lucayan Archipelago) that are nowadays named under the same title. Moreover the term “negro”, a lexical borrowing from the Spanish and Portuguese to name the African slaves that were brought to America, has today an offensive connotation in both US

(Merriam-Webster, 2021) and British English (Oxford, 2017). Probably the translator, trying to respect the historical time referenced in the novel, opted for this problematic designation. The French formulation (TLT2), for its part, translates the Reale almost literally without having the additionally connotations of the English one. The use of the word “noir”, instead of the Spanish adaptation “nègre” also used in French language during the colonial times, eliminates any pejorative element. The TLF says about these two terms: “Nègre, employé en parlant des personnes, a eu des connotations péjoratives et, à ce titre, s’est trouvé concurrencé par noir qui est moins marqué” [Nègre, employed for talking about people, had pejorative connotations and, because of that, it was changed by black, which is less marked] (TLF, 2017). The option for a literal translation of the term in current French instead of the colonial borrowing employed by TLT2 favors a similar reception of the reale in both SL and TL2 contexts by eliminating the pejorative connotation. In contrast, the use of a lexical borrowing in TLT1 may add negative connotations of the reale in TL2 readers.

*Example No. 34 :Compadre (Fig. 48- 49)*

In a common use, the term “*compadre*” is the name used between the parents and the godparents of a child, its feminine form being “*comadre*”. However, this lexical form of treatment goes beyond the catholic ritual relationship and is spread to a familiar form of address. A “*compadre*” is then a good old friend, more specifically, someone equal to you. The idea of equality that this Reale represents made this denomination very popular during the Colombian civil war for naming people belonging to the same party and fighting for the same ideals. In Colombia, this term is nowadays more commonly used in the Caribbean coast as well as in some rural regions of the country.

<p>SLT:“-Dime una cosa <b>compadre</b> : por qué estás peleando ¿ –Por qué ha de ser, <b>compadre</b>- contestó el coronel Gerineldo Márquez-: por el gran partido liberal.” (167)</p>	<p>TLT1: “Tell me something, <b>old friend</b>: why are you fighting?” “What other reason could there be?” Colonel Gerineldo Márquez answered. “For the great Liberal party”. (139)</p>	<p>TLT2 : “-Dis-moi une chose, <b>camarade</b> : pourquoi te bats-tu ? – Parce qu’il le faut, <b>camarade</b>, répondit le colonel Gerineldo Márquez. Pour le grand parti libéral. » (162)</p>
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Figure 48 Realia- compadre

<p>SLT:“-No se preocupe <b>comadre</b>- dijo enigmáticamente el general Moncada-. Vendrá más pronto de lo que usted se imagina.</p>	<p>TLT1:“Don’t worry <b>dear friend</b>”, General Moncada said enigmatically. “He’ll come sooner than you suspect.” (155)</p>	<p>TLT2:“Ne vous en faites pas, <b>comadre</b>, dit le général Moncada d’un air énigmatique. Il reviendra plus tôt que vous ne l’imaginez. » (179)</p>
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Figure 49 Realia- comadre

The use of this Reale, as we observed before, implies two different denotations, and García Márquez used both in the novel. In Fig. 48, the word is used in a conversation between two good friends and political ideals colleagues, the colonels Aureliano Buendía and Gerineldo Márquez. By contrast, in Fig. 49 the interlocutors are Ursula Iguarán and General Moncada, who were both godparents to one of the seventeen Aurelianos. Even later, when Colonel Aureliano Buendía and General Moncada meet, they call each other “*compadre*”, making reference to religious kinship and not to friendship, as they have completely opposite political ideas. For both denotations, the TLT1 uses the word “friend”, preceded by the adjectives whether “old”, in Fig. 48, or “dear” in Fig. 49. No hints to the catholic rite or political trace are included. The TLT2 treaded this Reale differently: knowing the differences in meaning, they also propose two different formulations. The first one, seen in Fig. 48, is the word “*camarade*”, which the TLF defines as: “*Personne à qui on est lié par une vie ou des activités communes*” [A person to whom you are connected through a life or common activities] (TLF, 2017). Taking into account its military origin, this definition matches better with the relationship between the two colonels, who were partners during the revolution. The second one, seen in Fig. 49, is a nonce borrowing from Spanish marked by italics, which appeals to the familiar form of address thereby giving a regional color to the fragment. However, as well as in the TLT1, no reference to the catholic association is included in any of the formulations proposed. As a result, while TLT1 proposes a familiar term for TL1 readers, which implies an interpretation of the Reale, TLT2 opts for a way of formulation, where the Reale is translated according to its function on the text.

*Example No. 35 Chafarote (Fig. 50)*

The DRAE includes different definitions of this Reale: the first, and related to its Arabic origin, it means a sort of sword, a scimitar, a very popular Arabic weapon. The second is a pejorative noun used in Colombia and El Salvador to name a soldier. In both the Commemorative Edition (GCE) and in the *Diccionario de Colombianismos* (BDC) the term has a negative connotation and names an ignorant and rude soldier, who usually interferes in political issues.

SLT: “Vale más estar muerto que verte convertido en un <b>chafarote</b> .” (207)	TLT1: “I’d rather be dead than see you changed into a <b>bloody tyrant</b> .” (174)	TLT2: “Je préfère être mort que de te voir transformé en <b>boucher</b> .” » (198)
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Figure 50 Realia- chafarote

The Reale “*chafarote*” is used by the character Colonel Gerineldo Márquez in Fig.50, addressed to his friend, Colonel Aureliano Buendía, after accusing him of treason to the revolutionary movement and later on being condemned because of this to death by the second one. Based on the situation, the term suggests a negative treatment and an offensive demote from its military



status. Both the English and the French formulations propose an interpretation of the word based on the situation. Rabassa (TLT1) preferred a composed noun, formed by an adjective “bloody” and the noun “tyrant”. The Durands (TLT2) proposed the noun “*boucher*”, making reference to its figurative meaning as “*homme sanguinaire, cruel*” [Vicious, cruel man] (Larousse, 2017). Both translations followed the association of the Reale “*chafarote*” with a rude person; that is probably why their formulations refer to that quality. While the English interpretation’s proposal remains more descriptive, the French option tries to keep the figurative characteristic of the word in the original text. Nevertheless, neither the English nor the French translation makes a direct association to the military semantic field.

### 3.7. Social interactions: Politics

*Example No. 36 :Corregidor (Fig. 51- 52)*

This Reale represented a local authority appointed by the Spanish crown in Spain and in overseas territories during the conquest and colonization times.<sup>67</sup> This institution was replaced during the Bourbon Reforms for a French one, the “intendant”, and later on completely abolished during the early XIXth Century. However, this term is still used to name the authority who governs in a “*corregimiento*”, which is defined as a small rural population, a subdivision of a municipality (Haensch & Reinhold, 1993, pp. 108-109). Although the term “*Corregidor*” is historical, “*corregimiento*” is still used as a political division.

<p>SLT:“Puso una mesa y una silla que le compró a Jacob, clavó en la pared un escudo de la república que había traído consigo, y pintó en la puerta el letrero: <b>Corregidor.</b>” (74)</p>	<p>TLT1:“He set up a table and a chair that he had bought from Jacob, nailed up on the wall the shield of the republic that he had brought with him, and on the door he painted the sign: <b>Magistrate.</b>” (57)</p>	<p>TLT2:“Il y disposa une table et une chaise achetées à Jacob, cloua au mur un écusson de la République qu’il avait apporté, et peignit su la porte l’inscription « <b>Corrégidor</b> ».” (76)</p>
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Figure 51 Realia- corregidor

<p>SLT:“Y para que lo sepa de una vez, no necesitamos ningún <b>corregidor</b> porque aquí no hay nada que corregir. » (75)</p>	<p>TLT1:“And so that you know it once and for all, we don’t need any <b>judges</b> here because there’s nothing that needs judging.” (57)</p>	<p>TLT2 :“Et tenez-vous-le pour dit, nous n’avons nul besoin d’un <b>corrégidor</b> parce que chez nous, il n’y a rien à corriger. » (77)</p>
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<sup>67</sup> According to the Britannica Encilopaedia a Corregidor was „Spanish government official, first appointed by King Alfonso XI of Castile in the 14th century and later extended to Spanish colonies in America. The corregidores were administrators of cities and districts with both administrative and judicial powers. The Catholic Monarchs used them wherever local potentates tended to override the electoral process, and corregidores served to strengthen royal authority rather than revive local responsibility. They were replaced in the mid-18th century by *alcaldes mayores* (“mayors”). In Spanish America the *corregidor de Indios* was the magistrate who ruled Indian communities, generally obtaining his post by purchase and often regarded as oppressive” (Encyclopædia Britannica, 2017).



Figure 52 Realia- *corregidor*

Even if, as we observed before, the “*corregidor*” figure was no longer used since the 18<sup>th</sup> Century, one of them, Don Apolinar Moscote, appears in Macondo as an anachronistic element of law, in a town with no external legislation. This inclusion, among others, plays with the linearity of history and, as Mercedes Suarez argues, contributes to the impossibility of the novel to be placed in a specific period of time (Suarez, 1996, p. 43). In Fig. 51 we observe how the character Don Apolinar Moscote gives himself the title of “*corregidor*” with a written sign. In the TLT1 the title changes to “Magistrate”, term that means “a local official exercising administrative and often judicial functions” (Merriam-Webster, 2021). Although the Spanish term is used in several English articles and Encyclopedias, the translator opted for a more widely known term, which does not have the historical specificity of the one in the SLT. Additionally, the term is changed into “judge”, in Fig. 52, apparently in order to keep the word game proposed by the writer in the Spanish version. The alliteration produced between “*corregidor*” and “*corregir*” is replaced by “judge” and “judging”, mechanism that could not work with the first formulation in Fig.51. In TLT2 the formulation method is different: due to the popularization of the Spanish word “*Corregidor*” through literature<sup>68</sup>, it became part of the French lexicon (TLF, 2017). This situation facilitates both the historical and the local background’s assimilation. Furthermore, the alliteration remains intact as a result of the verb in French “*corriger*”, whose similar sonority with the Spanish simplifies the translation formulation without making any bigger changes in the semantic structure.

### 3.8. Material heritage: Food

*Example No. 37 :Caldo de lagartija y huevos de araña (Fig. 53)*

Lizards and spiders are commonly numerous in humid climates and have accompanied the life of their inhabitants for centuries. Some indigenous cooking traditions implement all resources given by the land for their feeding, including different kinds of animals and insects. The crocodile flesh and spider eggs are, for example, part of the diet of some tribes in the Guaviare, a southeast region in Colombia (Martínez Velandia, 2016). Many of these traditions were registered by conquerors in their written chronicles, which, under a foreign eye, became exotic and, during those times, even considered as a savage tradition.

<sup>68</sup> The TLF writes about this term: „**Rem.** En France, le mot fut popularisé parmi les héros de comédies ou de romans pour sa couleur et sa sonorité. [In France, the word was popularized among heroes of comedies or novels for its colour and sound] *Soyons encor La farce espagnole : les dagues, les dentelles, La duègne, le tuteur et le corrégidor, Et Don Garcie, et leur cautèles mutuelles* » (Moréas Pèlerin, 1891, p. 42).

SLT:“Fue sí como Arcadio y Amaranta hablaron la lengua guajira antes que el castellano, y aprendieron a tomar <b>caldo de lagartijas</b> y a comer <b>huevos de arana...</b> ” (52)	TLT1:“...and they learned to drink <b>lizard broth and eat spider eggs</b> without Ursula’s knowing it...” (39)	TLT2 : « ...et apprirent à boire du <b>bouillon de lézard et à manger des œufs d’araignée</b> sans qu’Ursula se doutât de rien... » (56)
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Figure 53 Realia- Caldo de lagartija y huevos de araña

As we mentioned before, the Wayuu Native American people represent an important element in García Márquez’s work. Their customs and traditions play a significant role in the configuration of their real-magical worlds. In Fig.53, the influence of two Wayuu people, Visitación and Cataure, penetrates in the family by the means of their language and food. As professor Montes Garcés points out,

*Las tribus de la Guajira colombiana viven en una sociedad matriarcal que se aprovecha de todos los elementos de la tierra para nutrirse y sobrevivir. El hecho de que los niños Buendía adopten la lengua y las costumbres indígenas, ejemplifica uno de los casos en los que el orden matriarcal de la cultura guajira entra a desestabilizar el orden patriarcal establecido por José Arcadio Buendía (Montes Garcés, 2002, p. 60).*

[The tribes of the Colombian Guajira live in a matriarchal society that takes advantage of all the elements of the earth to nourish and survive. The fact that the Buendía children adopt the indigenous language and customs, exemplifies one of the cases in which the matriarchal order of the Guajira culture comes to destabilize the patriarchal order established by José Arcadio Buendía]

In the two TLTs, both formulations opted for a literal translation of the lexical elements of this Reale. The reference to extraordinary cooking traditions in SL culture is transmitted in the same way to the TT public. However, in some western cultures, this kind of elements have been related to fairy tales, magic potions and witchcraft. This association might add a magic effect of the reference among the TT readers, in contrast with an ancestral actual reference from the source culture.

*Example No. 38 :Guarapo (Fig. 54)*

The DRAE points out that the origin of the word “*guarapo*” comes from the Quechua language<sup>69</sup>, being used in America to represent the cane juice obtained by squeezing the plant with a press, called “*trapiche*”. This term is also employed to name a drink made mostly with cane juice –although other ingredients are often used, such as honey, corn or fruits- which

<sup>69</sup> Other sources disagree with this Native American origin of the word. For Juan Corominas, for instance, the term could be originally from any of the west or central African languages, probably from the voice “*guarapa*”, which means a sweet ferment drink (Corominas, 1987, p. 307).

becomes alcoholic after a fermentation process (Academia Colombiana de la Lengua, 2012). This indigenous traditional drink is widely consumed in many Latin American countries.

SLT: “Catarino, con una rosa de fieltro en la oreja, vendía a la concurrencia tazones de <b>guarapo</b> fermentado, y aprovechaba la ocasión para acercarse a los hombres y ponerles la mano donde no debía.” (69)	TLT1: “Catarino, with a felt rose behind his ear, was selling the gathering mugs of fermented <b>cane juice</b> , and he took advantage of the occasion to go over to the men and put his hand on them where he should not have.” (53)	TLT2: “Catarino, une rose en feutre sur l’oreille, vendait à l’assemblée des bols de <b>guarrapo</b> , et profitait de l’occasion pour s’approcher des hommes et leur mettre la main là où il ne fallait pas. » (71)
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Figure 54 Realia- Guarapo

The two references to this beverage in the novel are part of a description of the same atmosphere: in Catarino’s bar people get together, drink “*guarapo*”, and listen to the songs of Francisco el Hombre. This ambience of sharing and music, accompanied by a ferment traditional drink, illustrates the typical Colombian Caribbean meeting, called “*parranda*”, a Reale that was analyzed in Fig. 32. The option that Gregory Rabassa in TLT1 preferred for the formulation of this Reale in English language is the compound noun “cane juice”. With this technique, the translator used two terms, familiar for the TLC1 readers, which define the characteristics of the Reale. Due to the previous introduction of the adjective “ferment”, the idea of an alcoholic drink is not lost during the translation process. In contrast to that, the French translators in TLT2 decided on a creation of a new word, “*guarrapo*”, as a sort of transliteration, which corresponds to the Spanish term but with a different spelling. Although other sources that included this Reale opted either for a borrowing, or a definition, as in Rabassa’s text, this type of formulation results extraordinary, in comparison to the other techniques used by the French translation here. Another interesting aspect is the disappearance of the adjective, which involves the elimination of an important characteristic of this drink, the alcoholic content. Like this, while TLT1 tends to a more familiar referent to the TC1, by defining the Reale, TLT2 tries to incorporate, although extraordinarily deformed, the foreign element into the target language, remaining more SC oriented. Probably because of the particular sound of the phoneme /R/ in Spanish, the French translators tried to intensify this foreignness by adding another “r” to their proposal.

*Example No. 39 :Mazamorra (Fig. 55)*

The term “*mazamorra*” represents a Latin American<sup>70</sup> corn-based dish, whose ways of cooking differ according to the country and the region. According to the DRAE, this word is also used

<sup>70</sup> In Spain this term names a typical soup, similar to a white gazpacho.

to name the small pieces of a cake or cookie or any other kind of edible and non-edible element. As corn is widely cultivated and produced, this dish represents an important component of Latin American cooking. In addition, the facilities of acquiring and cooking it, as well as its sweet flavor, have contributed to the supply of many poor families in different regions of the sub-continent (Alzate Echeverri, Florentino, & Valencia, 2008, p. 39).

SLT: "...hasta el punto que en cierta ocasión se resignaron a comer <b>mazamorra</b> por tres días para que ella pudiera comprar un mantel holandés." (403)	TLT1: "...to the point where on a certain occasion they resigned themselves to eating <b>crumbs</b> for three days so that she could buy a Dutch tablecloth." (344)	TLT2: "...à tel point qu'ils se résignèrent une fois à manger pendant trois jours un <b>brouet à la farine de maïs</b> pour qu'elle pût acheter une nappe de Hollande. » (379)
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Figure 55 Realia- Mazamorra

In this fragment, the Reale lexeme is used with the connotation of a cheap and not very desirable food. The resignation to eating “mazamorra” during three days implies an obligation to just consume this low-priced nourishment in order to save money and let Fernanda buy the expensive tablecloth. This situation also reveals the actual situation of many families across the continent. Taking into account the meaning function of the Reale lexeme that we just mentioned, both target texts proposed a functional formulation of it in their cultures. Gregory Rabassa in TLT1 used the word “crumbs”, which means “a very small amount of something” (Oxford, 2017). Eating “crumbs” implies not only the little amount of food but also its low quality. The translator avoided the denonative reference to the corn-based disch of the Reale and opted for a functional formulation in TLT1 culture. Claude and Carmen Durand, in TLT2, offered a similar solution but added more information about the Reale. They used the syntagme « *brouet à la farine de maïs* », which is a combination of a functional and a denotative translation formulation. The word “*brouet*” means “*aliment semi-liquide*” [semi-liquid food] and makes reference to an old and simple preparation from old times (TLF, 2017). Additionally, they added “*à la farine de maïs*” [with corn flour] a reference to the denotative characteristic of the Reale “mazamorra”. However, with the word “*brouet*” a negative connotation is also included, “*aliment detestable et peu consistant*” [disgusting and inconsistent food] (TLF, 2017), or “*Aliment grossier, presque liquid*” [Coarse food, almost liquid] (Larousse, 2017). It is important to point out that in the SLT the Reale “mazamorra” does not have a negative connotation.

*Example No. 40 : Huevos de iguana (Fig. 56)*

As we mentioned in example No. 16, the “iguana” is an important element of the Caribbean cuisine, being traditionally consumed since pre-Hispanic times (El Herald, 2016). Its meat, as

well as its eggs, have become tradition as part of the dishes of the Lent period where, based on the catholic tradition, the consumption of red meat is prohibited (Ojasti, 1993, p. 61).

SLT: “Le gustaba tanto la comida criolla, que una vez se comió un sartal de ochenta y dos <b>huevos de iguana.</b> ” (454)	TLT1: “He liked the native cooking so much that once he ate eighty-two <b>iguana eggs</b> at one sitting.” (387)	TLT2: “Il appréciait tant la cuisine créole qu’il lui arriva de manger un jour quatre-vingt-deux <b>œufs d’iguane</b> en grappe. » (424)
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Figure 56 Realía- Huevos de iguana

As we can observe in Fig.56, the Reale lexeme is used by the writer as a sample of the “*comida criolla*”. In Fig. 44 we analyzed the word “*Criollo*” as a cast denomination for Spanish people who were born in American territories. Another denotation of this word is, according to the DRAE, something “*autóctono o propio de un país hispanoamericano, o del conjunto de ellos*” [Native or typical of a Hispanic-American country, or of all of them] (DRAE, 2017). Even though the term refers to a hybridization, it also means national, autochthonous. Taking into account that the consumption of “*huevos de iguana*”, as we mentioned before, is part of a pre-Hispanic tradition, the term “*criollo*” might be used here referring to the latter denotation. For the rest of the sentence García Márquez uses two typical mechanisms of its literature: a hyperbole, in relation to the quantity of eggs, and a traditional element of the Caribbean Culture. The translation of the Reale lexeme in itself does not represent too much of a difficulty. Both “iguana eggs” and “*œufs d’iguane*” are word-to-word translations. However, the combination of the elements assigns a local practice for a SLT context and an extraordinary reference for both TLTs readers.

*Example No. 41 :Sancocho de gallina (Fig. 57)*

The first term of this Reale lexeme, “*sancocho*”, is defined by the DRAE, in a first place, as any half-cooked food. The other definitions include the connotation of the word in different Latin American countries, being mostly used as a stew with meat, manioc, plantains and other ingredients, according to the region (DRAE, 2017). The etymology of the word “*sancocho*” contains two elements, a prefix “*san*”, from the original Latin prefix “*son*”, the function of which is to attenuate, and the root “*cocho*”, which means “*cocido*”, cooked (Corominas, 1987, p. 523). This kind of cooking symbolizes the simplest and oldest way of cooking food, and its varieties depend on the products that the earth of each region produces.<sup>71</sup>

<sup>71</sup> Lacydes Moreno Blanco, when talking about the Colombian „Sancocho“, reminds its primitive origin and says: „Pero, indudablemente, es plato abundante en carnes, vegetales, especias y otros elementos, según la región o país donde se le prepare, es fiel a sus orígenes primitivos, hijo de las tres piedras prehistóricas, cuando el hombre al descubrir el fuego y calentar sus huesos ateridos por las noches o días invernales, experimentó los hervidos, tal vez tímidamente al comienzo, por la falta de utensilios adecuados en el estómago de un rumiante sacrificado cruelmente, luego con más comodidad al emplear cuencos vegetales, cocinando así, con simplicidad, elementos

SLT: "...que cuando Alfonso le torció el pescuezo al loro y lo echó en la olla donde empezaba a hervir el <b>sancocho de gallina</b> ." (463)	TLT1: "...and as when Alfonso wrung the neck of the parrot and threw it into the pot where the <b>chicken stew</b> was beginning to boil." (395)	TLT2 : "...ou quand Alfonso tordit le cou au perroquet et le jeta dans la marmite où commençait à bouillir le <b>pot-au-feu de poule</b> . » (433)
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Figure 57 Realia- Sancocho de gallina

The use of this Reale in the novel is not only a symbol of the regional traditions but also a sensorial element that evokes home. This fragment reveals the intimacy and wellness that Aureliano felt in the “brothel of lies”, where “even the tangible things were unreal” (394). For translating this Reale, the translators in both TLT1 and TLT2 opted for a general term, the one that indicates the way of cooking, rather than the reference to a specific typical dish. Both formulations, “chicken stew” and “*pot-au-feu*” indicate the idea of some meat and vegetables cooked in a pot for long time. Even if, as we mentioned before, the idea is basically the same, according to the region, the dish becomes regional and impregnated with native traditional flavors and smells. This sensation results difficult for being transferred with the general formulations proposed in the Target Texts.

### 3.9. Material heritage: Tools

Example No. 42 :Petate (Fig. 58)

This term comes from the Náhuatl *petlatl*, denoting a kind of mattress, made with palm leaves. This mat is typically used in warm regions for sleeping (DRAE, 2017) or for drying grains and seeds. Due to its material, it can be easily rolled up and carried, when it is not in use.

SLT: "...con <b>hamacas</b> enrolladas y colgadas en las argollas y <b>petates</b> amontonados en los rincones, y fusiles y carabinas..." (143)	TLT1: "...with rolled <b>hammocks</b> hanging on hooks and <b>mats</b> piled up in the corners, and rifles and carbines..." (119)	TLT2 : « ... plein d' <b>hamacs</b> roulés et pendus aux anneaux, de <b>paillasses</b> entassées dans les coins, des fusils, de carabines... » (140)
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Figure 58 Realia- Petate

In this fragment of the novel (Fig.58) the narrator describes the encampment of Arcadio. Among other elements, there are “*hamacas*” and “*petates*”, which represent not only the ready-to-use characteristic of a military temporary location, but also the specificity of a region. The evocation

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*primordiales y las raíces circundantes en agua*” [But, undoubtedly, it is an abundant dish in meat, vegetables, spices and other elements, depending on the region or country where it is prepared, it is faithful to its primitive origins, the son of the three prehistoric stones, when man discovered the fire and heated his bones shivering at night or winter days, experienced the stews, perhaps timidly at the beginning, for the lack of adequate utensils in the stomach of a cruelly slaughtered ruminant, then more conveniently using vegetable bowls, cooking like this, simply, essential elements and surrounding roots in water] (Moreno Blanco L. , 2003).



of the Caribbean zone takes place both at a lexical and semantic level: the terms, coming from Indigenous languages, evidence the multicultural heritage of the area; the denotations refer to a local reality through common rudimentary tools. This textual device is partially reached in the translated texts. Both, the English and the French translation, use the corresponding terms for the reale “*hamaca*”: “hammock” and “*hamac*”, respectively. These lexical units were once borrowed from the Spanish/Indigenous original and became, later on, part of each language’s lexicon. However, the reference to these words still implies a foreign association. The formulation techniques used for the second term, “*petate*”, have different implications. In TLT1 the term proposed is “mat”, which is defined as “A piece of coarse material placed on a floor for people to wipe their feet on” (Oxford, 2017). First of all, the local reference is substituted by a more general element. Secondly, the function and the physical characteristics of the Reale are replaced by the ones corresponding to a different item. Probably because the local reference is included in the first term “hammock”, the translator opted for a more common allusion in the second. The TLT2’s formulation proposes a different allusion: with the term “*paillasse*”, defined as « *grand sac de toile bourré de paille, de feuilles sèches etc., servant de matelas et même parfois de lit rudimentaire*” [Large canvas bag stuffed with straw, dry leaves etc., used as a mattress and sometimes even as a rudimentary bed] (TLF, 2017) the function of the Reale is restored –sleeping- but not its local reference. Therefore, for the translation of this Reale the two target versions preferred a functional reference in TL cultures.

*Example No. 43 :Bangaña (Fig. 59)*

The term “*bangaña*” has two different denotations: first, it is referred to the fruit of certain gourd-family plants; second, it names a pot made of dried skin of the fruit with the same name (DRAE, 2017). According to the Dictionary of Afro-Palencue<sup>72</sup>, the word comes from Bantu languages and it is also used as a synonym of “*totuma*”, a Reale that has been explained above in example No. 7 (Cásseres Estrada, 2005). However, the “*totuma*” refers commonly to a small object, while the “*bangaña*” implies a big-size element.

*Example No. 44 :Batea (Fig. 59)*

The DRAE defines this term as a kind of tray, generally round, used principally for washing, among other uses. Although this dictionary claims that the word comes from the Arabic *batīha*, this origin is still discussed among other linguists. The meaning of this Reale has a different

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<sup>72</sup> Palencue or Palencue Language is a „highly restructured Afro-Iberian contact language, strongly influenced by Kikongo and bearing unmistakable Portuguese elements as well as a lexicon substantially derived from Spanish” (Limpski, 2012).



denotation in Latin America. It is referred to a wooden element, traditionally used by the Indigenous people, with a variety of uses, such as washing clothes by the river, mixing flour, kneading *Arepas*<sup>73</sup>, looking for gold, etc. (Ramírez Sendoya, 1952).

SLT: "...los calderos de carnes, las <b>bangañas</b> de legumbres, las <b>bateas</b> de arroz, y repartían con cucharones inagotables los toneles de limonada." (277)	TLT1: "...pots of meat, large <b>gourds</b> filled with vegetables, and <b>troughs</b> of rice, and passed around the contents of barrels of lemonade with inexhaustible ladles." (235)	TLT2 : "...les grands fait-tout pleins de viande, les <b>saladiers</b> de légume et les <b>plateaux</b> de riz, et distribuait par inépuisables louchetées la limonade en barriques. » (261)
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Figure 59 Realia- Batea

This fragment of the novel is an example of another literary device used by García Márquez that describes, to a certain degree, the creation of his narrative atmosphere: hyperbolization. This narrative element will be amplierly analyze in the next chapter. Both Realia are used not only as elements of a description but also as exaggerated measure units. Additionally, the "batea" and "bangaña" evoke the traditional way of cooking of the region, which is characterized by its African-Indigenous heritage, rustic tools, and generous quantities. The first Reale (example No. 43) was translated by Gregory Rabassa in TLT1 as "gourd". This English term was also used for the formulation of the Reale "totuma" in Fig. 10 and 11. The difference between a "bangaña" and a "totuma", as we mentioned before, is mainly the size. Taking into account the fragments of the novel, in Fig. 10 and 11 a "gourd" is a bath element for pouring water. By contrast, in Fig. 59, it refers to a big pot used for carrying big quantities of food. Being aware that the size difference would probably attenuate the hyperbole, the translator used the adjective "large" for keeping the idea of a big element. TLT2 proposes a different formulation: the Durands used the term "saladier", which is usually a big pot employed for preparing and serving salad. With this formulation, the size reference is nearly reached, but its natural material and traditional quality are lost. This situation occurs similarly with the second Reale: Rabassa's term, in TLT1, "trough" is defined as "a long, narrow open container for animals to eat or drink out of" (Oxford, 2017). His proposal is fixed more in the functional meaning than in the cultural reference. Claude and Carmen Durand, in TLT2 opted for "plateaux", whose denotation includes neither the exaggerated size, nor the Indigenous evocation. In other words, TLT2 seems to be more TC oriented, due to its formulations based on the Target Culture rather than the Source Culture or function of the Reale in the text. By contrast, although the SC references are also lost in the formulations, their function as

<sup>73</sup> The Arepa is a popular Colombian food made of ground maize dough with a circular form. It has numerous variations according to the region. These are explained in detail in the *Breve Diccionario de Colombianismos*, pg. 18.

hyperbolization elements in SLT are transferred the same way into TLT1, by the use of additional linguistic elements such as adjectives.

*Example No. 45 :Bolillo (Fig. 60)*

The word “*bolillo*” is defined by the *Diccionario de Colombianismos* as an “*Instrumento cilindrico de madera o goma, de unos cincuenta centímetros de longitud, que usan los agentes de policía y los vigilantes*” [Wooden or rubber cylindrical instrument, about fifty centimeters long, used by police officers and security guards] (Academia Colombiana de la Lengua, 2012, p. 25). The DRAE adds to this definition the information “*como símbolo de autoridad*” [as a symbol of authority].

SLT: “ ‘este es un régimen de pobres diablos’ comentaba el coronel Aureliano Buendía cuando veía pasar a los policías descalzos armados de <b>bolillos</b> de palo.” (287)	TLT1: “‘this is a regime of wretches’, Colonel Aureliano Buendía would comment when he saw the barefoot policemen armed with wooden <b>clubs</b> pass.” (244)	TLT2 :“‘quel régime de pauvres types ! faisait le colonel Areliano Buendía quand il voyait passer les policiers, pieds nus, armés d’un <b>bâton en forme de quille</b> . » (271)
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Figure 60 Realia- Bolillo

In Fig.60, the statement of Colonel Aureliano Buendía, included in quotation marks, is complemented by a visual reproduction. The narrator uses the colloquial expression “*pobres diablos*” in order to characterize the regime, which is personified in these police officers he sees. García Marquez creates here a grotesque representation of the authority, carrying a symbol of power, the “*bolillos*”, but wearing no shoes. The vulnerability of those exposed shoes is related antagonistically to the symbol of the weapon; this combination creates the grotesque effect. The formulation of the Reale in TLT1 is the word “club”, which designates any kind of heavy stick used as a weapon (Cambridge, 2017). Neither the exclusive police use nor the symbols of authority are represented with this formulation. However, the above-mentioned grotesque image is reproduced through the additional elements of the text, such as “barefoot”, “policemen”, “armed” and the denotation of the noun “wretch”. TLT2 opted for an explanation of the Reale with the nominal syntagma “*bâton en forme de quille*” [pin-shaped stick]. The word “*bâton*”, in its general denotation is defined as “*morceau de bois rond et allongé servant d'appui, d'arme ou d'outil* » [a piece of round, elongated log used as a support, weapon or tool] (TLF, 2017). Making reference to the policemen, the French term gets a new denotation as symbol of authority (*Symbole de l'autorité, du commandement. Bâton de maréchal*). This way, the grotesque and the symbolism are privileged during the formulation over the cultural mention.

### 3.10. Material heritage: Constructions

#### *Example No. 46 :Ranchería (Fig. 61)*

This Reale is defined by the DRAE as “conjunto de ranchos: chozas o casas pobres” [settlement of huts or poor houses]. In Spanish-speaking America the term was employed for referring to native villages, because of their rustic architecture. In Colombia, this Reale evokes specifically the Wayuu Indigenous population, whose social administration is divided into settlements called “*rancherías*”: “A traditional Wayuu settlement has five or six houses that make up a *Ranchería*. The Wayuu never group into towns. *Rancherías* are usually isolated and far from one another to control and prevent mixing of their goat herds” (Kline, 2012, p. 498). Thus, the connotation of this term goes beyond the physical group of houses; it refers to a community of Wayuu people.

SLT: “Por último, liquidó el negocio y llevó a la familia vivir lejos del mar, en una <b>ranchería</b> de indios pacíficos situada en las estribaciones de la sierra...” (30)	TLT1: “Finally, he sold the business and took the family to live far from the sea in a <b>settlement</b> of peaceful Indians located in the foothills...” (20)	TLT2 : « Il finit par liquider son fonds et emmena sa famille vivre loin de la mer, dans un <b>pauvre hameau</b> d’Indiens pacifiques situé sur les contreforts de la sierra... » (36)
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Figure 61 Realia- *Ranchería*

The reference to the Wayuu Indigenous population in García Márquez’s literary work has been already pointed out in this chapter. Although the Colombian writer never uses the title “Wayuu”, this recurring mention is reached by other referential means such as traditions, beliefs, or social organization, just as this Reale “*Ranchería*”. The geographical description of the place, included in this fragment, correspond with the location of the Wayuu people in the north region of Colombia. Due to the historical events, this term is also used in American English to designate “a small Indian settlement” (Oxford, 2017), usually those located in the regions that once belonged to Mexico. Nevertheless, Rabassa in TLT1 opted for a formulation technique, a generalization, by using the word “settlement”, instead of a borrowing of the SLT term. The preference for a more general term would probably avoid the cultural connotation of the North-American loan word, which differs from the actual Wayuu connotations. In the French lexicon, the term “*Ranchería*” is not included, that is why Claude and Carmen Durand, in TLT2, proposed the formulation: “*pauvre hameau*” [poor settlement]. The term “*hameau*” is defined as “*groupe d’habitations rurales situées à l’écart d’un village et administrativement rattachées à une commune*” [Group of rural dwellings located away from a village and administratively attached to a commune] (TLF, 2017). With this denotation the idea of a group

of houses is shared, but not the cultural reference. Another interesting element of this formulation is the added adjective “*pauvre*”, which probably refers to the DRAE definition. This quality is not included in the denotation of the SLT Reale.

*Example No. 47 : Patio (Fig. 62)*

The term “*patio*” is generally defined as an “*espacio cerrado con paredes o galerías, que en las casas y otros edificios se suele dejar al descubierto*” [Enclosed space with walls or galleries, which in houses and other buildings is usually left exposed] (DRAE, 2017). The origin of this word has been largely discussed, including Occitan *patù*, Latin *pactus*, and Catalan *pati* (Corominas, 1987). This construction marks an Andalusian architectural style, a scheme that was exported to America during colonial times. With an Arabic influence, this essential element represents the center of the daily activity of a house and the access to the bedrooms, which are usually located around it <sup>74</sup> (Perez Ordoñez, 2008, p. 30). This word has been borrowed by other languages for referring to this specific kind of courtyard.

<p>SLT: “Tenía una salita amplia y bien iluminada, un comedor en forma de terraza con flores de colores alegres, dos dormitorios, un <b>patio</b> con un castaño gigantesco, un huerto bien plantado y un corral donde vivían en comunidad pacífica los chivos, los cerdos y las gallinas.” (18)</p>	<p>TLT1: “It had a small, well-lighted living room, a dining room in the shape of a terrace with gaily colored flowers, two bedrooms, a <b>courtyard</b> with a gigantic chestnut tree, a well-kept garden, and a corral where goats, pigs, and hens lived in peaceful communion.” (9)</p>	<p>TLT2 : “Elle avait une sale commune spacieuse et bien éclairée, une salle à manger en terrasse avec des fleurs de couleur gaies, deux chambres, un <b>patio</b> où croissait un châtaignier géant, un jardin bien cultivé et un enclos où cohabitaient paisiblement les chèvres, les porcs et les poules.» (25)</p>
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Figure 62 Realía- Patio

The word “*patio*” is probably one of the most repeated words in this novel. It has, as well as the whole house, an important symbolic meaning. In the fragment quoted in Fig.62, the first house of the Buendía’s family is described, not without mentioning that the other houses of Macondo followed its model. According to the description, the house looks like a Latin American colonial construction, marked by the influence of Spanish- Andalusian style, as it was mentioned before. The “*patio*” is not only the center of the house, but the center of the Buendías’ interactions. The

<sup>74</sup> The original texts states: “*El patio (saha o sahn) es un elemento imprescindible, con independencia del tamaño de la vivienda, pues el acceso a las habitaciones sólo se puede realizar a través de él, debiéndose excluir el paso de una dependencia a otra. A él se abren todas las habitaciones para obtener la luz y la ventilación necesarias y en él se desarrolla gran parte de la actividad cotidiana*” [The courtyard (saha or sahn) is an essential element, regardless of the size of the house, since access to the rooms can only be made through it, excluding the passage from one dependency to another. All the rooms are opened to him to obtain the necessary light and ventilation, and in him a large part of the daily activity is carried out] (Perez Ordoñez, 2008, p. 30).

circularity of the space, demarcated by the “*patio*”, as well as the importance of the tree located in the middle of it, correspond to a series of interpretations of this symbol in the narrative flow of the novel<sup>75</sup>. This term is considered in this research as Reale, since it evokes a very specific structure that represents a cultural way of family interaction. With no exact reference in other cultures, the word, as we already mentioned, has been borrowed in order to keep that specificity. This term is part of both the English and the French lexicon, where its cultural reference is kept in the definitions. The Oxford Dictionary defines “*patio*” as: “a roofless inner courtyard in a Spanish or Spanish-American house.” The TLF also includes “*patio*” with the following meaning: “[*En Espagne ou dans une zone méridionale*] *Cour intérieure d'une maison de style andalou, à ciel ouvert, souvent entourée d'arcades, dallée avec un bassin central*” [-In Spain or in a southern area- Inner courtyard of an Andalusian-style house, open-air, often surrounded by arcades, paved with a central basin] (TLF, 2017). Keeping this on mind, the TLT2 opted for the lexical borrowing and kept the style and the symbolism that is represented with it. By contrast, TLT1 preferred a more English familiar term, “*courtyard*”, which is defined as “an unroofed area that is completely or mostly enclosed by the walls of a large building” (Oxford, 2017). With this formulation the specificity of form, place in the house and architectural tradition are replaced by a more general and TL1 familiar association.

*Example No. 48 :Tambo (Fig. 63)*

The Quechua voice “*tambo*” has different denotations according to the region. The DRAE considers six different meanings that include, among others, a diary in farming activities (Argentina, Paraguay, and Uruguay), an inn (Bolivia, Ecuador), a prison (México), and a rural store (Peru). Following the etymology, the Quechua term *tampu* used to designate a sort of inn, located on the road, for providing an overnight stay to the Inca state messengers, called “*casquis*” (Chacaltana Cortez, 2010, p. 2). Later on, a variety of diverse uses were added to these architectural constructions, such as supply containers, animal houses and farms and, even prisons, due to their stone structures. This phenomenon gave birth to the diverse connotations that were included before.

SLT: “Los obreros de la compañía estaban hacinados en <b>tambos</b> miserables.” (359)	TLT1: “The company workers were crowded together in miserable <b>barracks</b> .” (306)	TLT2: “Les ouvriers de la compagnie étaient entassés dans de misérables <b>cabanés</b> . » (337)
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Figure 63 Realia- Tambo

<sup>75</sup> Some examples of the analysis of these symbols in: 1. González, Ulises. “Macondo sagrado y profano. presencia del pensamiento antropológico de mircea eliade en el mundo de “*Cien Años de Soledad*”. (2014) or in 2. Escobar Mesa, Augusto. “El mito de la cosmogénesis y el espacio sagrado en *Cien Años de Soledad*” (2002)

Based on the text quoted in Fig.63, the term “*tambo*” represents a small construction, not at all suitable for accommodating a big amount of people. Taking into account the polysemy of the word, it could be associated with the historical stone construction, as well as with an animal place or a prison. The characteristics of these three different denotations, together with the adjective “miserable”, play an important role for picturing where the company workers lived: a cold construction, like a prison, where they were crowded like animals. The two translations proposed different formulations for this Reale adding other kind of associations. On the one hand, Gregory Rabassa’s proposal “barracks”, implies a military association, although the definition of this word is not limited to this semantic field. According to the *Cambridge Dictionary* they represent “a building or group of buildings where soldiers live” (Cambridge, 2017). The Oxford Dictionary adds two more definitions: “A building or group of buildings used to house a specific group of people, such as laborers or prisoners, in austere conditions.” and, in a British context, “A large, ugly building” (Oxford, 2017). Even though there are today other connotations of this word, based on the etymology that comes from Catalan, the Barracks are originally a military element. Despite the existence of the word “*barraque*” within the French lexicography, Claude and Carmen Durand opted for another formulation. The word used in TLT2 is “*cabane*”, which has also different meanings: first, it means a “*Construction rudimentaire servant d'habitation, d'abri ou de resserre*” [Rudimentary housing construction used as a dwelling, shelter or cradle] (TLF, 2017). Secondly, in a vernacular use of language, it is related to a prison. And finally it indicates also a “*Abri destiné aux animaux*” [Animal shelter] (Larousse, 2017). As we can observe, some of the senses of the SLT word are also denotations of the French formulation, which allows a similar picturing effect on the TLT2 reader. The English term, being commonly understood as a part of the military field, adds other characteristics to the place that are absent in the original text.

*Example No. 49 :Gallinero (Fig. 64- Fig.65)*

The term “*gallinero*” represents a fenced place or shed where hens and other poultry are kept (DRAE, 2017). In a familiar use, it refers to a group of people whose shouting or muddled and confused discussion impedes mutual understanding.

SLT: “El sector estaba cercado por una malla metálica, como <b>un gigantesco gallinero electricificado</b> que en los frescos meses del verano amanecía negro de golondrinas achicharradas.” (274)	TLT1: “The section was surrounded by a metal fence topped with a band of <b>electrified chicken wire</b> which during the cool summer mornings would be black with roasted swallows.” (233)	TLT2: “Tout le secteur, comme un gigantesque <b>poulailler</b> , était clôturé par un grillage électrifié qui, pendant les mois plus frais d’été, était tout noir d’hirondelles brûlées vives au point du jour. » (259)
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Figure 64 Realia- Gallinero



<p>SLT : “Cuando llegó la compañía bananera, sin embargo, los funcionarios locales fueron sustituidos por forasteros autoritarios, que el señor Brown se llevó a vivir <b>al gallinero electrificado</b>, para que gozaran, según explicó, de la dignidad que correspondía a su investidura y no padecieran el calor y los mosquitos y las incontables incomodidades y privaciones del pueblo.” (287)</p>	<p>TLT1: “When the banana company arrived, however, the local functionaries were replaced by dictatorial foreigners whom Mr. Brown brought to live in the <b>electrified chicken yard</b> so that they could enjoy, as he explained it, the dignity that their status warranted and so that they would not suffer from the heat and the mosquitoes and the countless discomforts and privations of the town.” (244)</p>	<p>TLT2 : “Néanmoins, quand s’implanta la compagnie bananière, les fonctionnaires locaux furent remplacés par des étrangers autoritaires que Mr. Brown emmena vivre dans <b>le poulailler électrifié</b> afin qu’ils pussent y trouver, expliqua-t-il, toute la dignité requise par leurs nouvelles nominations, et n’eussent pas à endurer la chaleur, les moustiques, l’absence de commodités et les privations du village. » (271)</p>
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Figure 65 Realia- Gallinero

In Fig. 64 and 65, another literary mechanism, often used by García Márquez, is revealed: from the comparative structure in Fig. 64 “como un gigantesco gallinero electrificado”, it turns into a metaphor in Fig. 65, where the comparative element disappears.<sup>76</sup> Exploring to the fullest the meaning of the Reale, the “*gallinero*” could be interpreted as both, its literal or its figurative sense: either as the place where the hens are kept, or as an incomprehensible racket. In Fig. 64 TLT1 opted for the formulation “chicken wire”, term that is defined as “Light wire netting with a hexagonal mesh” (Oxford, 2017). Although the denomination of this netting gets its name from its common use to fence chickens in, it refers commonly to its physical form. In Fig. 65 the formulation “chicken wire” changed into “chicken yard”, construction that refers more to the location where the chickens are placed. None of the formulations evidence the literary effect of comparison and metaphor that we pointed out before. By contrast, TLT2 proposes the same formulation in Fig. 64 and 65, however, in order to keep the literary mechanism of comparison, the Durands slightly change the grammar of the sentence. The term used is “*poulailler*”, which is defined as “*Lieu ou bâtiment destiné au logement et à l'élevage des oiseaux domestiques, notamment les poules et les poulets*” [A place or building intended for housing and rearing of domestic birds, in particular chickens] (Larousse, 2017). Referring to the place, the comparison is easily transferred. However, the familiar connotation of the word in SL is not shared with the term in TL2.

<sup>76</sup> Jacques Joset has already pointed out this mechanism arguing that: “*los edificios de la compañía bananera, apartados de Macondo, se presentan primero “ como un gigantesco gallinero electrificado”. Luego son metafóricamente “el gallinero electrificado” (...)*” [The buildings of the banana company, separated from Macondo, are presented first “ como un gigantesco gallinero electrificado”. Then they are metaphorically “el gallinero electrificado”] (Joset, 1984, p. 41).



### 3.11. Material heritage: Ritual objects

*Example No. 50 :Niños-en-cruz (Fig. 66)*

The “*Niños-en-cruz*” is an object that shows a crucified child used as a protection and force amulet (Ministerio de Cultura, 2017). This element belongs to the Zenú<sup>77</sup> Indigenous beliefs and is described as “(...) *unas plaquitas chiquitas de color plomo que se meten en el brazo para tener fuerza y seguridad*” [Small, lead-colored inserts that fit into the arm for strength and security] (Lozano Garzón, 2009, p. 85). They are not only used to protect the body from injuries but also in order to obtain a colossal force. According to the tradition, the amulet has to be placed tight to the skin, or even under it, so that it could be feed with blood. It is still used by several people in this part of the Caribbean Colombian region.

SLT: “...y en la muñeca derecha la apretada esclava de cobre de los <i>niños-en-cruz</i> .” (113)	TLT1: “...and on his right wrist was the tight copper bracelet of the <i>niños-en-cruz</i> amulet.” (92)	TLT2: “...et au poignet droit le bracelet serré des <i>enfants-en-croix</i> . » (112)
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Figure 66 Realia- Niños en cruz

Like in other parts of the novel, in Fig. 66 García Márquez combines again different kinds of beliefs as a representation of the multicultural heritage of the Colombian Caribbean. The scene describes José Arcadio, at the moment he returned to Macondo. Two amulets, from two different creeds, decorate his body: on the one hand, a catholic medal of Our Lady and, on the other hand, the Zenú Indigenous *niños-en-cruz* amulet. Catholic imposed rituals, together with traditional native beliefs, represent the cultural mix that the Caribbean embodies. Two different formulations for this Reale are proposed by the TLTs. TLT1 opted for a nonce borrowing, written in italics, and accompanied by the noun “amulet”, which helps the reader to link the foreign expression with an object of superstition. Otherwise, TLT2 keeps the construction of the reale, but translates each one of its elements, getting the composition “*enfants-en-croix*”. Although this formulation contains no foreign words, it is marked with italics, as it is done in the SLT. In none of the target cultures is this element known, as a result neither the English, nor the French formulation refer to anything familiar.

*Example No. 51 :Corozo (Fig. 67)*

The term “*corozo*”, also known as “*corojo*”, is defined by the DRAE as an American palm tree, whose fruits produce an oily substance used as butter. The primary usage of this oil is for cooking. However, according to the region, it has some additional uses such as in the production

<sup>77</sup> This demonym was employed by the Chroniclers during conquer and colonial times in America to refer the Indigenous population that used to live in the valley of Sinú river (Jaramillo & Turbay, 2000).

of cosmetics and candles. The “*corozo*” is often mixed up with another palm tree, the so-called macaw-fat, which grows in African Guinea. Since many slaves, who arrived in Central and South America were originary from that African region, they used the “*corozo*” the same way they did with the African palm oil (Patiño, 2002, p. 283). This is how “*Corozo*” butter became an important ingredient in Caribbean food. Additionally, other African traditional connotations of this oil were transferred into Caribbean territories, such as certain religious meanings: it is employed as an offering to the *Orishas* Oyá and Eggun (*Santería*<sup>78</sup> deities) in cooking preparations (Martínez O’Farrill, 2016, p. 110). This *Santería* practice remained in the cultural imaginary of some Caribbean people to the point that many products made of *corozo* are still used for rituals and superstitions.

SLT: “...y cuando iba al río con Arcadio llevando bajo el brazo la totuma y la bola de jabón de <b>corozo</b> envueltas en una toalla.” (94)	TLT1: “...and when he would go to the river with Arcadio, carrying under his arm a gourd and a bar of <b>palm oil</b> soap wrapped in a towel.” (74)	TLT2 : “...et dans les jours où il allait à la rivière avec Arcadio portant sous le bras le récipient en fruit de totumo et la boule de savon <b>ordinaire</b> enveloppés dans une serviette. » (94)
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Figure 67 Realia- Corozo

Two Realia are part of this fragment in Fig. 67: the term “*totuma*”, which was analyzed in Fig. 10 and “*corozo*”, which is the object of this example. As it was already mentioned, the first Reale, “*totuma*”, comes from the Cariban Cumanagoto language and it embodies an Indigenous tradition. As a contrast, the term “*corozo*” evokes an African heritage, tangible in cooking and religious uses. This inclusion of two elements from different origins refers to the idea of an Indigenous-African cultural background, which is constantly emphasized in the novel. The formulation of the TLT1, the construction “palm oil”, is a generalization of the type of tree that includes both the “*corozo*” and the “macaw-fat”. African palm oil has been used for cosmetics for several years, that is why the reference to a soap has no other connotations as, probably, a rustical kind of soap. TLT2 opted for avoiding the reference to the fruit and replaced it for the adjective “*ordinaire*”, which add the quality of either “common” or “popular”. The ritual or religious connotation of “*jabón de corozo*” has vanished in both TLTs.

#### 4. Formulation techniques for translating Realia in TTs

In the previous section (section 3), we described the etymological, linguistic and semantic structure of the selected Realia in the SL, as well as their symbolic and literary repercussions

<sup>78</sup> According to definition of Real Academia de la Lengua, *Santería* refers to a cult emerging from synchronism of African religions and Catholicism in America during colonial times and currently practiced in Cuba and Brazil.

in the configuration of the ST. We also included a description of the formulations proposed by Claude and Carmen Durand in TLT2 and Gregory Rabassa in TLT1 for each of the Realia in terms of meaning, possible connotations and equivalence relations between the ST and the TTs. In this section, we will more widely focus on the translation formulation techniques in the TTs and how these choices influence the textual configuration of the novel's narrative world. The present section is organized in an inductive way: from the local units to the global structure of the text. The first part is dedicated to the small units of translation; in this particular case the formulation techniques of the Realia. In the second part we will analyze the orientations of the formulation techniques and how they determinate a more global approach to the TT. Finally, we will discuss the possible interferences, losses and gains, of these formulations that affect the global equivalence of the TTs in relation to the ST.

#### **4.1. Formulation techniques**

We opted for the term “formulation technique” as a designation that includes all the ways the Realia in ST were handled in order to reach a corresponding expression in the TL. The word “formulation” implies a creative process, which the translator has to perform based on a ST in order to recreate a TT with similar values, functions, senses, effects, etc. This creative process, as well as any other, involves different activities, such as reorganization, manipulation, making decisions, agreements, arrangements, *i.a.* that result in a specific translation choice. The techniques that we are going to list and describe in the next paragraphs were named according to the work of other scholars in this area, which, as has been shown in the second chapter of this dissertation (Section 2.1.2), have already provided lists of strategies, procedures and techniques of translation. We selected those techniques that correspond to the formulations proposed by the French and English translators of *Cien Años de Soledad*. Based on the preexisting literature about this, we proposed our own categories, which correspond specifically to the two TTs that we are analyzing. Every formulation technique that we found in the descriptive analysis of the Realia and their respective translations is defined as well as exemplified with the novel specific cases.

##### **4.1.1. Elimination**

Elimination or omission refers to a translation technique that is used in cases where there is no possibility to find a translation formulation for a word or lexeme and its omission does not affect the meaning of the SLT sentence or interfere in the understanding of the text. Usually, when there is an elimination, there is also a compensation, which refers to a word or

construction that rewards the loss by using another formulation. Even if eliminating a word could be the opposite of translating it, some scholars have vindicated this practice as a valid translation technique. According to Baker

This strategy may sound rather drastic, but in fact it does no harm to omit translating a word or expression in some contexts. If the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit translating the word or expression in question (Baker, 1992, p. 40).

#### *Elimination in TLT1*

Cañabrava	Cachaco
---	Stuck-up people

Figure 68 Techniques- Elimination in TLT1

#### *Elimination in TLT2*

Corozo
Savon ordinaire

Figure 69 Techniques- Elimination in TLT2

As it was mentioned in the previous paragraph, when an element is omitted, it is usually compensated, like in the cases of the Realia “cachaco” in TLT1 and “corozo” in TLT2. Both Realia were eliminated in the translated texts but in retribution, the translators proposed an inferred formulation (explained later in 4.1.7.) However, in the case of “cañabrava” in TLT1, Rabassa opted for an elimination without compensation. Taking into account the text where this Reale is included, “veinte casas de barro y cañabrava”, the translator chose, from two characteristics of the houses in Macondo, the first one for being more familiar to the TC. This decision erases an important element of the initial description of the town and transfers a different image of the houses in the ST to the TT reader.

#### **4.1.2. Adapted formulation**

As we explained during the first chapter, adaptation is one of the most discussed and debated terms within the Translation Studies, so far. From considering it as almost an opposite to translation, to admitting its practice in every translation activity, this notion represents contradiction and vagueness in the way it has been understood. Taking into account the fact that, at this point, our research focuses on the analysis of the translation of small text units, i.e.

the Realia, we adopted the definition of adaptation as a “cultural relocation (...) to bring into greater proximity to the cultural and temporal context of readers” (Sanders, 2006, p. 163). In this respect, an adapted formulation refers to a technique where the translator, due to the lack of an equivalent term in the TL, opts for a different language construction that fits better to the reality of the TC reader.

#### *Adapted formulations in TLT1*

Ciénaga	Mantear un toro	Compadre	Corregidor	Mazamorra
Swamp	Hog-tie	Old/dear friend	Magistrate/judge	Crumbs

Figure 70 Techniques- Adapted formulations in TLT1

Patio	Tambo	Páramo	Sancocho de gallina
Courtyard	Barracks	Highlands	Chicken Stew

Figure 71 Techniques- Adapted formulations in TLT1

#### *Adapted formulations in TLT2*

Marimonda	Cumbiamba	Papiamento	Gringo	Petate
Papion	Bamboche	Patois	Amerlocks	Paillasses

Figure 72 Adapted formulations in TLT 2

Bangaña	Batea	Ranchería	Tambo	Gallinero	Páramo	Sancocho de gallina
Saladier	Plateau	Pauvre hameau	Cabane	Poulailler	Haut plateaux	Pot-au-feu de poule

Figure 73 Adapted formulations in TLT2

As it is to see in Fig. 70 to 73, the formulations in TLTs from the Realia do not correspond to the same signified or concept that they have in the SLC. The translators, in order to accomplish the communicative task of the text, opted for language formulations with similar features, in terms of function, visual image, specific use, etc. This activity matches, in a certain way, to the signifier of the Realia lexeme in the SLC. For example, in TLT1, the use of magistrate for translating the Reale “*corregidor*” shows how the translator replaced the title of an authority, inexistent in the TL, for another one, more familiar to the TL readers, “magistrate/judge”. Similarly, the formulations of the Reale in ST “*páramo*” in both TLTs replaced the foreign geography element for another more familiar natural feature in the TLCs, namely “highlands” in TLT1 and “*haut-plateaux*” in TLT2. The same cultural adaptation occurred with the other

Realia listed above, whether in reference to other geography elements, such as “*ciénaga*” and its formulation in TLT1 “swamp”, or in relation to kitchen elements, such as “*bangaña*” and “*batea*”, which were changed in the TLT2 by more common and widely used terms “*saladier*” and “*plateau*”, respectively.

#### 4.1.3. General formulation

A general formulation, or a generalization, is a technique that uses a term or a construction in the TL that corresponds to the same semantic field as in the SL, but from a more generic level. As it was pointed out in the first chapter, this technique was first introduced as such by Vinay and Darbelnet (1954) and has been frequently included by other scholars in their translation technique lists. The semantic relation that a generalization produced is called hypernym and it is usually used in translation when there is no corresponding reality in the TC or not established equivalent in the TL. A hypernym is defined as “an expression with a wider, less specific, range of denotative meaning” (Dickins, Sándor, & Higgins, 2002, p. 55). According to Dickins et al. it is used almost in an automatically way by the translator when there is no adequate synonym in the TL to express the SL term.

##### *General formulations in TLT1*

Plátano/banano/guineo	Malanga	Ñame	Gallinazo	Caimán
Banana	Caladium	Yams	Vulture	Crocodile

Figure 74 General formulations in TLT1

Parranda	Petate	Ranchería	Corozo	Guacamaya
Celebration	Mat	Settlement	Palm oil	Macaw

Figure 75 General formulations in TLT1

##### *General formulations in TLT2*

Cañabrava	Plátano/banana/guineo	Ahuyama	Ceiba	Guacamaya
Roseau/ Bambou	Banane	Citrouille	Arbre à Kapok	Perroquet

Figure 76 General formulations in TLT2

The Fig. 74 and 76 show the general formulations in the two different TLs. This generalization was accomplished, on the one hand, by using the genus of the plant or fruit, like in banana/ *banane*, caladium or yams. On the other hand, when the case is about animals, the translators opted for the name of the species, such as vulture, crocodile or *perroquet*. Finally, another case of general formulation was found when the translators preferred to translate from a more European

Spanish term over an indigenous Latin-American variety form. This variety preference certainly make easier the choices because of the similarities of the Latin or Greek roots. However, this practice erases an important element of this novel: the specific Spanish variety traceable, among other elements, through the Latin-American and Caribbean terms that were preferred by the author. A larger comment about this interference is developed in 4.3.

#### 4.1.4. Descriptive formulation

The descriptive formulation, also called by other scholars descriptive equivalence (Newmark 1988), or explanatory modulation (Vinay and Darbelnet 1954) is a technique where the translator uses the definition, or a short explanation of the Realia, in order to clarify the nonexistent term to the target reader (Newmark, 1988, p. 84). With this kind of formulation, the translator, by the means of certain words, attempts to produce a similar mind image in the TT reader, as it is produced by the Realia in the ST reader. Like that, the reference remains foreign but it is explained in words of the TL, so its understanding is not limited.

##### *Descriptive formulations in TLT1*

Guarapo	Guayabal	Criollo
Cane juice	Guava grove	Native-born

Figure 77 Descriptive formulations in TLT1

##### *Descriptive formulations in TLT2*

Mazamorra	Bolillo
Brouet à la farine de maïs	Bâton en forme de quille

Figure 78 Descriptive formulations in TLT2

In Fig. 77 and 78, we confirm how from a one-word construction in the SL, the translation formulation turned into a syntagm. In an absence of a referential term in the TL, the translators opted for translating the meaning. In TLT1, Gregory Rabassa, in an attempt to avoid the use of many words, he left by side important elements of the Realia, for instance, in the case of the “*guarapo*”, whose translation “cane juice” does not include the alcoholic level of the drink. In TLT2, the translators described the Realia with prepositional syntagms, which facilitates the production of a mental image in the reader. With the use of forms like “*à*”, for an ingredient, or “*en forme de*” for a form, Claude and Carmen Durand transfer the sense of the Realia by explaining its characteristic elements.



#### 4.1.5. Denotative formulation

In this technique, the formulation in TL corresponds to the denotative, or one of the denotative meanings in the SL. The denotative meaning, understood here as “that kind of meaning that relates directly to the range of things” (Dickins, Sándor, & Higgins, 2002, p. 73), is transferred with this technique by the means of a word or lexeme that conventionally represents the same reference in the TL. This technique has been also called literal or referential translation and has been classified among the direct translation strategies.

##### *Denotative formulations in TLT1*

Godó	Papiamento
Goth	Gabble

Figure 79 Denotative formulations in TLT1

Caldo de lagartija y huevos de araña	Huevos de iguana	Negros antillanos
Lizard broth and spider eggs	Iguana eggs	West Indian Negroes

Figure 80 Denotative formulations in TLT1

Totumo	Yuca	Ceiba	Iguana	Gringo	Mulata
Calabash	Cassava	Ceiba	Iguana	Gringo	Mulatto

Figure 81 Denotative formulations in TLT1

##### *Denotative formulations in TLT2*

Paico	Caldo de lagartija y huevos de araña	Huevos de iguana	Negros antillanos
Patte-d’oie	Bouillon de lézard et des œufs d’araignée	œufs d’iguane	Noirs des antilles

Figure 82 Denotative formulations in TLT2

Malanga	Yuca	Ñame	Gallinazo	Caimán	Iguana	Patio
Malanga	Manioc	Igname	Urubu	Caïmans	Iguane	Patio

Figure 83 Denotative formulations in TLT2

Ciénaga	Criollo	Mulata	Corregidor
Marigot	Créole	Mulâtresse	Corregidor

Figure 84 Denotative formulations in TLT2

The formulations that we classified as denotative differ in terms of their meaning, their origin and their effect in the TLTs. According to these variances, we propose three categories in order to illustrate how these resulting translation formulations respond to particular decisions made by the translators and how they imply contrasting effects in each TLT.

The first category (Fig. 79) includes the denotative formulations that refer to only one of the diverse meanings of the Realia in the SL. For instance the polysemous Reale “*godo*” was translated in the TLT1 as “goth”, a denotative formulation that transfer just the historic denotation of the German people, as it was pointed out in the previous chapter (Ex. 28). The same situation occurs with the formulation in TLT1 “gabble” for the polysemous Realia “*Papiamento*” in the SLT. The second category (Fig. 81, 83 and 84) contains the denotative formulations that correspond to a lexical borrowing, understood as “a word that at some point in the history of a language entered its lexicon as a result of borrowing (by transfer or copying)” (Haspelmath, 2009, p. 36). The incorporation of these terms into the TLT1’s lexicon is probably due to the proximity and the cultural contacts that have taken place during the last century between the United States and Mexico and other Spanish speaking countries. In the case of the TLT2, it is apparently caused, in the specific case of the Realia analyzed here, by the French scientific explorations in South America during the XVth and XVIth Centuries and a shared colonial Caribbean history. The third category (Fig. 80 and 82) gathers the formulations that propose an equivalent term or lexeme in the TL, which refer to their referential meaning in the SL. The referential or literal meaning of the elements of the lexeme has an equivalent in the foreign language, however, the construction as a whole, could not have the equivalent sense in both SL and TL. For example, the lexeme “*huevos de iguana*”, which represent a common alimentary practice in the Colombian Caribbean, is translated literally as “iguana eggs” or “*oeufs d’iguane*”. In both TLCs, due to the inexistence of this practice, the translated Reale acquires other nuances, in relation to magic, witchcraft or even rusticity. The denotative formulation offers, in these cases, only an illusion of equivalence in the referential level, which is harmed in a semantic degree.

#### 4.1.6. Loan formulation

As we explored in the second chapter, this technique has been called differently by many translation scholars: calque (Vinay and Darbelnet 1958), literal translation (Ivir 1987) through-translation (Newmark 1988), loan-based neologism (Chesterman 1997), among others. For this analysis, a loan formulation implies the word-to-word translation of the elements that compose a Realia lexeme in the SL in order to transfer its meaning by creating a new lexeme in the TL.

*Loan formulations in TLT1*

Cuento del gallo capón
Story about the capon

Figure 85 Loan formulations in TLT1

*Loan formulations in TLT2*

Cuento del gallo capón	Niños-en-cruz
Histoire du coq chapon	Enfants-en-croix

Figure 86 Loan formulations in TLT2

By opting for a loan formulation, the translators keep the text between the familiar words of the TL and the foreign reference to the SC. The words that compose the Realia lexeme are translated in a word-to-word way, which produces a new construction. The creation of a new lexeme in TL, with no social representation leaves open the understanding and interpretation of its meaning, like in the case of *enfants-en-croix*. However, with the Reale *el cuento del gallo capon* the effect is different because the writer explains to the reader the meaning of this reference. The only information that the TL reader does not get is that this game is not a fictional construction of the writer, as we mentioned in the previous section (Ex. 24). The link with a social actual practice in the SC is lost with the use of this technique.

**4.1.7. Inferred formulation**

As it was developed during chapter II, every translation is an interpretation (Gadamer, 1975, p. 362) or implies different kinds of interpretation (Bühler, 2002, pp. 61-62). From the decision making process, to the deduction of the sense of words and symbols, the activity of translating involves a particular understanding and management of the signs of the text. In a literary text, where many words are used beyond their literal meaning, where they represent unconventional sense, the call to interpretation is constantly present. When the translators consider that a reference in a text could be too obscure for the TL readers, whether the term has no denotation in their culture, or the meaning is too symbolic for being easily deduced, they propose a possible interpretation and translate it into the TL. What we call here an inferred formulation is a kind of substitution of the Realia of the SLT by an inference of what it could mean in the ST. The translators stipulate that the specific Reale is not used in a referential but in a figurative sense and they opt for translating rather than the term, its possible use in the text.

*Inferred formulations in TLT1*

Astromelias	Cachaco	Chafarote
Sweet basil	Stuck-up people	Bloody tyrant

Figure 87 Inferred formulations in TLT1

*Inferred formulations in TLT2*

Guayabal	Corozo	Chafarote
Chagrin d'amour	Savon ordinaire	Boucher

Figure 88 Inferred formulations in TLT2

The formulation proposed in the TLTs of these Realia correspond to an inferred formulation because they are not related to the referential sense of the terms in the SL. Instead, they are a product of an inference of the meaning of these constructions in the specific SLT. The addition of qualitative adjectives such as “*ordinaire*”, “stuck-up” or “bloody”, absent in the SLT provides a trace to a deducted meaning, based on the textual context. The decision of using this kind of formulation distances the text to its source culture, by replacing the reference by an interpretation and, in some cases like in “*chagrin d'amour*”, transforms a metaphorical construction into an evident allusion, produced by the personal interpretation of the translator.

**4.1.8. Textual functional formulation**

Based on the hypothesis proposed by Nord that a function is “a pragmatic quality assigned to a text by the recipient in a particular situation” (Nord, 1997, p. 43), a text functional formulation refers to a contextual and cotextual conditioned translation. Throughout the consideration of the markers of the text where the Reale belong to, the translator opts for a formulation that better fulfils the specific intended sense of the term. In this particular study, this translation technique was mostly used in the cases of polysemy: the Reale has two or more denotations, or connotations, and the translators chose one of them for creating a formulation in the TL for a precise textual situation.

*Textual functional formulations in TLT1*

Trinitaria	Paico	Manglar	Montuno	Bangaña	Batea	Bolillo	Gallinero
Wild pansies	Mashed wormseed	Slogh	Hunting/wild animal/peasant	Gourds	Troughs	Clubs	Chicken wire/yard

Figure 89 Textual functional formulations in TLT1

*Textual functional formulations in TLT2*

Trinitaria	Manglar	Parranda	Mantear un toro	Montuno	Compadre
Pensées en fleur	Bourbier	Réjouissances	Tourner en bourrique	De montagnes/bête sauvage/paysanne	Camarade/comadre

Figure 90 Textual functional formulations in TLT2

Some of the Realia included in this category were used more than once in the SLT, with different meanings. For example, the case of “*montuno*”, a term that, as we analyzed in the previous section, is used in the SL with different connotations. Taking into account this particularity, the translators varied their formulations in order to transfer the sense referred in each textual case, as it was described in ex. 27 of the previous section. In some other cases, such as in “*manglar*”, the Reale includes both its figurative and its referential meaning in the expression “*manglar del delirio*”. The formulations in both TLTs responded to the function of the Reale in the expression and proposed, likewise, a polysemous term. With this mechanism, the translators not only allude to the functional meaning of the Reale in the text, but also open the spectrum of the signification in the TLTs.

**4.1.9. Borrowing formulation**

This formulation takes the Reale from the SL and uses it without any changes in the TLT. This technique is employed when the term is whether a nonce borrowing, a name or when the writer gives an explanation of it, which allows the transmission of the message with no loss. There are different ways to include borrowing formulation in a translated text. In some cases, the borrowed word or expression is put in italics, or have any other marks that show that it is not a term of the TL. In some other cases, the term is accompanied by a categorical noun, which has the function of clarifying the term and facilitating the association with a more familiar element of the TL. Finally, some translators include the borrowings and add whether a glossary at the end of the book, or a foot-note when they consider that that inclusion could affect the understanding of the text unit.

*Borrowing formulations in TLT1*

Ahuyama	Cumbiamba	India guajira	<i>Niños-en-cruz</i>	Marimonda
Ahuyama	<i>Cumbiamba</i>	Guajiro Indian woman	<i>Niños-en-cruz</i>	Marimonda monkey

Figure 91 Borrowing formulations in TLT1

*Borrowing formulations in TLT2*

Totumo	Astromelias	Cachaco	Comadre	<i>Godó</i>	India guajira	Guarapo
Totumo/ En fruit de...	Fleur d'Astromelia	Cachaco	<i>Comadre</i>	<i>Godó</i> + explicative note	Indienne guajira	Guarapo

Figure 92 Borrowing formulations in TLT2

In Fig. 91 and 92 we can see how the translators used the different ways of including a borrowed expression that were mentioned in the previous paragraph. In TLT1, Gregory Rabassa accompanied the borrowed word “*ahuyama*” with the category “roots”; with the translation formulation “*ahuyama roots*” the foreign element, which is the borrowing, does not imply a lack of understanding. In addition to that, this formulation is located in a list of other more familiar edible roots, which also helps the reader to infer the meaning. This same situation occurs with “*astromelias*” and “*totumo*” and the categories used in TLT2 “*fleur de*” and “*en fruit de*”. In the case of the toponyms, it is a common case that the translators borrow the name, as it is the case in TLT1 and TLT2. With the inclusion of the noun “*india*”, which can be translated with a referential formulation, the toponym become a quality and can be borrowed from the SL, without any interference in the fluidity of the TT. In TLT2 it occurs an extraordinary type of borrowing formulation, which is usually avoided by many translators: the footnote. For the word game with the Reale “*godó*”, Claude and Carmen Durand considered important to include an explicative note in order to make clear to the TLT2 reader the polysemy of the word and how the writer plays with it in this part of the novel. The word “*godó*”, as well as the borrowings “*comadre*” and “*compadre*” were marked with the italics in the TLT2 in order to point out the interlinguistic loan. The borrowing formulations in TLT1, without an explanatory category used also that kind of differentiating writing, like in the cases of “*cumbiamba*” and “*Niños-en-cruz*”. Without any further explanation, mark or category, the other borrowing formulations “*cachaco*” and “*guarapo*” remain foreign to the TL reader, who has to look for its meaning elsewhere outside the text, or try to infer its meaning with the context of the narration.

**4.1.10. Combinations**

In order to achieve a close equivalent relation between SLT and TLT, the translators also mixed some of the formulation techniques presented previously. In some cases, the combinations resulted from a text functional formulation, where the Realia in SLT lightly varied in its

morphological structure, adding a different meaning. In some other cases these combinations occurred where the Realia were used many times with different meanings and different textual functions. Other combined formulation resulted as a compensation to an omission with an interpretation of the meaning and function of the Reale in the specific text. Examples and explanations about this phenomenon will be described down below.

*Combination case: masculine and feminine*

Reale in ST	Formulations in TLT1	Formulation techniques
Comp <u>a</u> dre	Old friend	Cultural adaptation and textual functional formulation
Com <u>a</u> dre	Dear friend	

Figure 93 Combinations

The Fig. 93 shows the differences between the translation formulations for the masculine construction “*compadre*” and its feminine “*comadre*”. As we pointed out before, the term “*compadre*” has different denotations in the SL, and the writer uses it to mean diverse friendship degrees. The Reale is sometimes used between friends that are also political sympathizers. It also refers to the baptism and the relationship between the godparents. In this latter the implied people are not necessarily good friends or do not automatically have the same political ideas. Ignoring this distinction, the translator in TLT1 proposed a cultural adaptation of the Reale, which is the term “friend”, and added a different adjective, according to the masculine or the feminine association in the SLT. The Reale “*compadre*” is always formulated as “old friend”, even though it refers to Gerineldo Marquez, the political sympathizer, or the General Moncada, the political opponent but godfather of one of Colonel Aureliano Buendia’s seventeen children. The feminine form “*comadre*” is translated as “dear friend”, referring to Ursula Iguarán. The text functional formulation is ruled by the gender of the Reale and not by the sense of this form of address in the ST.

Reale in ST	Formulations in TLT2	Formulation techniques
Comp <u>a</u> dre	Camarade/ <i>compadre</i>	Textual functional formulation and borrowing
Com <u>a</u> dre	<i>comadre</i>	

Figure 94 Combinations

In TLT2 the formulations differ from those in TLT1. On the one hand, the Reale “*compadre*” is formulated according its textual function: referring to Gerineldo Márquez, the formulation is the term “*camarade*”, which includes a political denotation; referring to General Moncada, the formulation is the borrowing “*compadre*”, which refers to an inexistence form of address in the



TLT2 between the godparents. On the other hand, the feminine “*comadre*” is also translated according to its function in the text and not based on the gender. As well as in “*compadre*”, the feminine form is also a borrowing formulation, because it expresses the same relationship in that specific part of the text.

Reale in ST	Formulations in TLT1	Formulation techniques
Tot <u>mo</u> / jarabe de tot <u>mo</u>	Calabash/calabash syrup	Denotative and textual functional formulation
Tot <u>ma</u>	Gourd/ pod	

Figure 95 Combinations

As it was developed in the previous section, the Realia “*totumo*” and “*totuma*” differ in its denotation in SL, in the sense that the former refers to the tree and the latter to the fruit (ex.7). Nevertheless, the lexeme “*jarabe de totumo*”, denotes a medicine extracted from the fruit. In that case, the translation in TLT1 “calabash syrup” corresponds to a denotative formulation technique, where the referential meaning is transferred by the means of its commonly accepted translation in the TL. Besides, for the case of its feminine form “*totuma*”, which indicates a receptacle made with the skin of the fruit, the translator opted for a textual functional formulation. In the cases where the relevant information is the kind of receptacle, the formulation in TLT1 is “gourd”, an option that points out the rustic and traditional characteristics of the object. In the other case, where the purpose of the text was not the gourd in itself but the elements that it contained, the formulation changed into “pod”. With these formulations, the translator gives relevance to the configuration of the text, its general sense and its function.

Reale in ST	Formulations in TLT2	Formulation techniques
Tot <u>mo</u> / jarabe de tot <u>mo</u>	Totumo/Sirop de totumo	Borrowing and textual functional formulation
Tot <u>ma</u>	Récipient en fruit de totumo/Vase en fruit de totumo/ bol	

Figure 96 Combinations

In Fig. 96 we can observe that the borrowing formulation was preferred in the majority of the cases where the two constructions of the Reale were cited. The categories that accompanied the borrowings, such as “*sirop de*”, “*recipient en fruit de*” and “*vase en fruit de*”, indicate the specific function of the Realia lexemes in the texts and help to the association of an existent element in the TC2. In the last formulation, as it was pointed out in Fig. 95, the emphasis of the sentence is made in the elements that were contained in the pod and in the action of dropping

them; that is probably why the borrowing was replaced by another element, adapted to the TLC2.

*Combination case: added attribute*

Reale in ST	Formulations in TLT1	Formulation techniques
Cachaco	Stuck-up people	Elimination and inferred formulation

Figure 97 Combinations

Reale in ST	Formulations in TLT2	Formulation techniques
Corozo	Savon ordinaire	Elimination and inferred formulation

Figure 98 Combinations

In Fig. 97 and 98 the combination of the techniques was the result of an elimination and compensation process of translation. Both TLTs omitted the Realia and proposed an inferred formulation with the form of an adjective. As it was described in the previous setion, the Reale “cachaco” has many denotations and connotations in the SLC (ex.26). However, the characteristic “stuck-up”, added by Rabassa is a personal inference that is not traceable based on the elements of the text, or in the SLT lexicography. The same situation occurs with the Reale “corozo” in Fig. 97. The reference to the palm is avoided in the translation and replaced by the attribute “ordinaire”, which is also a personal interpretation of the translators. No textual or contextual element refers to this characteristic, or points out the inexpensive of inferior quality of the object mentioned.

Reale in ST	Formulations in TLT2	Formulation techniques
Ranchería	Pauvre hameau	Cultural adaptation and inferred formulation

Figure 99 Combinations

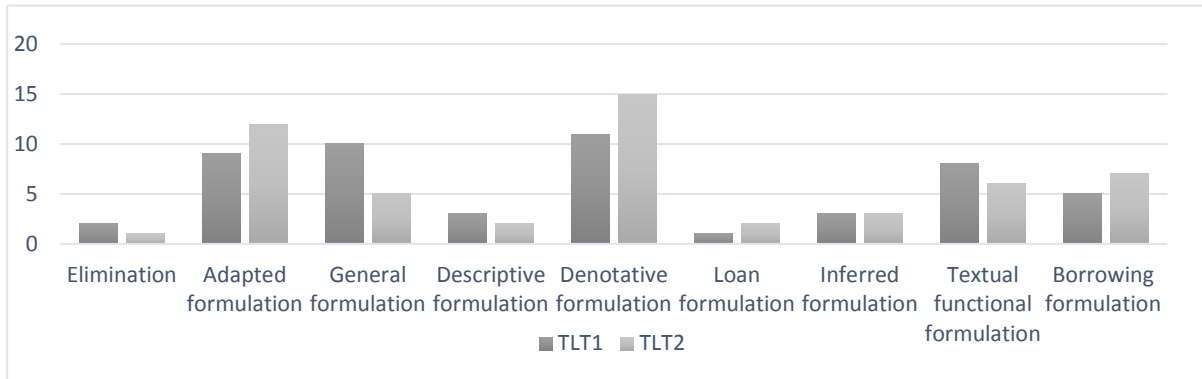
The example illustrated in Fig. 99, responds to an adapted formulation of the Reale “Ranchería” into “hameau”. The term “hameau”, as it was defined previously, shares some characteristics with the ST term, and is culturally adapted to a familiar element in the TLC. Furthermore, the quality “pauvre” was added and represents an inferred formulation of the translations. The same way as in Fig. 97 and 98, no textual or lexicographical element includes the adjective “pauvre” to this Reale. This addition interferes in the description and transfers a biased image of the Reale to the TL readers.

In short, in most of the textual functional cases the combination of two or more formulation techniques was necessary in order to achieve the equivalent function of the Realia in the TLTs.

Many other formulations could be classified into two or more techniques, according to the point of view of the analysis. This research takes into account principally the translations as a text product, and how the Realia are transferred to the TLTs readers. Like that, the formulation techniques that we listed and described above were proposed and analyzed based on this perspective.

**4.1.11. Frequency of use**

Each formulation technique results from an analysis and interpretation of the use and meaning of the Realia in the SLT and SLC. The process of decision-making is directed principally by the purpose of producing a functional, accessible translated text for the TL readers. The meaning equivalence, taking into account that it is about a literary text, is a significant goal



Graph 2 Frequency of use of the traslation formulations

during the translation process. However, this latter is often sacrificed for the sake of privileging the configuration of a functional text in the TL and for the TL reader. In the previous paragraphs, we could identify differences in the techniques used for the formulation of one single Realia in the two TLTs. These differences talk about, on the one hand, the singularity of the interpretations of each translator and, on the other hand, the particularities of each language, which directed the inclination for one or another translation formulation. In the next graphic, we will see the frequency in the use of each one of the formulation techniques, together with an analysis of the implications of these choices in the configuration of the text in a more global view.

The graph 2 shows the preference in TLT2 for a denotative formulation technique and for a general formulation in TLT1. This result is related to the closeness in linguistic roots and history, principally with TL2, and in geography, in the case of TL1. The proximity in terms of borders and cultural exchanges between the SLC and the TLC1 favors the fluid of practices, customs, traditions, heritages, thoughts, together with the elements of language that express them. The same linguistic roots, and a shared history about colonialism in the Caribbean and

South America between the SLC and the TLC2, explain the amount of terms that migrated from one culture to another, with their referential meaning remaining similar in both LCs. The here so-called lexical borrowings are a consequence of these cultural fluids and represent the very first option for the translators. In the other cases, mostly in those where the Realia referred to gastronomic specialties, the formulations were constructed word-to-word with the use of a denotative equivalent. These kinds of translations, although they cannot be classified as lexical borrowings, refer to the denotative or referential meaning, which is similar in both SL and TL. For these reasons, this technique turns out to be the most effective in terms of textual local equivalence, and in consequence the most used. However, the use of this technique has some further implications that go beyond the local text equivalence and determinate the global configuration of the text.

On the one hand, a preference for denotative formulations, especially for lexical borrowings, implies an intension of the translator to keep the foreign elements of the novel, although the TL reader could interpret them as exotic. While these elements make part of the everyday world of the SL reader, for the TL reader many of those elements represent an exotic reality, foreign to their lives. This consequence recalls the debate on “domesticating” and “foreignising” mentioned by Schleiermacher and retaken by Venuti, the description of which was included in the second chapter of this dissertation. In a novel like *Cien Años de Soledad*, where the Realia are important elements of the configuration of the fictional world, the trend to preserve these foreign references in the TTs is not a surprise. On the other hand, a denotative formulation for a Reale implies, like in any case of translation, a loss or a gain, in terms of sense. While a denotative meaning could be equivalent in both SL and TL, other possible denotations or connotations of the same term could be lost, during the transfer. Likewise, the translated term could have other different denotations and connotations that add some other sense to the TLT. These possible interferences will be widely analyzed later on in this chapter.

Additionally to the denotative, adapted and general formulation were preferred techniques as well in the moment of translating a Reale. Both of them are evidences of the contract implicit in a translation task: even though some elements refer to foreign realities, the text has to be reconstructed and rewritten in the terms of the target language and culture. This contractual activity has delimited orientations that affect the reception of the novel. In the next part of this chapter, we will describe these orientations and analyze their implications for the global form and sense of the novel.

## 4.2. Orientation

The orientation in translation refers to a preference for either the Source or the Target language-culture, when making decisions and proposing a formulation. The alternative to focus on the features of the Source language or on constructing a functional text adapted to the habits of the Target reader represents a historical subject of debate within the Translation Studies. In the cases of Realia, this distinction becomes crucial for a descriptive analysis. If the formulations tend towards the SL, the translation respects its source but this could affect the fluency of the text for the TL reader. By contrast, if the formulated translation favors the TL, the ST is betrayed. However, as the objective of this analysis is to describe the effects of the formulations of the Realia and style in the configuration of the TLTs, the criteria of betrayal and fidelity do not adjust to our scope. What is relevant is how this orientation reveals the treatment of the Realia as a translation problem and the impact of the solutions proposed in the global structure of the text.

The orientation can be traced either on a local level, taking into account the translation decisions in small units of texts, or on a global level, considering the tendency of the local decisions and the global configuration of the text. Based on this, we consider that the orientation in the translation of Realia is more a consequence and an ultimate outcome of the decisions made by the translators, rather than a model that was pursued right from the start. In other words, the orientation is the result of the practice rather than being the practice's direction. In order to determine the orientation, we will divide the translation formulation techniques into TLC oriented or SLC oriented, according to their inclination. While a "source-language orientation focuses on the semantic contents of the linguistic material and genre conventions of the source text (...), a target language oriented strategy borrows linguistic material and genre conventions from relevant, original texts in the target language" (Nielsen, 2010, p. 71). After that, we will describe the quantitative tendency of the orientations in order to get a general panorama of the treatment of the Realia in terms of their relation to the SL or to the TL.

Translation formulation techniques	Orientation
Elimination	Target Language Culture oriented (TLC)
Adapted formulation	Target Language Culture oriented (TLC)
General formulation	Target Language Culture oriented (TLC)
Descriptive formulation	Target Language Culture oriented (TLC)

Denotative formulation	Source Language Culture oriented (SLC)
Loan formulation	Source Language Culture oriented (SLC)
Borrowing formulation	Source Language Culture oriented (SLC)
Inferred formulation	Target Text oriented (TT)
Textual functional formulation	Target Text oriented (TT)

*Table 5 Translation formulation techniques and their orientation*

First, it is important to clarify the name given to the orientations: we decided on including both the terms “language” and “culture” because they are attached to one another especially in the case of translating Realia. As it is shown in Table 2, the first four formulation techniques correspond to a target language culture orientation. The elimination omits elements that could affect the understanding of the semantic and linguistic construction in the TL text. The adapted formulations consist in a cultural adaptation of inexistent or foreign elements of the SLC into a more familiar reference in the TLC. The general formulations propose the translation of hypernyms as a way to avoid the allusion to hyponyms, or very specific terms of a semantic field that are unknown or too remote to the readers of the TLC. Finally, the descriptive formulations allow the translators not to make a direct reference to the Realia, but to explain their meaning, function or use in words and signs of the TLC. All of these formulations focus on recreating an intelligible and understandable text for the reader that respects and follows the rules of meaning and form of the TL.

The following three formulations respond to a source language culture orientation. The denotative formulation privileges the SLC over the TLC in the sense that it keeps the foreign references by the means of lexicalized terms or lexemes that, even if they are part of the lexicon of the TL, they refer to foreign realities. The loan formulation, by creating a new lexeme in the TL based on the word-to-word translation in the SL, is significantly more oriented to the SLC structural norms, than to the semantic and linguistic standards of the TLC. Lastly, the borrowing formulation, as its name indicates, leaves the Realia as it is in the SL, adding, in some cases, a mark, a category or an explanation of the non-translated term. With this kind of formulation, the reader receives an empty sign in the TLC, which has to be fulfilled, whether with an interpretation based on the cotextual elements, or with an approximation to the SLC.

The very last formulations of Table 12 were classified outside of the usual dichotomy Source /Target language-culture. We decided to name them Target Text orientations because their formulations were led by their functionality in the construction of the TT. The inferred

formulation replaces the Realia of the SL for a construction in the TL that refers to a possible connotative or figurative sense. The textual functional formulation is proposed based on the use of the Realia in the text; the translated element has to respect the local structure, preserve the semantic function and adapt the Realia in the SL in order to favor the TT system.

The difference between a TLC, a SLC and a TT orientation lies in the motivation that oriented the decision-making process. For evidencing this, it is possible to ask a number of questions, such as follows: is the formulation a familiar construction for the TL readers? Does the formulation respond to the conventionalized standards of the TL? If the answer to the latter questions is positive, we are talking about a TLC orientation. Is the formulation a foreign construction for the TL readers? Does the formulation preserve any traces or marks of the SL? In this case, the formulation is SLC oriented. Finally, does the formulation respond to the form and meaning of the TT? Is the formulation adapted to the textual configuration of the TT? Was this formulation selected based on the function and structure of the TT? The last questions lead to identify a TT orientation. There is also a ST orientation, where the decisions have been adapted to the function of the Realia in the ST. Since neither the TLT1, nor the TLT2 proposed formulations with this orientation, we did not include it in our description. In the next table, we present a comparison of the three orientations in both TLTs, based on the frequency of use of the formulation classified in each orientation:



Graph 3 Realia orientation

According to the graphic presented above, the TLT1 is more TLC oriented. Almost half of the formulations for the Realia proposed by Gregory Rabassa attempt to follow the linguistic and cultural conventionalisms of the target community. The other half is divided into the SLC and the TT orientations. The former represent a third and the latter the lowest percentage. Even though the inclination goes toward the TLC, the American translator, in his recreation of this specific novel, included an important amount of elements of the SLC. The foreign essentials were preserved, in order to keep the atmosphere of the fictional word. The orientations of the



TLT2 formulations differ lightly from those of the TLT1. The amount of TLC orientations does not differ much from the SLC orientations. The close distribution of the percentages shows an attempt to balance the foreign and the familiar elements in the construction of the TLT2. Even if there is a slight inclination for the SLC, the TLC oriented formulations represent an important percentage of the translated Realia, as well. Due to the structure of the text, the amount of TT orientations is similar in both TLTs; the cases where a TT oriented formulation was needed, were most of the time the same in both translated texts.

### 4.3. Interferences

In this part of the chapter, we will move from the formulations and their orientations, to the interferences that become visible through the comparison of ST and both TLTs. In a first moment, we will make a review about the concept of interference in linguistics, in translation studies, and finish by proposing the definition of this phenomenon for this specific research. Furthermore, we will describe and analyze the interferences that the translation formulations of the Realia produced in relation to the ST. After the previous section, where we described and compared the Realia in SLT and their respective translations in the TLTs, we found different kinds of interferences, which we classified into four categories: (1) literary interferences, (2) socio-linguistic interferences, (3) semantic interferences, and (4) external interferences. In the following paragraphs, we will describe the examples of each category, and analyze their impact and effect on the textual local structure of the novel.

#### *The meaning of interference: gains and losses*

The interference phenomenon, from a linguistic perspective, refers to the influence of one language over the other in contexts of language and cultural contacts. Bußmann defines it as follows: “Interference is the influence of one linguistic system on another in either (a) the individual speaker or (b) the speech community. In an individual interference is seen as a source of errors, in a speech community, as a source of language change” (Bußmann, 2006, p. 581). Thus, interference is often classified as a mistake, unless it is widely practiced. In the translation activity, the interference, which is produced by an individual speaker, the translator, has been regularly related to mistranslation, fault or mistake, as well. Nevertheless, many scholars within the Translation Studies have vindicated this phenomenon. Newmark, for example, argued that “interference is an intrinsic factor in any translation” (Newmark, 1991, p. 78). He also claims that according to the type of text, an interference shows degrees, being sometimes even appropriate in the sense that it enriches the translation (Ibid.). Toury also associates the

interference to the task of translation and concludes that it “becomes evident only when a translation is confronted with its source” (Toury, 2012, p. 252). Given these points, an interference is a phenomenon produced by the encounter of two linguistic systems that, like in a translation case, is inherent to the contact and evidenced by comparing the SL with the TL construction.

The latter approach on the phenomenon of interference mostly focuses on the foreign elements of the SL that have been preserved in the TL. This approach reduces the interference to the cases where a lexeme or phraseme sound unnatural in the TT (Thorovský, 2009, p. 86). For our analysis, interference goes beyond the dichotomy natural/unnatural. As it refers to every translation activity, it can be traced not only in the unnatural elements of the TT, but also on those that seem to be more TC oriented, like adaptations or generalizations. Even if the formulation sounds natural to the TT reader, it implies interferences that differentiate the ST and the TT. Taking into account this new approach, we consider the definition of interference in physics more accurate for the processes that occur in the translation of the Realia. According to the Oxford Dictionary, an interference is “the combination of two or more electromagnetic wave forms to form a resultant wave in which the displacement is either reinforced or cancelled” (Oxford, 2017). If we replace the electromagnetic waves for the SL and the TL, and the resultant wave as the translated text, we can observe that the relationship between the components is similar, as well as its consequences. The reinforcement, also known as constructive interference, is evident in cases where the meaning of the Realia is enriched in the TT. The cancellation, also called destructive interference, occurs when the translation formulation for the Realia removes an element of the ST. This dynamic of gains and losses is inherent to any kind of translation, as becomes evident, as Toury stipulates, during a process of comparison. In the next paragraphs, we will list and describe the interferences that the translation formulations in both TLTs produce in relation to the ST.

#### **4.3.1. Literary interferences**

The interferences placed in this category refer to the poetic features of language as art. It is concern to exploitation of the resources of the code (Widdowson, 1975, p. 57), made by the writer in order to configure his literary language. We chose the formulations that affect, in constructive or destructive sense, the literary features and the poetic construction of the text, in relation to the use of Realia in the ST. On a textual level, we identified variations in sound and rhythm. On a symbolic level, the formulations influence the construction of metaphors, images

and suggested ideas. Lastly, on a more global level, the idea of what is magic and what is real is also altered through language transfer.

#### *Textual level*

First, a literary strategy that García Márquez uses in this novel is the repetition of sentences or syntagmas throughout the text, introduced in different parts, in order to produce the illusion of circularity. One of these repeated constructions is “*casa de barro y cañabrava*”, which is affected in different levels by the formulations proposed in both TLTs. As we already mentioned, in TLT1, the translator eliminates the Realia “*cañabrava*”, which alters the two-element construction of the ST. However, the formulation “adobe houses” is maintained everywhere it appears. This does not occur in TLT2. Even though the translators preserved the two elements, they are altered from “*en glaise et en Roseaux*”/ to “*en glaise et en bambou*”, which disturbs the repetition proposed in the ST. Second, the assonance produced in certain constructions, like enumerations, is also eliminated by the translation. For example, in the case of the list “*el plátano y la malanga, la yuca y el ñame, la ahuyama y la berenjena*”, the pairs joined by the conjunction “y” preserve almost the same syllables and the African-indigenous origin of the words add a particular rhythm. This literary mechanism is lost, too, due to the translation formulations proposed in both TLTs. Third, the translation formulation not only eliminates given literary use and strategies; there are also cases where extra rhythms and sounds are added. For example in the formulations in TLT1 “grove of love”, where a rhythmical construction is proposed, and in the case of the formulation in TLT1 “marimonda monkey”, which adds alliteration, by the combination of the syllables and sounds.

#### *Symbolic level*

On the symbolic level, the interferences are noticed principally, on the one hand, in the formations of literary figures of speech; on the other hand, in the symbolic use of the Realia. In a first place, we found the use of the Reale “*patio*” as a symbol of circularity. According to the characteristics of this term in the SC, described in example 47 of the previous section, this architectonical circular construction creates the illusion of a perpetual place of family interaction. This representation is altered by the formulation in TLT1 “courtyard”, which is an adaptation with a TLC orientation, and can have any form, not necessarily circular. Moreover, the hyperbolization achieved with the use of the Realia “*bangaña*” and “*batea*” (examples 43 and 44) produces an interference in the TLTs. In the TLT1, the use of the word “gourd” refers to a small pod, which annuls the bigness of the reference. However, the formulation of “*batea*” as “trough” increases the exaggeration. In the TLT2, none of the formulations implies a big

size, which affects the hyperbolization proposed in the ST. The last interferences that we could identify in the symbolic level are two original metaphors created by the writer using Realia. In the first one, “*guayabal de amor*”, the metaphorical relation between the elements is open to interpretation. In contrast, the formulation “*chagrin d’amour*” in the TLT2, proposes an interpretation and erases the metaphorical construction. In the second example, “*manglar del delirio*”, the formulations in both TLTs enrich the metaphor adding denotative elements in the TL. Both formulations “*slough*” in TLT1 and “*bourbier*” in TLT2 imply a mental state, which is not evident in the SL Reale.

#### *Real/magic level*

The formulations that are SLC oriented tend to allow the foreignness to survive in the TT. This phenomenon can interfere with the way of reception of some elements of the novel by the TL reader. Non-familiar elements in the TT do not regularly have a social representation or a connotative association for the reader, which could be interpreted as non-real. Eating “iguana eggs”, in a context where this is not a regular practice, could be assumed as a fictional creation of the writer. The lexeme “*caldo de lagartija y huevos de araña*”, formulated word-by-word into the TL, adds associations to magic or witchcraft. Even the continuous mention of tropical animals, such as iguana, intensifies the rareness of the fictional word in contexts where these creatures are not common to see. In a novel like *Cien Años de Soledad*, where the borders between real and magic are not stipulated, the formulation of the Realia in the TTs can cause interferences adding more magic elements, product of the foreignness of the references. This situation can enrich the configuration of the magic fictional word, but also have the risk of exoticize real elements of the SC.

#### **4.3.2. Socio-Linguistic interferences**

In this category of interferences, we are placing those elements that affect the tone, the register and the linguistic variety used in the novel. The narrative tone is understood as the prevailing emotional attitude of the narrative (Corse, 2001, p. 90). The register refers to “markers of language structure and language use, different from the language of other communication situations” (Biber & Finegan, 1994, p. 20). Lastly, the linguistic variety, specifically the diatopic variation, names the phenomenon when a same language is pronounced otherwise or includes distinct lexical elements.

### *Register and tone*

The tone used by García Márquez in this novel is very important in relation to the emotions that his narration evokes in the readers. As he admitted several times, he tried to achieve the same tone his grandmother used when telling stories<sup>79</sup>. The narrator of this story relates daily and extraordinary events without any astonishment, giving an impression as if all of them happen regularly. In order to pursue this tone, he includes, among others, marks of an oral register, and references to rustic objects. This mechanism is one of the pillars of the configuration of his fictional world and is the object of the analysis in the next chapter of this research. However, some of these register marks or rustic elements are Realia, which formulations in TLTs produced some interferences. For instance, the forms of address “*compadre*” and “*comadre*” are characteristic to an oral register, having specific denotations, as we already pointed out. The formulations in TLT1 as “friend”, removes the register specificity.

### *Diatopic variation*

The sociolinguistic variety plays an important role in the composition of the narrative language. As we mentioned previously several times, many of the Realia that García Márquez uses in his novel have an indigenous or African etymology. A vindication of the Latin American roots, a project of some writers during the first half of the twentieth Century, is traceable not only through the stories they tell, but via the lexical choices. These terms represent, on a lexical level, the characteristic Latin American variation of the Spanish language. The features of this diatopic variation are excluded in the TLTs and recreated based on an Iberian variation.

#### **4.3.3. Semantic interferences**

The semantic interference refers to how the meaning is restored by a seeming or partial equivalent in the TT. This phenomenon “is caused by an overlap of meanings between the

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<sup>79</sup> García Márquez on the tone and voice of the narrator: “*Llegué a la conclusión de que Cien Años de Soledad tenía que estar escrito de esa manera porque así hablaba mi abuela. Intenté encontrar el lenguaje más adecuado para el libro, y recordé que mi abuela me contaba las cosas más atroces sin alterarse, como si las acabara de ver. Entonces me di cuenta de que esa imperturbabilidad y esa riqueza de imágenes con las que mi abuela contaba las historias era lo que daba verosimilitud a las mías. Y mi gran problema con Cien Años de Soledad era la credibilidad, porque me lo creía. ¿Pero cómo iba a hacer que mis lectores lo creyeran? Utilizando los mismos métodos de mi abuela*” [I conclude that *One Hundred Years of Solitude* had to be written that way because that’s how my grandmother talked. I tried to find the language that was most suitable for the book, and I remembered that my grandmother used to tell me the most atrocious things without getting all worked up, as if she’d just seen them. I then realized that that imperturbability and that richness of imagery with which my grandma told stories was what gave verisimilitude to mine. And my big problem with *One Hundred Years of Solitude* was credibility, because I believed it. But how was I going to make my readers believe it? By using my grandmother’s same methods] (Bell-Villada, 2006, p. 12).

source lexical unit and the target lexical units, which are only partially equivalents” (Thorovský, 2009, p. 86). In this category, we placed the formulations that produce interferences in the sense of their semantic hierarchy and the consequences of omitting or adding denotations and connotations, according to the TLC.

### *Generalizations*

As we mentioned before, the generalized formulation technique adopts hypernyms in order to avoid very specific references, which could be highly foreign for the TL reader. This mechanism, in the case of the Realia, affects the localization and the configuration of the fictional atmosphere. The semantic differences between the Realia “*plátano*”, “*banano*” and “*guineo*” are reduced to the hypernym banana, despite the existence of more precise terms in both TLTs. Similarly, the Reale “*Guacamaya*”, which is often used in the novel, and localizes the fictional word in the Latin American tropics, is translated as “*perroquet*” in TLT2, a formulation that disrupts that localization. Some formulations also disturb the production of a visual image, like in the case of the Reale “*marimonda*”. This type of monkey is translated in TLT2 as “*papion*”, which also refers to a monkey, but from another species. As a peculiarity of his writing, García Márquez often use tropical animals to create visual images for characterizing his human characters. The legs and arms of the “*marimonda*” suggest the state of Ursula during her last days. With the reference to another kind of monkey, this language mechanism is distorted.

### *Denotations and connotations*

Talking about denotations, polysemy represents always a difficulty for translating a term. The fact that a Reale could have polysemous senses that are exploited by the author as a literary mechanism increases the difficulty to formulate it in the TL. A Reale like “*godo*”, which meaning is diverse, produces interferences when it is translated. The denotative formulation in TLT1 “*goth*” only refers to one of its senses, as it was pointed out previously. Since the other denotations of this Reale in the SL are not shared by the term in the TL1, the word play proposed in the fragment is lost. In TLT2 the translators opted for a borrowing and an explanatory food note. Likewise, the Reale “*Papiamento*” has two senses that enrich the interpretations. However, the formulation in TLT1 “*gabble*” indicates one of them in the TL1. This formulation excludes the allusion to the Caribbean language and its historical reference. The adapted formulation proposed in TLT2 includes more denotations with the term “*patois*”, but also adds negative connotations that are absent in the SL term. The problematic of added connotations of translated terms in the TL is also evident with the Realia “*gringo*”, “*mulata*” and “*negro*”.

Taking into account the time where both translations were published, the negative connotations of the formulations “*gringo*” in TLT1, and “*amerlock*” in TLT2 represent an interference in relation to the SLT. The same situation occurs with the formulations “mulatto girl” and “negro” in the TLT1. These lexical formulations, apparently equivalent to the SL, represent negative features in the TL1 in terms of racism and discrimination. These Realia do not have any of those connotations in the SL but instead, are linked to a historical time. Extra connotations could interfere in the reception and interpretation of the textual units where the related terms are included.

#### 4.3.4. External interferences

As we mentioned previously, the Realia in *Cien Años de Soledad* not only characterize the fictional world created by García Márquez, but also they locate the novel in a specific point in time. With the use of archaisms during the first pages<sup>80</sup> and the reference to old fashioned clothes, historical places, forms of address from the past, the writer recreates a past epoch. Because the narration tells the story of a family during a hundred years, these references change throughout the novel to reconstruct the different generations of the Buendía. Some of the translation formulations cause interferences in this aspect and affect the construction of the past and the idea that the times pass by.

Realia such as “*Corregidor*” or “*mutala*” and “*criollo*”, remind the Spanish colonial time in Latin America, specifically in the Caribbean regions. Due to the presence of French colonizers and colonies in the same region, during the same period, many terms were borrowed and later lexicalized in the TLT2. That is why the formulation of these Realia in the TLT2 does not represent interferences, in a referential level. By contrast, the formulations of these Realia in the TLT1, “native born” “magistrate” and “mulatto girl” influence the historical location. Additionally, the mechanism of using archaisms, such as “*Papiamento*”, is interfered by formulations in the TLs that do not have this characteristic.

To summarize, the aspects described and analyzed during this chapter become evident because of the comparison between ST and TTs and description of the translation choices of the Realia.

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<sup>80</sup> García Márquez explains the use of archaisms in his novel: “Te darás cuenta de que en *Cien Años de Soledad*, sobre todo al principio, hay una gran cantidad de arcaísmos deliberados. Después, a mitad del libro, navegaba como pez en el agua y en las últimas partes no sólo hay arcaísmos, hay neologismos y palabras inventadas y lo que sea. Porque creo que la parte final refleja la alegría que sentí al encontrar el libro” [You’ll notice that in *One Hundred Years of Solitude*, especially in the beginning, there are a huge amount of deliberate archaisms. Later, halfway through the book, I was sailing like a fish in water and in the last parts there aren’t only archaisms, there are neologisms and invented words and whatever. Cause I believe that the final part reflects the joy I felt having found the book] (Bell-Villada, 2006, p. 12).



The unintentionality or intentionality of the use of one specific formulation technique depends on the textual constructions, as well as on the TL conventions. During a translation process, as Meschonnic argues, “ [...] *on n’oppose plus aujourd’hui l’exactitude à la beauté. On vise plutôt la beauté par l’exactitude. Et plutôt même on vise un public*». [Accuracy is no longer opposed to beauty. Rather, we aim for beauty through accuracy. And we’re actually targeting an audience] (Guidere, 2010, p. 35). The importance of pleasing TL readers has a strong impact on the choices of the translated texts. The orientations of the translation formulation techniques show what the translators favor in order to recreate the text in the new language. These preferences respond to the elements cited by Meschonnic before: the accuracy and precision in relation to the SLC, the beauty or form in relation to the TT, or the public in relation to the TLC. Because translation is a translingual process, as much as it is a transcultural phenomenon, it involves diverse factors that are to be considered in the moment of the decision-making. Since the languages, and by extension the world-visions differ, the interferences are always attached to the translation activity. As in the case of the techniques, some interferences are a product of an intentional proposal, where the losses were prognosticated, but the translator decided deliberately to privilege other aspects. In some other cases, the interferences were unintentional, being caused by the natural differences between the two languages. In these cases, the interference is almost unavoidable. Under those circumstances, it results interesting to analyze how the linguistic variety could be transferred in the TT, or how to maintain all the denotations of a word in the ST in the TT, or which formulations could be used in order to translate archaisms or neologisms. These questions exceed the purpose of this research but remain as motivations for future analysis.

### CHAPTER V- *Las claves definitivas de Melquiades: Style and the fuzziness of reality*

In the previous chapter, we focused on *Realia* as lexical units that refer to a local context and are relevant, in the case of CAS, for the construction of the fictional world. These elements name a specific reality that can become foreign in a case of transfer or translation. That foreignness, in a literary universe such as the one García Márquez created for his novel, tends to become magic, exotic, primitive, savage, in the eyes of the TL reader. The translation formulations of these lexical entities play a relevant role in the perception of the readers, as it was pointed out in the previous analysis. Nevertheless, the literary universe of CAS goes beyond the referential level. The creation of a place, where everything is possible, is a result of the use of language. How does the writer tell the story in order to create that atmosphere of an outsized reality? The creation of that atmosphere results crucial in the perception of the magic and the real in the readers and varies, as well as with the *Realia*, from language to language. The style, tone, register and even diatopic variation that the Colombian writer uses for this novel give us clues on how to read and interpret the events that are being told and the external references that are being included. That is why, during this chapter, we will analyze some aspects of the narrative tone in CAS that could represent a problem for the construction of the two TL versions. The same way as we did in the previous chapter with the *Realia*, we have compiled a selection of examples that allow us to show how these characteristics of García Márquez's narrative tone were handled in the two TL versions. This analysis, together with the previous one of the *Realia*, will finally lead us to the effects of the French and English translations in the construction of the narrative universe of CAS.

For the analysis of the narrative tone in translation, we identified two main categories that represent the construction of a specific atmosphere. The careful selection of words, constructions, rhetoric devices, word games, among others, submerge the reader into an ambience where the borders between reality and fantasy are neither recognizable nor predictable. The two main linguistic procedures used by the writer in order to reach this atmosphere are the employment of hyperboles and the preference for a colloquial way of expression. The first category, hyperbolization, produces the effect of a continuously oversized reality. The second, colloquial language, generates an orality effect, where humor, slyness, mockery obscure the possibility of identifying the borders of the real. Both categories represent an important characteristic of the way of talking of people in the north Colombian areas. Without the knowledge of this specific variation, the interpretation of some events and references in the novel could lead to misunderstandings. Due to this specific reference to the

local linguistic habits, we propose the next analysis where it will be possible to study how the English and French translators proposed formulations in their languages for these specific language devices. In the next table, we present the classification of the narrative tone marks in CAS as well as some subcategories that helped us to classify the examples.

<b>Hyperbolization- outsized reality</b>	Adjectivisation
	Natural metaphors
	Fixed locutions and statements
<b>Orality effect- <i>Radio Bemba</i></b>	Swear words
	Euphemisms
	Irony
	Colloquial lexical choices
	Neologisms

Table 6 Classification of style examples

### 1. Hyperbolization- Outsized reality

A hyperbole is a rhetoric device used not only in literary but also in colloquial language in order to emphasize and exaggerate a statement for intensifying its effect. According to the *Diccionario de Términos Literarios*, the hyperbole is a “*figura retórica consistente en ofrecer una visión desproporcionada de una realidad, amplificándola o disminuyéndola*” [a rhetorical figure consisting of offering a disproportionate vision of a reality, amplifying or diminishing it] (Estébanez Calderón, 1996, p. 507). The *Diccionario de Retórica, Crítica y Terminología* adds to that definition the idea that a hyperbole “*consiste en emplear palabras exageradas para expresar una idea que está más allá de la verosimilitud*”. [consists of using exaggerated words to express an idea that is beyond verisimilitude] (Forradellas Figueras & Marchese, 2013, p. 198). Both definitions remark the common use of this rhetoric device in the colloquial language. The ideas we consider relevant about these two definitions are the “disproportionate vision of reality” and the character of “beyond verisimilitude”. These statements help us to understand the atmosphere of a reality beyond the rational limits that is proposed throughout the novel. With a constant exaggeration of the characters, events, descriptions, the tone of the novel may lead the reader to interpret some of them more as a hyperbole than as magic. Another effect of this hyperbolized tone is the humor this literary device implies. In a world where everything is outsized and humorous, the limits of the reality are exceeded, amplified and even erased. Even

if the construction of some hyperboles are purely a literary creation by Gabriel García Márquez, such as in the case of the first two subcategories we will discuss, many of them just reproduce the colloquial style of the area, as in the case of the last category. Other kinds of hyperbole, repeatedly used throughout the novel, such as exaggerated quantities, numbers, objects or images, find an equivalence in the English and French language without implying any changes in structure or meaning. It is important to mention that only the examples that represent translation problems due to the specificity of the SL have been selected for this analysis.

### 1.1. Adjectivisation

As it has been pointed out in several studies about this novel, the selection of means of expression that we find in García Márquez's novel is anything but random. This becomes most evident when paying attention to the adjectives he uses. Some of them have hyperbolic functions, whereby they create unexpected and particular images. The examples grouped into this subcategory refer to adjectival constructions that characterize the oversized atmosphere of the novel's reality.

#### Example No. 52: *Tetas descomunales* (Fig. 100)

SLT: "... donde había cetáceos de piel delicada con cabeza y torso de mujer, que perdían a los navegantes con el hechizo de sus <b>tetas descomunales</b> ." (20)	TLT1: "... where soft-skinned cetaceans that had the head and a torso of a woman, causing the ruination of the sailors with the charm of their <b>extraordinary breasts</b> ." (11)	TLT2: "...où vivaient des cétacés à la peau délicate, avec une tête et un tronc de femme, qui égarraient les navigateurs par l'attrait maléfique de leurs <b>énormes mamelles</b> . » (27)
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Figure 100 Sytle- *Tetas descomunales*

The construction "*tetas descomunales*" implies not only a hyperbolization through adjectivisation but also a humorous use of the language. In a more neutral level, the word "*teta*", when referring to a woman, is avoided preferring "*seno*" or "*pecho*" instead. The colloquial register is here selected for a hyperbolic construction with the adjective "*descomunal*". Formed with the prefix "*des*", this adjective denotes something that is out of common. The adjective, however, includes a negative denotation, which is included in the DRAE as "*monstruoso*". The combination of the registers as well as the negative denotation of the adjective create in the reader a monstrous and humorous image of a breast. In TLT1 the selection of the adjective and the noun that form the hyperbole lower the intensity expressed in the SLT. First, Rabassa opted for the noun "breasts" as an equivalence for "*tetas*". The colloquial register is changed by a more formal word. Second, the adjective "extraordinary" has more positive connotations than it has negatives. The Oxford Dictionary includes definitions such as "very unusual or remarkable" or "unusually great", which evidence the tendency of using this adjective for positive constructions. In TLT2 the formulation "*mamelles*", coming from the Latin *mamilla*,

refers to the anatomic designation of the mammary glands. The colloquial language is also replaced by a formal designation. In the case of the adjective, the French translation opted for “*énormes*”, which points out the exaggeration in size, as in SLT, but with a neutral denotation. The humorous and monstrous image produced by this hyperbole in the SLT reader is only partially reached by the formulations in both TLTs.

**Example No. 53:** *Putas inverosímiles* (Fig. 101)

<p>SLT: “...y un miércoles de gloria llevaron un tren cargado de <b>putas inverosímiles</b>, hembras babilónicas adiestradas en recursos inmemoriables...” (275)</p>	<p>TLT1: “... one glorious Wednesday they brought in a trainload of <b>strange whores</b>, Babylonish women skilled in age-old methods...” (233)</p>	<p>TLT2: “...par un glorieux mercredi, ils firent venir tout un convoi d'<b>inimaginables putains</b>, femelles babiloniennes rompues à des procédés immémoriaux... » (259)</p>
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Figure 101 Style- *Putas inverosímiles*

The passage in Fig. 101 is a clear example of the careful selection of the adjectives that García Márquez makes for exaggerating the elements of the narration. If we pay attention to the adjectives sequence “*inverosímil*”, “*babilónicas*” and “*inmemoriables*” we identify that not only the example selected here but also the continuation of the sentence represent the desire of the author for making everything look oversized. The adjective “*inverosímil*”, formed with the prefix “in” as a negation and the word “*verosímil*”, which refers to the truth, designs something that is not believable because it is not true. The combination “*putas inverosímiles*”, apart from including a vulgar noun (named by the DRAE as “*malsonante*”), implies with the adjective the idea that the whores are not true, not believable, not real. The hyperbole challenges the limits of the verisimilitude and leaves the reader in a feeling of an unknown reality. The adjective used as a translation formulation in TLT1 nuances the effect of unreality offered by the SLT. Gregory Rabassa translated the construction with the adjective “strange”, which automatically eliminates the hyperbole. Defined as “unusual or surprising”, this adjective does not denote the unreality of the whores as in SLT. Like that, the construction “strange whores” can be understood in this passage as indescribable, unexplainable and even unfamiliar or exotic. TLT2 is more specific with its formulation, preserves the hyperbole but does not refer to the sense of truth implied in SLT. The Durands proposed “*inimaginable*” as the adjective forming the hyperbole. Formed with the same prefix “in” and the term “*imaginable*”, this adjective qualifies the noun as beyond the imagination. The reference of the Spanish term to the Latin *verus* allows the reality vs fantasy game proposed by the author. In the French text, formed with a different

Latin root, “*inimaginable*” evokes the impossibility of creating a mental image of the object. The object can exist but in other contexts or realities, which is not the case of the Spanish term.

**Example No. 54:** *Eructo volcánico* (Fig. 102)

SLT: “Otros dos hijos del coronel Aureliano Buendía, con su cruz de ceniza en la frente, llegaron arrastrados por aquel <b>eructo volcánico...</b> ” (277)	TLT1: “Two other sons of Colonel Aureliano Buendía, with the cross of ashes in their foreheads, arrived, drawn by that great <b>volcanic belch...</b> ” (236)	TLT2: “Deux autres fils du colonel Aureliano Buendía, avec leur croix de cendre sur le front, débarquèrent eux aussi, propulsés par cette sorte d’ <b>éruption volcanique...</b> »(262)
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Figure 102 Style- *Eructo volcánico*

In this passage, as in many others included in this analysis, García Márquez plays with the language and its possibilities. The hyperbole is here formed on the base of a noun, “*eructo*”, and an adjective, “*volcánico*”. This humorous composition is used with a figurative sense, because it refers to the commotion and furor that the foundation of the Banana Company caused in Macondo. The term “*eructo*”, coming from the verb “*eructar*” with the Latin root *eructāre* is defined by the DRAE as “*Expeler con ruido por la boca los gases del estómago*” [Noisily expelling stomach gases through the mouth]. A similar term, “*erupción*”, with a different Latin root *eruptio* (< *erumpere*), denotes the ejection of materials that happens to a volcano when it becomes active. If the construction were realized on the base of the second term, its hyperbolic and humorous character would disappear. The writer plays with these two similar nouns and creates a new image. In the formulation proposed by TLT1, due to the etymological differences between the two languages, it is impossible to recreate the word game. However, the image and the humor are reproduced with the construction “*volcanic belch*”. By contrast, even if in French these two words maintain the same Latin roots as in Spanish, the translators opted for “*éruption*”, which refers to the volcano’s activity, eliminating thus the local hyperbole and the comical idea of the construction with the noun “*eructo*”, as in SLT. Nevertheless, in both translated texts, the metaphor referring to the situation in Macondo is maintained.

**Example No. 55:** *Empedrados de golondrinos* (Fig. 103)

SLT: “Encontró al coronel Aureliano Buendía en el cuarto del cepo, tendido en un catre y con los brazos abiertos, porque tenía las axilas <b>empedradas de golondrinos.</b> ” (153)	TLT1: “She found Colonel Aureliano Buendía in the room that was used as a cell, lying on a cot with his arms spread out because his armpits were <b>paved with sores.</b> ” (127)	TLT2: “Elle trouva le colonel Aureliano Buendía dans la pièce transformée en cellule, étendu sur un lit de camp, les bras écartés car il avait les aisselles <b>remplies de furoncles.</b> » (149)
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Figure 103 Style- *Empedrados de golondrinos*

The image created in this passage is probably one of the most beautiful of the whole book. In contrast with the examples analyzed before, this construction, despite its hyperbolic character, does not produce a humorous or an unreal effect. It transfers the tenderness and compassion of a mother to her vulnerable and sick child. The adjective used for forming the hyperbole “*empedrado*”, refers to “*piedra*”, stone, with the prefix “*em*” which has the function of forming verbs out of nouns. By using “*empedrado*” the idea of something abundantly covered by hard and dry pieces, like stones, is transmitted as an exaggeration. The noun this adjective modifies, “*golondrinos*” is a polysemic word associated with different realities. The definitions provided by the DRAE confirm this polysemic character: a swallow chicken, a wandering man, a deserter soldier, and an inflammation of the sweat glands. The last entry of the dictionary, being the one that is used least, corresponds to the meaning employed in this passage. However, the description of a man, lying on a cot with his arms opened makes one think of a bird that wants to fly and is unable to. The polysemy of a word is difficult to transfer into another language. The careful selection of the words of this construction for producing that specific image could represent a translation problem. However, in TLT1 the hyperbolic creation is respected even if the polysemy disappears. With the formulation, “paved with sores” the translator transfers the idea of abundantly covered with stones with “paved” as in the SLT and translated the sense of the noun related to the infection with “sores”. In TLT2 the formulation “*remplies de furoncles*” also translated the sense of “*golondrinos*” as an infection. However, with the adjective “*remplies*”, the hyperbole is erased, which would not be the case if the formulation were proposed with the French adjective “*empierré*”, following the same etymological roots as the Spanish selected adjective and fulfilling better the sense of the SLT. Due to the specificity of Márquez’s choice of words, the metaphorical reference to a bird is lost in both translations.

### 1.2. Natural metaphors

García Márquez’s permanent use of elements of the local nature (animals, vegetation, geography) for creating original, extraordinary narrative constructions has already been pointed out in the previous chapters. The metaphoric adoption of natural elements for creating hyperboles results in a creation of images that are out of this world, oversized, enormous. This mechanism also permeate the narration with local elements, as well as reproduce the oral language by proposing new metaphors with common elements of the context.



**Example No. 56:** *Ciénaga de ramazones muertas* (Fig. 104)

SLT: “Hundido hasta el cuello en una <b>ciénaga de ramazones muertas</b> y flores podridas...” (393)	TLT1: “Sunk up to his neck in a <b>morass of dead branches</b> and rotting flowers...” (335)	TLT2: “Enfoncé jusqu’au cou dans un grand <b>bourbier de branchages morts</b> et de fleurs pourries... » (369)
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Figure 104 Style- *Ciénaga de ramazones muertas*

The term “*ciénaga*”, already studied in the chapter before (see Fig. 29), is a Reale that refers to a geographic formation where water and land meet and produce a territory full of mud. In the example where we analyzed the term as a Reale, the literal denotation of the word was used in order to describe the territory surrounding Macondo. However, in this passage, the term is employed in a figurative sense, to illustrate the state of mind of Aureliano Segundo, as he insisted on finding the buried fortune of Ursula. The “*ciénaga de ramazones muertas y flores podridas*” is a metaphor, with a hyperbolic function, of Aureliano’s stubbornness, which leads him to destroy the house. By the use of a geographic element, a Reale in this case, the writer attempts to create an image of a man sinking in the greatness and almost monstrousness of the local nature. A similar situation happens with the construction “*manglar del delirio*” equally analyzed as a Reale in the previous chapter (Fig.28). Even though the term “*ciénaga*” is translated by Gregory Rabassa as “swamp” in Fig. 29, in this passage he changed the formulation and opted for “morass”. This term has an interesting diachronic situation: from meaning literally an “area of muddy ground”, it became more used for its figurative meaning, “a complicated and confused situation” (Oxford Dictionary), to the point that many dictionaries only include the figurative designation. Probably because of the metaphoric sense of this passage, the translator preferred a functional text formulation with the term “morass” instead of “swamp”. With this selection, the reference to “*ciénaga*” as a local element of nature is lost as well as the insinuated metaphoric image proposed in SLT, which is replaced by a different figurative meaning. In the case of TLT2, the French translators opted for “*bourbier*”, term that was also employed in the construction “*bourbier de son délire*” in Fig. 28. In contrast to SLT and similar to TLT1, this term has a figurative meaning, which designates an awful and difficult situation. With this figurative denotation, the possibilities of interpretation offered in SLT with “*ciénaga*” are reduced to only one, which also occurs with the formulation in English. The specificity of the local geography is also replaced for a more general designation. Additionally, for the metaphoric compositions “*ciénaga de ramazones*” (Fig. 104) and “*manglar del delirio*” (Fig. 28) TLT2 used the same term “*bourbier*”, overlooking the differences between the two geographic constructions and privileging the figurative denotations for facilitating the interpretation of the readers.

**Example No. 57:** *Berenjena de recuerdos* (Fig. 105)

SLT: “Amaranta estaba demasiado enredada en el <b>berenjena de sus recuerdos</b> para entender aquellas sutilezas apoloéticas.” (331)	TLT1: “Amaranta was too wrapped up in the <b>eggplant patch of her memories</b> to understand those subtle apoloetics.” (282)	TLT2: “Amaranta était trop empêtrée dans les <b>rets de ses souvenirs</b> pour comprendre tant de subtilités apoloétiques.» (311)
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Figure 105 Sytle- *Berenjena de recuerdos*

This example is a construction with a natural element, in this case an eggplant, and a propositional syntagma, the same syntactical formation of “*ciénaga de ramazones*” (Fig. 104) and “*manglar del delirio*” (Fig. 28). The natural element is not a Reale, because of the presence of this plant and fruit in Europe and North America. However, the term “*berenjena*” has two denotations, according to the DRAE: the literal, “*terreno plantado de berenjenas*” [Land planted with eggplants] and the colloquial, “*embrollo, jaleo, lío*” [confusion, muddle, tangle]. In the passage, there is a reference to the memories of Amaranta, which, like a tangle, are confused and twisted. The writer takes advantage of the polysemy of the word for reaching two objectives: create an image with a literary construction based on a natural element while referring to a colloquial sense, underlining the colloquial register of his narration. Taking into account the particularities of each language, especially in terms of polysemy, the translators have to propose formulation privileging some elements over others. Gregory Rabassa, in TLT1 opted for preserving the natural object of the construction, the eggplant, and formed the sentence “eggplant patch of her memories”. This literal translation does not include the colloquial figurative sense of the term in the SL, which could result strange to the TLT1 reader. However, in a narrative atmosphere where any natural element can be employed in a figurative way, the reader accepts the construction as possible in the universe of CAS. Claude and Carmen Durand chose to privilege the sense over the lexical element by proposing “*rets*” as the translation of “*berenjena*”. The reference to a natural reality as well as the colloquial character are replaced by a word in TL2 that is close to the figurative sense in SL. With “*rets*”, which is defined by the TLF as “*filet, ouvrage de corde ou de fil à grosses mailles servant à capturer des oiseaux, ou des poisons*” [Netting, rope or coarse-meshed yarn used to catch birds or fish], the idea of something twisted together is approached and the metaphor remains suggested and not revealed, in opposition to the SLT.

**1.3. Fixed locutions and statements**

The language in CAS reveals the folklore and wisdom of the people of a specific area. The influences of a particular language culture are traceable in the choice of linguistic expressions

that García Márquez included for building his narrative. Some of these choices recur to idiomatic expressions as well as statements referring to phrases or expressions commonly used in the regional context. One phraseological statement, one adverbial locution and three verbal locutions represent the group of examples of this section. The colloquial locutions and statements selected for the following analysis have a hyperbolic function, due to their origin in everyday speech. Just like some of the cases we have already seen in this chapter, their general aim is to enlarge the limits of reality, to reflect colloquial style and to add a humorous value, thereby creating an atmosphere where any unimaginable and improbable situation could take place.

**Example No. 58:** *Donde pones el ojo pones el plomo* (Fig. 106)

SLT: “-que eres bueno para la guerra –dijo-. <b>Donde pones el ojo pones el plomo.</b> ” (98)	TLT1: “That you’d be good in a war,” she said. « <b>Where you put your eye, you put your bullet.</b> » (79)	TLT2: “Il y a que tu es bon pour la guerre, lui dit-elle. <b>Où tu vises, tu mets dans le mille...</b> » (99)
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Figure 106 Style- *Donde pones el ojo pones el plomo*

Phraseological statements are defined as “units that constitute whole utterances and have thus semantic and sometimes even textual autonomy” (Rojo, 2009, p. 146). They are different from idioms in terms of their autonomy, idioms being always dependent on a sentence. A phraseological statement is commonly formed in present tense, because it expresses a general truth, and is conventional and shared by a language community. The phraseological statement “*donde pones el ojo pones el plomo*” has a literal and a figurative meaning, as many other statements do. It refers, in the first place, to someone who is good at aiming. The figurative meaning points out the ability of someone to be precise with his actions for reaching goals; someone who gets what he desires. In this passage, the statement comes from Pilar Ternera as a way to inform Aureliano about her pregnancy. Pilar Ternera, being characterized for her ability as a fortune-teller, represents the typical superstitious woman, surrounded by a mystical atmosphere, who plays the role of Ursula’s common sense counterpart. However, in this passage she is not telling the fortune, as the construction of the sentence could suggest. She uses the phraseological statement in a different sense; she informs Aureliano that, with only one sexual encounter between them, she became pregnant. The precision is assigned to his almost unbelievable reproductive capacity. Nevertheless, as the novel will show us later, the omen about the war becomes truth, as he became Colonel Aureliano Buendía. This exploitation of every meaning is characteristic in García Márquez’s prose, which could imply translation difficulties. Both TLTs opted for a literal translation of the phraseological statement instead of a TL equivalence. With this formulation, they assure their permanence in the war semantic

field. However, the figurative sense, which vehicles the comprehension of Pilar Ternera's intention, could become obscure for the interpretation of the passage for the readers of the TLTs. An example of this is the interpretation of this passage given by Carlee Lippman in her book *Lyrical Positivism*. She writes: "So what she (Pilar Ternera) says here is couched in the usual cryptic, symbolic language habitually employed by seers, from the Sybil on up" (Lippman, 1979, p. 121). The phraseological statement reveals how people talk, a colloquial use of language, which is not mystical or exclusive of seers. The passage includes an exaggerated sense of a reproductive ability by using a colloquial fixed statement, which results humorous. The addition of mystifying elements to Pilar Ternera's statement is a result of the literal translation and the lack of the figurative reference.

**Example No. 59:** *Con tres zarpazos* (Fig. 107)

SLT: "Ella tuvo que hacer un esfuerzo sobrenatural para no morirse cuando una potencia ciclónica asombrosamente regulada la levantó por la cintura y la despojó de su intimidad <b>con tres zarpazos</b> , y la descuartizó como a un pajarito." (117)	TLT1: "She had to make a supernatural effort not to die when a startlingly regulated cyclonic power lifted her up by the waist and despoiled her of her intimacy with <b>three slashes of its claws</b> and quartered her like a little bird." (95)	TLT2: "Elle a dut faire un effort surhumain pour ne pas rendre l'âme quand une force cyclonale la souleva par la taille d'une manière étonnamment régulière, la dépouilla de ses effets intimes <b>en deux temps trois mouvements</b> et l'écartela comme un oisillon. » (116)
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Figure 107 Style- *Con tres zarpazos*

This fixed colloquial locution explains the manner Rebecca was despoiled of her intimacy by José Arcadio. This adverbial, formed with a prepositional syntagma, implies a fast, animal and violent movement of a "cyclonic power", which is nothing but a euphemism of the sexual intercourse. The whole passage contains hyperbolic elements, rhetorical device that is particularly intensified when describing José Arcadio after he came back from his world travel with the gypsies. This male character becomes more than human, a creature, whose animal nature is suggested in the use of this adverbial. The noun "zarpazo", coming from the term "zarpa", which is the foot of some animals having claws and pads, means also a heavily hit of a hand. The locution "con tres zarpazos" indicates that only with a few movements of a hand the action was completed. In TLT1, due to the literal translation of the locution, the animal character of the action is the only sense offered by the construction "three slashes of its claws". With this formulation, the hyperbolic effect is emphasized as well as the supernatural image of José Arcadio. The French translators opted for the opposite: they preferred a TL equivalent, a colloquial adverbial locution that underlines the fast character of the movement. "*Deux temps trois mouvements*" is a French colloquial expression formed with a first part, which is related to the two movements soldiers make with their rifle and a later added "three movements",

indicating an exaggerated humorous sense of the action. Thus, while, for TLT1, it was more relevant to preserve the animal references of the adverbial, for TLT2, it was only the metaphorically represented core meaning ('movement(s)') that was preserved and transferred.

**Example No. 60:** *Partirse el espinazo* (Fig. 108)

SLT: "...mientras Úrsula y los niños <b>se partían el espinazo</b> en la huerta cuidando el plátano y la malanga, la yuca y el ñame, la ahuyama y la berenjena." (13)	TLT1: "...as Úrsula and the children <b>broke their backs</b> in the garden, growing banana and caladium, cassava and yams, ahuyama roots and eggplants." (5)	TLT2: "...tandis qu'Ursula et les enfants <b>courbaient l'échine</b> , dans le potager, à faire pousser les bananes et la malanga, le manioc et l'igname, la citrouille et l'aubergine." (20)
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Figure 108 Style- *Partirse el espinazo*

This passage shows the contrast between José Arcadio Buendía's interests and Ursula and the children's activities. While the father was interested in the universe, looking at studying the stars, Ursula remained down to earth, working in the garden. The incompatibility of the two scenarios is intensified with the use of the fixed verbal locution "*partirse el espinazo*", which suggests a hyperbolized image of the work in the garden. As most of the fixed locutions, it has a literal and a symbolic meaning. The literal meaning, which probably reflects its origin, refers to the physical position of the body when working the land. Based on that, the symbolic meaning implies a hard, difficult work. García Márquez takes advantage of the two denotations describing not only the image of a mother and her children farming for eating but also the hard work it implies while the father looks at the sky. The list of the products they grow has also a special symbology, which we analyzed in the last chapter, Fig. 8. The English formulation of this expression is the construction "break the back", which is a fixed verbal locution in this language as well. With the verb "break", the hyperbolic function of the sentence is accomplished. However, with the use of "*espinazo*", instead of "*espalda*" in SLT the exaggeration is reinforced, which does not occur in the English formulation. In Spanish language, this colloquial locution can also be formulated as "*partirse la espalda*", which is the literal translation of the formulation used by Rabassa. Nevertheless, the writer opted for spine, instead of back, which turns the representation more intense and visceral. The case of the French formulation differs in some aspects. The French translators, the same way as Rabassa did, opted for a verbal colloquial locution in French language, "*courber l'échine*". According to the TLF, this expression means to submit to somebody or something. The verbs "*courber*" ou "*plier*", both used in this locution, correspond to the Spanish one "*doblar*", which is also used in this colloquial expression as "*doblar el espinazo*". According to the DRAE, this sentence implies

the action of humiliating or bowing, which match with the meaning of the French expression. Therefore, in TLT2 the image turns to a servile instead of a hard work, being this last the intention perceived in SLT. In short, both TLTs opted for a colloquial fixed locution, which privileges the TLs and transmits to the target readers the familiarity of the colloquial language, even though the degree of exaggeration implied in the ST is slightly altered.

**Example No. 61:** *Doblegar la cerviz* (Fig. 109)

<p>SLT: “José Arcadio había <b>doblegado la cerviz al yugo matrimonial</b>. El caracter firme de Rebeca, la voracidad de su vientre, su tenaz ambición, absorbieron la descomunal energía del marido...” (141)</p>	<p>TLT1: “José Arcadio had <b>put his neck into the marital yoke</b>. Rebeca’s firm character, the voracity of her stomach, her tenacious ambition absorbed the tremendous energy of her husband...” (116)</p>	<p>TLT2: “José Arcadio avait <b>baisé la crête sous le joug du mariage</b>. La fermeté de caractère de Rebecca, la voracité de son ventre, son ambition tenace, suffirent à mobiliser l’extraordinaire puissance de travail de son mari... »(138)</p>
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Figure 109 Style- *Doblegar la cerviz*

The expression “*doblegar la cerviz*” is used by García Márquez in this passage to reveal an exaggerated consequence that marriage has brought to José Arcadio. From being an almost supernatural beast, he turned into a servant of his wife. This idea of marriage is frequent in many regions of Latin America and is also commonly employed for jokes. The whole composition of the sentence implies the subjugation and almost humiliation of the macho to his wife. This verbal locution denotes a similar sense to “*doblar el espinazo*”, which was mentioned in the previous figure. The use of the word “*cerviz*”, which designs the back part of the neck, suggest the movement of the head, going down in a bowing movement, due to the symbolic heaviness of the marital yoke. Less anatomically specific, the English translator formulates this verbal locution with the phrasal verb “put into”, using the word “neck”. With this formulation, the idea of submission is implied with an image of a person letting his neck being surrounded by a yoke, but the reference to a colloquial fixed locution is lost with this construction. Additionally, the exaggeration suggested in the SL’s locution “*doblegar la cerviz*” becomes vague in the TLT1. In contrast, this effect is intensified in TLT2 with the also colloquial verbal locution “*baisser la crête*”. The “*crête*”, in English “crest”, is the characteristic of a rooster, which symbolically represents in TL2 pride, vanity and even arrogance. The expression, according to the TLF, means showing humility face to someone or something. With this formulation, the French text includes a colloquial locution and suggests the bowing movement implied in the ST. Thus, while TLT1 opts for a more literal translation of the parts of the locution, TLT2 prefers a familiar expression with an equivalent sense.



**Example No.62:** *Sacrificar el pellejo* (Fig. 110)

SLT: “Pero entre ellos, sus antiguos alumnos, excitados con proclamas altisonantes, estaban decididos a <b>sacrificar el pellejo</b> por una causa perdida.” (145)	TLT1: “But among them, his former pupils, excited by the high-sounding proclamations, the determination reigned to <b>sacrifice their skins</b> for a lost cause.” (120)	TLT2: “Mais tous autant qu’ils étaient, ses anciens élèves, excités pas de retentissantes proclamations, étaient décidés à <b>se faire trouer la peau</b> pour une cause perdue. » (142)
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Figure 110 Style- *Sacrificar el pellejo*

The word “*pellejo*” is a familiar term used to designate the skin. It is more used for talking about animals than humans. In this last case, when referring to the human skin by using “*pellejo*”, there is a pejorative connotation. For the construction of this verbal fixed locution, due to its colloquial character, the term “*pellejo*” fits better to the register. As an element of a locution, this term has a symbolic meaning and is used as a synonym of life. Instead of using “*sacrificar la vida*”, the writer chose a colloquial locution, which implies an exaggerated sense as well as a reproduction of the oral language. In English language, the term “skin” is also employed metaphorically as life and forms many locutions with symbolic meanings. Being no distinction between animal and human skin, the pejorative, more colloquial character of “*pellejo*” is lost in the translation. In TLT2 the term “*peau*” is also a lexical element of many colloquial locutions. The same as in English, there is no distinction between animal and human skin, whereby this connotative lost occurs in both TLTs. However, the French translation opted for a verbal locution that implies a different image. “*Se faire trouer la peau*” refers literally to the holes that a weapon leaves in the skin. This expression of the popular jargon not only intensifies the hyperbole by creating a more descriptive image but also represents the colloquial language included in the Spanish original and enhances the reference to the war implied in the passage.

**2. Orality effect- *radio bamba***

In the last section, we analyzed a group of language expressions that, due to their lexical and syntactical formation, had the function of exaggerate a description, an event or a situation. Some of the examples discussed are stylistic marks of the writer or characteristics of his personal literary language. Most of them issue from the colloquial language, a strategy that manifests the interest of the writer for the current language used by common people. In the next section we will include some other examples for the use of a colloquial register, the purpose of which is to go beyond the formation of an outsized reality. The adoption of this colloquial register marks attempts to reproduce the way in which people tell stories. The inclusion by the narrator



or the characters of the novel of swear words, euphemisms or lexical choices of a specific diatopic variation produces the effect on the reader of actually listening to a story that a neighbor, a grandmother or a local shopkeeper is telling him. Consequently, the borders of what is real and what is exaggerated, invented or modified become fuzzy. This way of narrating opens the possibility that some of the events come from *radio bamba*, which is an expression of many Caribbean countries for rumors, gossips, bruits, whose veracity is uncertain. That is why, the preservation of this tone represent an important element of the fuzziness of reality proposed by García Márquez in this novel. During the analysis, we will explore how the translators dealt with this important element of the language.

## 2.1. Swear words

The scholar Magnus Ljung, in his book *Swearing: a Cross-Cultural Linguistic Study* (2011), defines swearing as a type of reflective language that reveals the speaker's feelings and attitudes by the means of the use of taboo words or terms that violate cultural rules. The social function of these language regulations transforms swearing into a sociolinguistic phenomenon, which results interesting in a language transfer process. As the regulations are part of a cultural community, the divergences between different communities about these rules can or cannot affect the way the translators propose their formulations. Taking into account the crucial function of some of these swear words in the creation of a narrative atmosphere, any manipulation of these language utterances, for responding to the social regulations of the TLs, could affect the tone and the intention of a passage. In the analysis proposed during the next paragraphs, we will explore these language behaviors and the consequences of the formulations in TL of swear words in the SL.

### Example No.63: *Carajo* (Fig. 111-114)

SLT: “- <b>Carajo!</b> –gritó-. Macondo está rodeado de agua por todas partes.” (23)	TLT1: “ <b>God damn it!</b> he shouted. Macondo is surrounded by water on all sides. » (13)	TLT2: “- <b>Carajo!</b> jura-t-il. Macondo est entouré d'eau de toutes parts ! » (29)
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Figure 111 Style- *Carajo*

SLT: “Ah, <b>carajo!</b> –alcanzó a pensar-, se me olvidó decir que si nacía mujer le pusieran Remedios.” (149)	TLT1: “Oh, <b>God damn it!</b> he managed to think. I forgot to say that if it was a girl they should name it Remedios. » (123)	TLT2: “Ah! <b>Carajo!</b> réussit-il encore à penser. J'ai oublié de leur dire que si c'est une fille, on l'appelle Remedios. » (145)
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Figure 112 Style- *Carajo*

SLT: “... y cagarse de una vez en todo, y sacarse del corazón	TLT1: “...and shitting on everything once for all and	TLT2: “... et de se ficher de tout une bonne fois, et de se
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<p>los infinitos montones de malas palabras que había tenido que atragantarse en todo un siglo de conformidad.</p> <p>- <b>Carajo!</b> – gritó.” (303)</p>	<p>drawing out of her heart the infinite stacks of bad words that she had been forced to swallow over a century of conformity.</p> <p>“<b>shit!</b>” she shouted. » (257)</p>	<p>soulager le cœur des tonnes et des tonnes de gros mots qu'elle avait dû ravalier durant tout un siècle de longue patience.</p> <p>-<b>Carajo !</b> s'écria-t-elle. » (285)</p>
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Figure 113 Style- Carajo

<p>SLT: “- <b>Vete al carajo</b> – le gritó José Arcadio Buendía-. Cuantas veces regreses volveré a matarte.” (34)</p>	<p>TLT1: “<b>You go to hell,</b>” José Arcadio Buendía shouted at him. «Just as many times as you come back, i'll kill you again. » (23)</p>	<p>TLT2: “<b>Va-t'en au diable !</b> lui cria José Arcadio Buendía. Autant de fois tu reviendras, autant de fois je te tueraï à nouveau. » (40)</p>
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Figure 114 Style- Carajo

The term “*carajo*” is one of the most versatile in the Spanish language. According to the semantic situation, the register or the intonation it can mean different, and sometimes completely opposite things. This characteristic is shared by many other swear words. The literal meaning of this term, according to the DRAE, refers to the virile member. As it was mentioned before, some swear words use taboo references, as it is the case of the sexual organs. However, due to its widespread usage, the expression has adopted other meanings, turning even unknown its original use as a swear word<sup>81</sup>. As an interjection, the term is commonly used for expressing surprise, anger or frustration. It is also employed as a locution such as “*vete al carajo*”, “*del carajo*”, “*con un carajo*”, etc. Being this expression a common characteristic of the language variation in the Caribbean region of Colombia, it is used several times in García Márquez’s literary work. The fragments quoted before represent the different linguistic situations the term appears in the novel we are analyzing in this dissertation. It is important to mention that in all the cases the term is put in one character’s mouth; only with one exception, which will be explored later, the narrator shows his feelings by using a swear word. In the first situation (Fig. 111) the term is pronounced by José Arcadio Buendía as an expression of anger and frustration when he noticed that his town was surrounded with water. In Fig. 112 the term is used by Arcadio, the son of José Arcadio and Pilar Ternera, seconds before he was executed. The feeling expressed is anger at himself for having forgotten to say the name he had chosen for his baby, if it were a girl. In both cases, the formulation in TLTs is similar. In TLT1 the translator

<sup>81</sup> In the article *Perdone la pregunta: ¿de dónde proviene la palabra 'carajo'?* written by the member of the Spanish Academy Juan Gossaín, he explores the obscure origin of the term “*carajo*”, proves its not American provenance and examine the current uses of the word in different situations and regions. <https://www.eltiempo.com/archivo/documento/CMS-13760642>

proposed the expression “God damn it”, which is a verbal locution that reveals surprise, anger, or adds emphasis. Both the Oxford and the Cambridge dictionaries stipulate the informal character of the expression; only the Cambridge adds a note, in the American sense, explaining that the word could be offensive for some people. In the case of TLT2 the translators opted for a borrowing, also in Fig. 113, due to the specificity of the expression, which turns its translation difficult. With a borrowing, the problems of social rules face to swear words are solved and the text acquires a SL color. In Fig. 113, Gregory Rabassa, based on the linguistic situation, proposed a different formulation. This passage explains the anger Ursula feels when facing her longtime conformity. For once, she feels she wants to swear and she does it by shouting “*carajo*”. The English translation here changes from “god damn it”, an informal, but not vulgar expression, to the interjection “shit”, catalogued, by both the Cambridge and the Oxford dictionary, as offensive and vulgar. The turn into a swearing is based on the function of the term in a specific context, which makes the translation formulation more functional. Thus, the swearing character in SLT in fig. 111 and 112 is blurred in TLT1. The situation in Fig. 114 changes completely, a fact that influences the formulations in both TLTs. In this fragment, the term is used within the fixed locution “*vete al carajo*”, adding new semantic components to the meaning. According to the DRAE, this locution means, “*Rechazar (a alguien) con insolencia y desdén*” [Reject (someone) with insolence and disdain]. In TLTs, the translators formulated the expression with a verbal locution as well, using the word “hell” in TLT1 or “*diable*” in TLT2. In Spanish language there are also locutions using those terms, such as “*vete al infierno*” or “*vete al diablo*”. However, the intention of the writer of using a typical colloquial word of the language is inevitably lost during the transfer, while the functional meaning of the sentence is privileged and preserved.

**Example No.64:** *Cabrones* (Fig. 115-116)

SLT: “- <b>Cabrones!</b> –gritó-. Viva el partido liberal!” (149)	TLT1 : “ <b>Bastards!</b> he shouted. Long live the Liberal Party. » (123)	TLT2 : “- <b>Bande de cons !</b> s’écria-t-il. Vive le parti libéral !» (145)
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Figure 115 Style- *Cabrones*

SLT: “Ciego de furia, el capitán le arrebató entonces el fusil, se abrió en el centro de la calle, y apuntó. - <b>Cabrones!</b> –alcanzó a gritar-. Ojalá fuera el coronel Aureliano Buendía. (189)	TLT1 : “Blind with rage, the captain then snatched away the rifle, stepped into the center of the street, and took aim. “ <b>Cowards!</b> » he shouted. « I only wish it was Colonel Aureliano Buendía. » (158)	TLT2 : “Aveuglé par la rage, le capitaine lui arracha alors le fusil des mains, se plaça au milieu de la rue et épaula. - <b>Bande de cons !</b> réussit-il à hurler. Dommage que ce ne soit pas le colonel Aureliano Buendía.» (181)
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Figure 116 Style- Cabrones

Both, in Fig. 115 and 116 the term “*cabrón*” is used as a dysphemism, as an insult directed straight to somebody. The expression reveals feelings of anger coming from the person who says it. In the first example, it is about the very last words of Arcadio before his execution. He directs the words to the militia that entered in Macondo and subdued the Liberal resistance. In the second example, the word is put in the mouth of Captain Aquiles Ricardo, who blind with rage against the two soldiers for disobeying the order of shoot, decided to shoot himself Aureliano José. The translation formulation of this swear word in TLT1 responds to a text function of the term. In the first case Rabassa used the term “bastards”, which not being considered as a swear word, blurs the impact of the expression and embellishes the language of the novel. In the second case, the formulation is changed for “cowards”, which is an interpretation of the intention of the term in this specific context. The situation in TLT2 is different. Claude and Carmen Durand opted for a construction with a swear word, “*bande de cons*”. The term “*con*”, defined by the TLF as the female genitals, refers to a swear word formed with a taboo reference. However, the same case as in “*carajo*” in SL, the widespread use of the word had smoothed the meaning according to the semantic context. For both Fig. 114 and 116, the French translators preserved the same formulation giving more importance to the language and tone in SLT than to the local function of the expression in a specific situational context.

**Example No.65: *Hijos de puta* (Fig. 117-118)**

SLT: “La mala suerte no tiene resquicios”, dijo él con profunda amargura. “ <b>Nací hijo de puta y me muero hijo de puta.</b> ” (157)	TLT1: “Bad luck doesn’t have any chinks in it,” he said with deep bitterness. “ <b>I was born son of a bitch and I’m going to die a son of a bitch.</b> ” (131)	TLT2: “ La malchance ne connaît pas de faille, dit-il avec une profonde amertume. <b>Je suis né fils de putain et je meurs fils de putain.</b> » (153)
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Figure 117 Style- Hijos de puta

SLT: “Pero cuando volvió a quedar solo en la última madrugada de Macondo, se abrió de brazos en la mitad de la plaza, dispuesto a despertar al mundo entero, y gritó con toda su alma:  - Los amigos son unos <b>hijos de puta!</b> ” (492)	TLT1: “But when he was alone again in the last dawn of Macondo, he opened up his arms in the middle of the square, ready to wake up the whole world, and he shouted with all his might: “ <b>Friends are a bunch of bastards!</b> ” (419)	TLT2: “ Mais quand il se retrouva seul dans le dernier petit matin de Macondo, il ouvrit les bras au beau milieu de la place, résolu à réveiller le monde entier, et se mit à hurler de toute son âme :  - Les amis sont <b>des enfants de putain !</b> » (458)
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Figure 118 Style- Hijos de puta

The expression “*hijo de puta*” is one of the most socially unaccepted dysphemisms and insults in the Spanish language. It has strong negative connotations because it implies the condition of

the mother as a prostitute. It is not very commonly used referring to its literal meaning. However, with a purpose of exploring all the possibilities of the language, García Márquez suggests a literal use of the expression in the fragment of Fig. 117. Roque Carnicero, who won in a raffle Colonel Aureliano Buendía's executioner role, pronounces the expression. Against his will, he accepted his destiny by using the statement “*nací hijo de puta y muero hijo de puta*”. The first part of the sentence probably reveals Carnicero's origins, employing the swearing in its literal sense. The second part, as a word game, he uses it as a dysphemism against himself. Due to the literal meaning and the game of words, Rabassa and the Durands translated this passage literally, with the adoption of an also strong swearing word in both the English and the French language. However, despite the fact that exactly the same swearing is used in SLT, quoted in Fig. 118, the formulation in TLT1 changes. Gregory Rabassa, with an already mentioned intention of embellishing some passages, probably considered the swearing too strong in the context of Fig. 86 and decided to use “bunch of bastards”. It is important to mention the strength of this expression in the SLT passage: the last Aureliano, after losing his wife and his son finds himself alone in a dying town. This image, together with the swearing describes the mental and physical situation of the last inhabitant of Macondo. He uses the strongest swearing word and cries out his anger feelings. The English formulation, as in other examples analyzed before, soften the anger transmission while eliminating the swearing. In contrast, in TLT2 the same expression of swearing is kept in the two situations, without altering their function in the language context.

**Example No.66:** *Puto mundo* (Fig. 119)

<p>SLT: “Allí lo puso José Arcadio Segundo, en el instante de derrumbarse con la cara bañada en sangre, antes de que el tropel colosal arrasara con el espacio vacío, con la mujer arrodillada, con la luz de alto cielo de sequía, y con el <b>puto mundo</b> donde Ursula Iguarán había vendido tantos animalitos de caramelo.” (366)</p>	<p>TLT1 : “José Arcadio Segundo put him up there at the moment he fell with his face bathed in blood, before the colossal troop wiped out the empty space, the kneeling woman, the light of the high, drought-stricken sky, and the <b>whorish world</b> where Úrsula Iguarán had sold so many little candy animals. (312)</p>	<p>TLT2 : “ C’est en cet endroit que le déposa Jpsé Arcadio le Second au moment où il allait s’écrouler, la figure en sang, avant que la gigantesque cohue ne vînt balayer à son tour cet espace vide, avec la femme agenouillée, le haut ciel lumineux de la saison sèche, et ce <b>putain de monde</b> où Ursula Iguaran avait vendu tant et tant de ses petits animaux en caramel. » (344)</p>
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Figure 119 Style- *Puto mundo*

The fragment quoted on Fig. 119 represents the rupture of the “brick face” tone of the narrator. He expresses a feeling, and he does it with a swearing. As it has already been pointed out, one of the characteristics of the narrative tone in CAS is the brick face way of telling that the narrator

preserves during the whole novel. Even if telling supernatural, humorous, realistic or miraculous events, the narrative voice remains neutral, a mechanism that contributes to the creation of the so-called magical realistic atmosphere. However, in this passage, it is the narrator who uses the term “*puto*”, a swear word with an adjectival function for referring to a world where such massacres, like the one described here, occur. The dysphemism in this semantic context expresses anger, frustration and disappointment about the situation that is being described. The massacre of the Banana Company workers, a historical event in Colombian history, is experienced by José Arcadio Segundo, who, in the fiction, was a worker of the company. This fragment represents an important change in the narrative tone. The scholar Dr. James McCutcheon noticed the relevance of this alternation for the comprehension of the passage and points out how the English translation missed it. He proposes the adjective “fucking” instead of the “whorish” used by Rabassa, in order to better transmit the emotion of the SLT.

Thus, for over forty years the reader of the novel in English has missed the impact of what could be the central line to García Márquez's masterpiece. Now, it is entirely possible that Rabassa wanted to avoid using such a harsh word in English as the adjective "fucking" preceding "world", but he did not avoid such harsh language in other instances, as pointed out above. The English expletive "fucking" in this instance would indeed be a more faithful translation than "whorish," which does not adequately transmit the impact the Spanish version has on the reader (McCutcheon, 2009).

The formulation of Gregory Rabassa in TLT1 responds to the use of “*puto*” as a noun, not as an adjective, where the meaning of the term, as well as the intensity of the swearing changes. We have already called the attention to the translator's intention to embellish the language employed by García Márquez. He probably decided to avoid here the swearing because it was pronounced by a narrator who never expresses feelings. However, this formulation attenuates the transmission of the anger experimented by the narrator/writer, over this historical event. With Rabassa's formulation, the narrator preserves his brick face tone, generating the opposite effect on the reader as in SLT, where there is an abrupt change of the narration style. In TLT2, due to the similar use of “*puto*” and the French equivalence “*putain*”, the construction was formulated without any big alternations. The term “*putain*” as a noun refers to a prostitute. When used as an adjective, it acquires derogatory connotations far from its literal meaning. The expression “*putain de monde*”, having the strength of the swearing, transmits a similar effect in the reader as in the SLT. The anger in the narrator's voice can be perceived through this dysphemism and the expression remains familiar to the TLT2 reader.



## 2.2. Euphemisms

According to Allan and Burridge, “Euphemisms are alternatives to dispreferred expressions, and are used in order to avoid possible loss of face. The dispreferred expression may be taboo, fearsome, distasteful, or for some other reasons have too many negative connotations to felicitously execute speaker’s communicative intention on a given occasion” (Allan & Burridge, 1991, p. 11). As well as swearing words, the employment of euphemisms correspond to social language rules that determine which words or expressions are considered taboo or have negative connotations. Thus, an expression considered dispreferred in one language community, can be completely accepted in another. This specificity of the use of the language reveals important information about a language community, in the sense of its traditions, beliefs and relationship with some practices or facts. The frequency, the function and the type of euphemisms that a certain group uses in its everyday communication characterizes its viewpoint, popular principles and ways of dealing with certain subjects.

In García Márquez’s novel *CAS*, the euphemism is a language device that the writer uses in order to illustrate the colloquial register of a specific language region. As we have observed, the humor is an important component of the narration style in this novel, which imitates the way of speaking of people in the Caribbean region of Colombia. The extended use of hyperboles and the coexistence of a veiled, euphemistic and an exposed swearing language create a particular humorous tone that plays with the notion of verisimilitude. Without this key element the atmosphere and the events would be perceived differently by the reader and the borders of the reality would not be as fuzzy as they are in the text. For that reason, we considered important to include in our analysis some of the euphemisms that García Márquez adopts in his narrative language, which could represent difficulties during the intercultural and linguistic transfer into the TLTs. The specificities of each one of the languages as well as the sociolinguistic conventional rules in every language community could influence the formulations of these devices in the TLTs.

### Example No.67: *La Mala Hora* (Fig. 120)

SLT: “-Aureliano- le dijo entonces Úrsula-, prométeme que <b>si te encuentras por ahí con la mala hora</b> , pensarás en tu madre.” (214)	TLT1: “Aureliano,” Úrsula said to him then, “promise me that <b>if you find that it’s a bad hour for you</b> there that you’ll think of your mother.” (312)	TLT2: “-Aureliano, lui dit encore Ursula, <b>si tu rencontres là-bas le mauvais sort</b> , promets-moi que tes pensées iront à ta mère.» (204)
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Figure 120 Style- *La mala hora*



The expression “*la mala hora*”, mostly used in Latin-American Spanish, is a euphemism employed to avoid the word “death”, which is considered in some regions as a taboo word that has to be avoided. Its origin comes probably from a popular legend referring to a spirit of a woman who appears as a warning of the proximity of death. La Mala Hora, with capital letters, alludes to that kind of ghost “that is said to be a premonition of death, and when people think they have seen her, this means a loved one will die soon” (Fee & Webb, 2016, p. 582). With a semantic change, the expression in Fig. 120 is associated to death or to a fatal destiny. Thus, to find the “*mala hora*” is to be near death. This is the denotation referred to in this example. In 1962, Gabriel García Márquez published his second novel with the title “*La Mala Hora*”, which also indicates the deadly destiny of a town, as a consequence of antagonistic political beliefs. The English formulation of this euphemistic expression is “bad hour”, which is a literal translation of its Spanish components. This composition is associated to bad times or difficult situations, but not necessarily as tragic as death. In addition, the syntactic structure of the fragment was also modified, which produces additional changes in the semantic field. In the sentence, “if you find that it’s a bad hour for you”, Ursula is referring to the perceptions Aureliano might have if he should face a difficult situation, rather than to finding someone, Death in this case, as it is suggested in SLT with the sentence “*si te encuentras por ahí con la mala hora*”. With this formulation the euphemism disappears as well as the folklore reference. It is important to mention that, some years later in 1979, Gregory Rabassa was charged to translate García Márquez’s novel “*La Mala Hora*”, which he entitled in English as “In Evil Hour”. With the term “evil”, the translator permeates the novel with a supernatural atmosphere, even if this novel is considered as the most realistic of his works. Gerald Martin observes in this respect:

La mala hora, (...) is a straightforward statement, "the bad time" or "bad times" or even "evil times," with none of the literariness of "in evil hour." Nevertheless, even though this is the most prosaically realist of all of this author's novels, the characters themselves tend to have a somewhat mystificatory perception of social agency and the implicitly superstitious overtones of the English title do effectively convey this (Martin, 2002, p. 159).

In TLT2, the translators preserved the syntactic structure; however their formulation adds magical traces. The Durands opted for the expression “*mauvais sort*”, which could be associated to a spell or a bewitching. This reference to black magic is absent in the SLT, where the expression is a euphemism of death. With the use of the term “*sort*”, the implications of a supernatural force are implicit. The TLF defines this term as «*Puissance imaginaire à laquelle est prêtée le pouvoir de présider au destin des hommes et de déterminer le déroulement de leur*

*vie lorsque certains événements semblent dus au hasard* » [An imaginary power that is given the command to preside over human destiny and determine the course of their lives when certain events seem due to fate]. In other words, it refers to a destiny, which is believed to be traced before the life's beginning. The “*mauvais sort*”, which could be understood as “bad luck”, has other connotations related to magic. In any case, the expression is literally assumed in TLT2, which erases the euphemism and the direct reference to death. In relation to the French translation of the novel “*La Mala Hora*”, it was charged to Claude Couffon, who translated more than ten books of the Colombian writer and who used a borrowing as a translation formulation for the title of this book.

**Example No.68:** *Machucante de planta* (Fig. 121)

SLT: “Era la primera vez que Nigromanta tenía un hombre fijo, <b>un machucante de planta</b> , como ella misma decía muerta de risa (...)” (460)	TLT1 : “It was the first time that Nigromanta had had a steady man, <b>a bone crusher from head to toe</b> , as she herself said, dying with laughter (...)” (392)	TLT2 : “C’était la première fois que Nigromanta avait un homme fixe, <b>un baiseur à demeure</b> , comme elle le disait, morte de rire (...)» (430)
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Figure 121 Style- *Machucante de planta*

The expression in Fig. 121 is a new example of the effort of the writer to vindicate the colloquial argot and raise it to a poetical level. The construction reveals an erotic, colloquial and humorous way of naming a regular sexual partner. In this case, the construction of the euphemism is provocative: the taboo concept is replaced by a more graphic and direct reference. The term “*machucante*”, a nominalized form of the verb “*machucar*”, is defined by the DRAE as to hit or to crash. In some Caribbean countries, it is a synonym of “*pisar*”, which in a figurative way refers to the coitus between birds and, on a substandard level, between humans too. In Colombian popular argot, the term “*machucante*” points out a man with whom a woman has sexual encounters<sup>82</sup>. The prepositional complement “*de planta*” is commonly employed in the working semantic field, assigning a person who has a long-term or an indefinite-term contract. In a figurative sense, this quality indicates the regular frequency of the referred activity. Both parts of the euphemistic construction refer to figurative and very colloquial use of the language. The provocative inclusion produces a funny effect in the reader, which is intensified by the rest

<sup>82</sup> In an article of the newspaper El País in 2004 entitled “Las Palabras Proteicas de García Márquez”, Winston Manrique Sabogal proposes a list of recurrent words used by García Márquez in his novels, with a definition and an origin. He includes the term “*machucante*”, which he defines as “*Designa, de manera vulgar, al hombre con quien se tiene habitualmente relaciones sexuales*” [It refers in a vulgar way to the man with whom one usually has sexual relations.] The whole article is to find under the link [https://elpais.com/diario/2004/10/24/cultura/1098568801\\_850215.html](https://elpais.com/diario/2004/10/24/cultura/1098568801_850215.html)

of the quotation. The reader can almost imagine Nigromanta saying the expression laughing out loud. In TLT1 the formulation “a bone crusher” is a free interpretation of the SLT expression, probably based on the first component, “*machucante*” understood as a crusher. In the Colombian expression, the literal reference to “*machucar*” is lost for giving place to the figurative related to a sexual encounter. With the use of “bone crusher”, the TL reader perceives the idea of a big and aggressive man, characteristics that are not included in the Spanish text. This effect is increased with the complement “from head to toe”, which directly points out a physical appearance. The euphemistic reference to a regular sexual partner is changed by a physical characterization of the man. In TLT2 the situation is different and the sexual reference of the ST is preserved. The formulation proposed by Carmen and Claude Durand is “*baiseur à demeure*”, solution that includes the euphemistic essence and the humorous character of the Colombian expression. The term “*baiseur*” is a nominalization of the verb “*baiser*”, which in its literal sense refers to “*Effleurer, toucher de ses lèvres quelque partie d'une personne (surtout la main, la joue) ou quelque objet la symbolisant* » [To graze, to touch with one's lips any part of a person (especially the hand, the cheek) or any object symbolizing them] (TLF, 2017). This verb is also used as a euphemism of a carnal possession, as it is also described in the TLF. In the French colloquial register, the second meaning is commonly employed and usually censured. The euphemism in this case, used for avoiding the sexual reference, became a taboo term too. Additionally, the adverbial locution “*à demeure*” indicates in a sustainable, permanent way (TLF, 2017), which refers to the frequency as well as in SLT. “*Un baiseur à demeure*” produces a similar effect in the French text reader: the inclusion of a colloquial, vulgar voice with the adverbial construction results into a very humorous reference. Furthermore, due to the semantic change of the term “*baiser*”, from a euphemism into a direct reference to sex, it is possible that the French expression turns the veiled allusion into a more direct mention, which includes the provocative function of the composition in the Spanish version.

**Example No.69:** *Que Dios te la conserve* (Fig. 122)

<p>SLT: “Sin proponérselo, la mujer miró a José Arcadio y examinó con una especie de fervor patético su magnífico animal en reposo.</p> <p>- Muchacho- exclamó, <b>que Dios te la conserve.</b>” (47)</p>	<p>TLT1 : “Without meaning to, the woman looked at José Arcadio and examined his magnificent animal in repose with a kind of pathetic fervor. “My boy,” she exclaimed, <b>“may God preserve you just as you are.”</b> (34)</p>	<p>TLT2 : “La femme jeta incidemment un coup d’œil sur José Arcadio et se mit à examiner avec une sorte de ferveur pathétique son magnifique animal au repos :</p> <p>- Eh bien, mon garçon, s’exclama-t-elle, <b>que Dieu te la préserve !</b> » (52)</p>
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Figure 122 Style- *Que dios te la conserve*

The male member is constantly alluded to in CAS, but never in a direct way. García Márquez's overdose of euphemisms referring to this anatomical part or to sex in general is a relevant characteristic of his way of writing. He uses them as regular as possible mocking with this strategy the social norms of the language. In this passage, we can perceive two different forms of concealing the explicit reference to the virile organ. In the first one, the euphemism is composed by a nominal syntagma, "*magnífico animal en reposo*", which expresses the greatness and the animal aspect of José Arcadio's sexual organ. In the second, the concealing is produced by a direct object pronoun. The use of pronouns for avoiding taboo terms is also a very common practice in the colloquial language. With the feminine form, it alludes to the colloquial regional term "*verga*" rather than the anatomical name "*pene*", which in Spanish is a masculine noun. The concealing pronoun is included in a sentence that reminds the reader of a blessing, which intensifies the provocative effect of the construction. In the English version, the translator changed the syntactic structure of the sentence in order to preserve the euphemistic provocative formation. With the formulation "may God preserve you as you are", the reference to a blessing is preserved but the substitution of the object pronoun alluding to the sexual organ by the sentence "preserve you as you are" makes the association more abstract. However, due to the semantic context of the statement, the insinuation becomes clearer. In TLT2, a syntactic maintenance without affecting the meaning or the effect of the expression is possible due to the syntactic similarities between SL and TL2. The formulation of the French translators is "*que Dieu te la préserve*", which remains very close to the formulation in the SL. The blessing as well as the pronoun are retained. The pronoun is also in a feminine form, which alludes to the popular term "*bite*" referring to the virile member (TLF, 2017). The colloquial and humorous character of the scene is maintained in both TLTs by the means of different formulations.

### 2.3. Irony

Irony and sarcasm are common utterances in colloquial language. The same as the use of swearing, these two ways of speaking express a speaker's feelings, opinions or reactions face to a definite situation. The difference between irony and sarcasm has been the subject of many researches. Even in dictionary definitions, these terms are treated as synonyms, with minimal demarcation of their borders. Scholar Ole Togeby proposes a delimited definition of both terms as follows

The speaker who is being ironic addresses the utterance to a hearer whose thought is being alluded to or echoed, in order to inform him or her that the thought is untenable.

Sarcasm is not uttered for information to the author of an untenable thought, but as scorn of the principal of the sarcasm to the bystanders (Togebly, 2016, p. 429).

Following this definition, we decided to include two examples of irony in our analysis, because we consider that the translation formulations either proposed in TLT1 or in TLT2 could represent alterations in the narrative tone. We determine both examples as irony because they echo the thought of the fictional character-listener and pretend to underline its untenable character by criticizing it. Additionally, in both cases the expression of deep feelings of the fictional enunciator is perceptible with the ironical construction and suggests a state of mind, which results relevant for the understanding of the situation.

**Example No.70:** *Que les aproveche* (Fig. 123)

<p>SLT: “Luego firmó la declaración y entregó los pliegos a los emisarios, diciéndoles: -Señores, ahí tienen sus papeles. <b>Que les aprovechen.</b>” (206)</p>	<p>TLT1: “Then he signed the declaration and gave the sheets of paper to the emissaries, saying to them: ‘Here are your papers, gentlemen. <b>I hope you can get some advantages out of them.</b>’” (173)</p>	<p>TLT2: “Puis il signa la déclaration et en remit les feuillets aux émissaires en leur disant : -Voici vos papiers, messieurs. <b>Vous pouvez vous les mettre où vous voulez.</b> » (197)</p>
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Figure 123 Style- *Que les aproveche*

The subjunctive sentence “*que les aprovechen*”, introduced by the conjunction “*que*” for referring to a wish, has in this specific semantic context an ironical meaning. Taking into account that the fragment narrates the signature of the peace treaty between the two political parties in conflict, in other words, the resignation and acceptance of the defeat, Colonel Aureliano Buendía expresses his frustration and disdain with this sentence. The verb “*aprovechar*”, means to enjoy and to take advantages of something or a situation. However, the construction as a subjunctive with the inclusion of an object pronoun, commonly adds ironical nuances that are intensified with the semantic specific context. This is a fixed colloquial expression used to transmit irritation or disapproval. In TLT1 the sentence is syntactically transformed into a more formal construction with the inclusion of the introductory sentence “I hope”, the modal verb “can” and the determiner “some”. The feelings of disdain and aversion that Colonel Aureliano Buendía transmits with the colloquial ironical construction are formalized into a more elaborated sentence, which affects the effect of indifference towards the political act. However, due to the situation, the irony succeeds. The opposite situation occurs in TLT2. While Rabassa filled the syntactic gaps of the Spanish expression in SLT, Claude and Carmen Durand reinforced the anger with a euphemistic expression that replaces a swearing. “*Vous pouvez vous les mettre où vous voulez*” preserves the structure of a swearing where the

“où vous voulez” softens the reference to a taboo term. The feelings transmitted with this formulation are anger and hate rather than disdain and indifference. The use of language is in TLT2 vulgar rather than colloquial, which makes the irony add different meanings.

**Example No.71:** *Les regalamos el minuto que falta* (Fig. 124)

SLT: “- Cabrones!- gritó-. <b>Les regalamos el minuto que falta.</b> ” (364)	TLT1 : “You bastards!’ he shouted. “ <b>Take the extra minute and stick it up your ass!</b> ” (310)	TLT2 : “-Bande de cons ! s’écria-t-il. <b>On vous fait cadeau de la minute qui vous manque !</b> » (342)
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Figure 124 Style- *Les regalamos el minuto que falta*

The situation described in Fig. 124 refers again to the Banana Company worker’s protest, which, as we mentioned before, is one of the historical events included in the novel. The tone of this whole passage is different from the rest of the narration. Even the fantastic description of the crowd, with the image of a dragon’s tail moving violently from side to side, has not the common delirious, hyperbolized atmosphere preserved in most of the passages of the novel. Everything in this scene is realistic, even the feelings of anger transmitted by both narrator and characters. In this specific quotation, the dialogue is reproduced by José Arcadio Segundo, who, together with the narrator, is eyewitness to the massacre. He introduces his shout with a swearing, which was already analyzed in example No. 64. The rest is a sentence with an ironic tone, thereby expressing that the crowd do not need the extra minute because they are anyway going to stay. The irony of the sentence, concentrated in the word “*regalar*”, to give as a gift, transmits indignation and fury face to the offer of one minute more to disperse that captain Enrique García communicates to the crowd before he and his men open fire on people. The translation formulations of this ironic fragment present a completely opposite situation as in example 70. In TLT1, Gregory Rabassa, as the Durands in the last example, introduces a swearing for intensifying the transmission of anger to the readers. He uses a more explicit and vulgar expression, namely “stick it up your ass”. The reason of this choice is probably the elimination of the introductory swearing “*cabrones*”, which he decided to formulate as “bastards”, as we analyzed in example No. 64. Embellishing the first and also the second part, could ruin the transfer of the feelings of José Arcadio Segundo as well as the ones of the crowd. The English translator, aware of this possible loss, turned the second part into a swearing, which is an extraordinary situation in Rabassa’s translation. In contrast, in TLT2 the second part is translated almost literally, using the verb “*faire cadeau*” as a semantic equivalence of the one in SLT. No offensive sense or swearing is included here, probably because the French translators already translated the introductory part as “*bande de cons*”. The French translation,



different from the English one, remains more literal, which is, as we have seen in this analysis, a common characteristic of Claude and Carmen Durand formulations.

## 2.4. Colloquial lexical choices

The vocabulary in CAS has been consciously selected by the writer with an intention to fit his objectives of reproducing the colloquial language and challenging the rules of a “correct use of language”, as it is generally imposed by the academia to literary productions. García Márquez himself declared these intentions several times calling on writers to defy grammatical and stylistic impositions: “*El deber de los escritores no es conservar el lenguaje sino abrirle camino en la historia*” [The duty of writers is not to preserve language but to open the way for it in history] (García Márquez, April 1997). All his literary work follows these statements, which are now important characteristics of the construction of his narrative tone. The orality effect of CAS is also reached due to the lexical choices, which are a combination of representations of colloquial Spanish, samples of the Caribbean Colombian diatopic variety or new words created by the writer through common structures of word-formation. Examples of these three categories and their TLTs formulations are going to be analyzed in the next paragraphs, due to their importance in the creation of the orality effect as well as the humorous atmosphere stimulated by the general tone of the narration.

The words included here have probably not all of them an American origin or are exclusively used in Colombia, but they are typical representations of the colloquial language in the Northern region of the country. Even if some of them are also used in Spain, they experienced a semantic change as they migrated to American territories. As it was mentioned in the previous chapter, diatopic variation represents a major problem in translation, because many translators opted for ignoring this characteristic of the SLT. Many of the Realia analyzed in chapter IV have an American origin or experienced a semantic change. However, as was pointed out in the analysis of the literary interferences in previous chapters, the formulations respond mostly to the peninsular meaning of the terms, if they do exist, or a generalization or description of the realities they name.

### Example No.72: *Chéchere* (Fig. 125)

SLT: “(...) Aureliano vivía de vender cubiertos, palmatorias y otros <b>chécheres</b> de la casa.” (458)	TLT1: “(...)Aureliano lived of the sale of silverware, candlesticks, and other <b>bric-a-brac</b> from the house.” (391)	TLT2: “(...)Aureliano vivait de la vente de couverts, chandeliers et d’autres <b>ustensiles</b> de la maison. » (428)
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Figure 125 Style- *Chéchere*



The term “*chéchere*” is defined by the DRAE and the GCE as a word of American origin that names things without any value. The DRAE also points out the use of this word in Colombia, Venezuela and other Central American countries. The musicality of the word, with the sound “ch” and the repetition of the two first syllables makes this term attractive for a writer interested in the music of words, such as García Márquez. The formulation proposed by TLT1 tries to reproduce some of its characteristics. The hyphenated construction “bric-a-brac”, being a lexical borrowing from French during Victorian times, permeates the term with a foreign, obsolete character, even if it is known and used in American English. The semantic diachronic change of the term from “a miscellaneous collection of small articles commonly of ornamental or sentimental value” (Merriam-Webster 2017 ) into “small, decorative objects of various types and of no great value” (Cambridge Dictionary) makes the actual definition a semantic equivalent of the term in SLT. Even the musicality in SLT is reproduced in TLT1 with other syllabic sounds. However, the colloquial quality is not taken into account for the formulation. The formulation in TLT2 represents a semantic change as well. The term “*ustensiles*” is considered outmoded in present-day French, where it once assigned the furniture in a house. Nowadays the word is used in the colloquial register to designate any kind of object, “*objet quelconque*” (TLF). The French translation did not reproduce the musicality of the SLT term. On the other side, the translators have decided in favor of a colloquial lexical choice.

**Example No.73:** *Cantaleta* (Fig. 126)

<p>SLT: “Fernanda se asustó, pues en realidad no había tenido hasta entonces una conciencia clara de la tremenda fuerza interior de la <b>cantaleta</b>, pero ya era tarde para cualquier tentativa de rectificación.” (389)</p>	<p>TLT1: “Fernanda was frightened because until then she had really not had clear indication of the tremendous inner force of her <b>singsong</b>, but it was too late for any attempt at rectification.”(332)</p>	<p>TLT2 : “Fernanda eut peur car, jusque-là, elle n’avait pas pris une conscience très claire de la terrible force de frappe intérieure qu’avait sa <b>litanie</b>, mais il était déjà trop tard pour vouloir revenir en arrière.» (365)</p>
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Figure 126 Style- *Cantaleta*

Coming from the verb form “*cantar*”, “*cantaleta*” refers to a “*canción burlesca con que, ordinariamente de noche, se hacía mofa de una o varias personas*” [Burlesque song with which, ordinarily at night, one or several people were mocked] (DRAE). This term migrated to America and received a new meaning, a repetitive scolding (DRAE), which is the one used in some Caribbean countries. The “*cantaleta*” in Colombia is commonly attributed to women, mothers or wives, who use it to annoy men. In TLT1, the term was formulated by Rabassa taking into account its peninsular origin. As for the expression “*singsong*”, this means a particular rhythm of the voice, which can be perceived as boring because, unlike a full-fledged

tune, it has no clear-cut direction, now climbing now falling. The word itself comes from “sing”, which evokes the peninsular Spanish “cantar” and is much more related to the peninsular than to the Caribbean denotation. Additionally, “cantaleta” is a term employed in familiar contexts, in colloquial language, characteristic that the formulation in TLT1 does not share. In TLT2 the formulation is similar as in TLT1. The French translators opted for “litanie”, which is also formulated as “litanie de reproches” in another fragment. The term “litanie” assigns, in its first denotation, a long prayer, which was recited or sung by the priest or the community (TLF). Based on this meaning, the word refers also to a “suite monotone et répétitive de paroles” [monotonous and repetitive sequence of words] (TLF). The “boring” element of the “cantaleta” is suggested in both TLTs. However, the prepositional complement “de reproches” used in TLT2 adds a characteristic of the term in SLT that is absent in TLT1: a reproach. With this addition, even if the American variety or the colloquial value are probably lost, the meaning of a boring, long reproach is transmitted with the TLT2 formulation.

**Example No.74:** *Vaina* (Fig. 127-128)

SLT: “Miren la <b>vaina</b> que nos hemos buscado -solía decir entonces el coronel Aureliano Buendía-, no mas por invitar un gringo a comer guineo..” (276)	TLT1: “Look at the <b>mess</b> we’ve got ourselves into,’ Colonel Aureliano Buendía said at the time, ‘just because we invited a gringo to eat some bananas.”(234)	TLT2 : “-Regardez les <b>ennuis</b> que nous nous sommes attirés rien que d’avoir invité un amerlok à manger des bananes, avait alors coutume de dire le colonel Aureliano Buendia. » (260)
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Figure 127 Style- *Vaina*

SLT: “-Esta era la última <b>vaina</b> que nos faltaba- refunfuñó-: un Papa!” (303)	TLT1: “That’s <b>all</b> we need,’ he muttered. « A Pope !.”(357)	TLT2 : “-Il ne nous manquait que <b>ça</b> comme emmerdement, bougonna-t-il : Un pape !» (286)
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Figure 128 Style- *Vaina*

The term “vaina” in Spanish language, is an interesting case of semantic diachronic change. It was first used within the weapon semantic field to designate a scabbard. Based on this first meaning the word migrated to other fields preserving the idea of covering or protecting something, either an anatomic organ, a weapon or beans. As the term migrated to America, it acquired a diversity of denotations: from designating an alcoholic drink in Chile, to alluding to a short, ugly woman in Peru (Gossain, 2015). Today, “vaina” is employed in Colombia for meaning a thing which name is not remembered or is difficult to put under a title. The definition of the DRAE points out the American designation as “Cosa no bien conocida o recordada” [A thing not well known or remembered]. In both fragments quoted above, the term is used by

Colonel Aureliano Buendía as a mark of his Colombian Caribbean way of talking. In both examples, the term adds a colloquial character to the situation as well as the indefinite definition of what “*vaina*” could represent. In Fig. 127, the character uses the term to talk about the untimely avalanche of foreigners that came to Macondo as soon as the Banana Company started activities there. Due to the vagueness of the word “*vaina*”, the reader is not allowed to draw any precise conclusions concerning the author’s actual feelings about these developments. The formulation adopted by Gregory Rabassa is an interpretation of the translator, qualifying the situation as problematic, which is suggested by the term “mess”. The regional characterization of the Colonel through his way of speaking is another loss caused by linguistic transfer. The French formulation, choosing the word “ennui”, opted for an interpretation as well. This word is defined by the Larousse dictionary as « *désagrément, contrariété passagère provoqués par une difficulté, un obstacle, un empêchement, etc.* » [inconvenience, temporary annoyance caused by a difficulty, obstacle, impediment, etc.] The negative perspective is also transmitted in TLT2, which in SLT is indeterminate. The oral effect that the sentence transmits in SLT is eliminated in both TLTs. In Fig. 128, the formulations in both translated texts can be considered as a functional equivalent rather than as a translation word-for-word. For the translations it was important to transfer the sense of the sentence “*era la última vaina que nos faltaba*”, which they formulated as “that’s all we need” in TLT1 and “*il ne nous manquait que ça comme emmerdement*” in TLT2. The irony of the sentence in SLT is preserved in both TLTs, however, TLT2 adds a deeper sense of annoyance with the complement “*comme emmerdement*”. Like that, in Fig. 128, the Colonel’s statement in SLT is marked by irony, oral register and regional characterization. In TLT1 only the ironical sense is preserved, when, at the same time, the sentence loses its oral and regional bias. In TLT2 the irony is also preserved and a feeling of annoyance is transmitted to the reader, which adds an oral effect but eliminates the regional characterization of the Colonel.

**Example No.75: Cháchara (Fig. 129)**

SLT: “El forastero confundió aquella <b>cháchara</b> con una forma de disimular la complacencia (...)” (281)	TLT1: “The stranger thought that her <b>small talk</b> was a way of covering her complaisance (...)”(239)	TLT2 : “L’étranger vit dans ce <b>bavardage</b> une façon de dissimuler sa complaisance (...) » (265)
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Figure 129 Style- Cháchara

“*Cháchara*”, as well as “*chéchere*”, is a term that produces a musical effect due to the repetition of the syllables and phonemes. The musicality of the colloquial words has always interested García Márquez and represents an important characteristic of his lexical choices. The term, being understood in a colloquial use as “*abundancia de palabras inútiles*” [abundance of

useless words] (DRAE) is widely employed in America and in Spain, sharing the same denotation. The term “*cháchara*” implies also a pejorative sense, assigning telling lies. In the situation quoted above, a stranger comes through the roof of the bathroom and observes Remedios la Bella while she is taking a bath. She warns him about the danger of being there because of the bad condition of the rotted roof. This explanation is qualified by the narrator as “*cháchara*”, useless words, because she points out the danger rather than the fact of being observed by a stranger. This reaction of Remedios la Bella results unexpected and funny even for the narrator, who names his talk as “*cháchara*”. Remedios’s warning turns out to be relevant just a moment later when the stranger falls down and kills himself. The formulation proposed in TLT1 denotes the little importance of the talk as well, but refers to the polite talk that people establish when they do not know each other. The definition offered by the Oxford Dictionary of “small talk” is: “Polite conversation about unimportant or uncontroversial matters, especially as engaged in on social occasions”. The Collins Dictionary also includes the polite character of the talk: “polite conversation about unimportant things that people make at social occasions”. The relevant meaning in this situation of the SLT expression is reproduced with TLT1’s formulation, as it refers to a non-relevant conversation. However, the colloquial character of the term is sacrificed. With the formulation “*bavardage*” in TLT2 both the pejorative and the useless qualities of Remedios’ talk are invoked. The term “*bavardage*” is defined as “action de parler longuement, familièrement, souvent pour ne rien dire » [Action of speaking at length, familiarly, often to say nothing] (TLF). The pejorative sense is included by the TLF at the beginning of the definition as “*Assez souvent avec une nuance péj.*” [Quite often with a pejorative nuance]. The French formulation reproduces as well the colloquial character, which intensifies the oral effect of the term in the fragment.

**Example No.76:** *Cotorrear* (Fig. 130)

SLT: “Hasta muy entrada la noche se les oía <b>cotorrear</b> y cantar y bailar zapateados (...) (441)	TLT1: “Until well into the night they could be heard <b>chattering</b> and singing and tap-dancing (...)”(376)	TLT2 : “Jusqu’à une heure avancée de la nuit on les entendait <b>courir</b> et chanter et danser des zapatéados (...)» (413)
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Figure 130 Style- *Cotorrear*

The verb “*cotorrear*” is a formation based on the noun “*cotorra*”, which is an American sort of parrot. This bird is recognized by its ability to interpret different kind of sounds and reproduce human words. Based on this, characteristic locutions such as “*hablar como una cotorra*” or the verb analyzed in this example were first coined. All of these expressions are quite commonly used in the colloquial language. The verb “*cotorrear*” specifically means to talk in an excessive

and noisy way. The construction of this colloquial verb, based on an animal, is a mechanism that García Márquez reproduces for creating his own metaphors and images. Thus, the writer not only imitates colloquial language but also the mechanisms of word creation that people often make use of in colloquial contexts. This element is going to be analyzed later in the neologisms section. The verb used in TLT1 “chattering” does not have an origin in an animal metaphor but it is employed for the noises produced by some animals, including birds. “Chatter” is defined, in a literal way, as “to talk continuously and usually for no serious purpose” (Cambridge Dictionary). It is also used with its figurative sense as the high-pitched noises birds make, which could be associated to a human chattering. The two denotations of “chatter” in English language fulfill not only the function of the verb in the sentence, but also its animal reference in SLT. The only difference is that in SL humans talk like birds and in TLT1 birds talk like humans. In TLT2 the term was completely eliminated and replaced by a different one, “*courir*”, which makes neither an allusion to a way of talking, nor reproduces the colloquial status of the original version.

## 2.5. Neologisms

Since language is a limited instrument for expressing thought, writers resort to all kind of mechanisms in order to create meaning. Exercising their free will in their empire, which is the literary work they produce, authors are released from the weight of given language structures, which opens up a way for creating new words or new language constructions. As is shown by our quotation above, García Marquez had pointed out himself the role of authors as creators, but not only of marvelous worlds or stories but of new forms of language, the language of the future, as he names it. His frequent use of neologisms, archaisms and regionalisms marks a very particular use of the language, a sort of game that addresses and appeals the reader to be part of the production of meaning. For the descriptive analysis in this section, we have chosen some specific examples of the neologisms that the author created and used not only in this specific novel but in a larger part of his literary work<sup>83</sup>. These new words are used both as ways of experimenting with the musicality of language and as metaphors for creating appearances and movements. The mechanisms the writer uses for creating neologisms reproduce the ones used by speakers in an everyday situation. Thereby they represent the creativity of colloquial language.

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<sup>83</sup> A larger analysis of neologisms in translation in *Cien Años de Soledad*, including the examples described in this section is to find in (Callejas, 2018).

To give a mental image of characters or objects, writers use different description mechanisms to create appearances. Metaphor is one of the most widely used tools, because it allows to incarnate a quality, an attribute, by transferring - as Aristotle said - the meaning of one element to another. García Márquez, convinced by the creative freedom that carries the metaphor, besides creating many images and senses, he also forms words that exploit even more the power of the suggested representation. The neologisms used for these purposes are the words “atortugado” and “aduraznado”. In both examples, the writer achieves physical descriptions by referring to animals or fruits that respond to the appearance of a character or a texture of an element, respectively.

**Example No.77: Atortugado (Fig. 131)**

SLT: « Aureliano se volvió gordo, <i>violáceo</i> , <b>atortugado</b> , a consecuencia de un apetito apenas comparable al de José Arcadio cuando regresó de la vuelta al mundo. » (307)	TLT1: « Aureliano Segundo grew fat, <i>purple-colored</i> , <b>turtle-shaped</b> , because of an appetite comparable only to that of José Arcadio when he came back from traveling around the world.” (260)	TLT2: “Aureliano le Second devint gros et gras, <i>violacé</i> , <b>tout tortufié</b> , en raison d’un appétit à peine comparable à celui de José Arcadio lorsqu’il s’en revint de son tour du monde. » (289)
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Figure 131 Style- Atortugado

In Fig. 131, the neologism is part of a number of adjectives that describe the physical appearance of Aureliano, during his best times in Macondo. With a nature of a participle, the word “atortugado” is morphologically formed by a prefix, “a”, commonly used in new formed words in Spanish, a base noun, which in this case is the animal “tortuga”, and the derivative participle suffix “ado”. The metaphor clearly compares Aureliano with a turtle; however, this stylistic mechanism is contained only in one word opening the spectrum of the representation. The translators of the French version, Claude and Carmen Durand, re-create this construction with the word “tortufié”, which follows a very similar new word mechanism: “tortufié” also has the form of a participle, created from the lexical base “tortue” by adding the suffix “é”, which responds to the French structure of this verbal form. This element, as well as the Spanish one, is not part of the French lexicon, so that it could be considered as a French neologism, too. In contrast, the translator of the English version, Gregory Rabassa, opted for a different construction: “turtle-shaped”. This compound adjective, formed with a hyphen, has the following morphological structure: a noun, which in this case is “turtle” and the participle “shaped”, formed with the suffix of its passive form “ed”. The hyphenated structures in TLT1 permits language creativity, the formation of new words, which is probably why Rabassa selected this option. As we have seen, both the French and the English translations re-create the



neologism in order to transfer not only the meaning of the metaphor included there but also the morphology of the new lexical construction.

**Example No.78: *Aduraznado* (Fig. 132)**

<p>« Mientras él amasaba con claras de huevo los senos eréctiles de Amaranta Úrsula, o suavizaba con manteca de oco sus muslos elásticos y su vientre <b>aduraznado</b>, ella jugaba a las muñecas con la portentosa criatura de Aureliano... » (482)</p>	<p>« While he would rub Amaranta Úrsula's erect breasts with egg whites or smooth her elastic thighs and <b>peachlike</b> stomach with cocoa butter, she would play with Aureliano's portentous creature... » (411)</p>	<p>« Tandis qu'il massait avec des blancs d'oeufs les seins érectiles d'Amaranta Ursula, ou adoucissait à l'huile de palme ses cuisses élastiques et la <b>peau de pêche</b> de son ventre, elle jouait à la poupée avec l'impressionnant zizi d'Aureliano... » (449)</p>
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Figure 132 Style- *Aduraznado*

In Fig. 132, the metaphor points out the texture of the skin of Amaranta Ursula's stomach by comparing it with a fruit, a peach. The principle of the construction of the neologism is the same as in the case of the previous example: "*aduraznado*" is a participle form, composed by the prefix "a", the lexical basis "*durazno*" and the suffix "ado". Instead of using a more common metaphorical relation, which could be "*de durazno*", García Márquez opted for one word, in a verbal form, thereby exploiting the stylistic construction of the sentence. Despite the reproduction of the morphology and the semantics of the first neologism example, in this case the French translators used a different method and opted for "*peau de pêche*". The creation of a new word in the Spanish version is re-created here by a nominal phrase with a figurative sense. The inclusion of the word "*peau*" (skin), which is avoided in the Spanish version, makes the metaphor more explicit, and the substitution of the verbal form for a nominal one limits the passive construction of the sentence. The procedure followed by Rabassa in this example differs also of the one used before. He proposes the construction "peachlike", created with the noun "peach" and the suffix "like", which designates a resemblance. Although this suffix is widely used in English with other expressions such as "adultlike" or "homelike", "peachlike" is not considered in dictionaries, which might suggest that, as well as "*aduraznado*", the word is a personal creation of the translator.

Another creative mechanism proposed by Gabriel García Márquez is the creation of movements. While the examples analyzed before symbolized a physical appearance, these words selected here represent a particular movement, compared to that of an animal. The creation of a new structure, absent in the original language, results in an exploitation of the possibilities of the languages of arrival, as we previously observed. However, in these new examples, given the nature of the scene's action, the morphology of the lexical creations follows



different patterns. The two words created are in the same paragraph, which describes the first sexual encounter between Amaranta Ursula and the last Aureliano. In order to defend herself from Aureliano's unexpected foray into her room, and from his desire to possess her against her will, Amaranta Ursula moves on her bed in desperate forms, but ends to surrender to the curiosity and pleasure that her Brother offered her. Two are the movements that Amaranta makes during this scene, which the writer has transformed into neologisms: "comadreja" and "alacranear". The description of the morphology of these constructions is explained down below.

**Example No.79- 80:** *Comadrejaendo / alacraneaba* (Fig. 133)

<p>SLT: « Amaranta Úrsula se defendía sinceramente, con astucias de hembra sabia, <b>comadrejaendo</b> el escurridizo y flexible y fragante cuerpo de comadreja mientras trataba de destroncarle los riñones con las rodillas y le <b>alacraneaba</b> la cara con las uñas... » (472)</p>	<p>TLT1: « Amaranta Úrsula defended herself sincerely with the astuteness of a wise woman, <b>weasel</b>ing her slippery, flexible, and fragrant weasel's body as she tried to knee him in the kidneys and <b>scorpion</b> his face with her nails... » (402)</p>	<p>TLT2 : « Amaranta Úrsula se défendait avec sincérité, usant des ruses de femelle experte, <b>embelettant</b> davantage son fuyant et flexible et parfumé corps de belette tout en essayant de lui couper les reins avec les genoux et de lui <b>scorpionner</b> la figure avec les ongles... » (441)</p>
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Figure 133 Style- *Comadrejaendo/ alacraneaba*

Both the first and second words are verbs invented from a substantive corresponding to an animal. The verbal formation, therefore, represents the characteristic movements of this creature. As far as "comadreja" is concerned, it is composed of "comadreja" (weasel) and the common termination of the verbs in Spanish "ar". The form of this verb used by the writer is the gerund "comadrejaendo", formed with the suffix "ando", and used in the sentence as an adverbial of manner. On the other hand, "alacranear", constructed in the same way but with the noun "alacrán" (scorpion), is found in the text in the imperfect verbal form, which is constructed with the suffix "aba". This imperfect form performs here the function of a situation's descriptor. The whole phrase symbolizes desperate impulses of fight, movements of protection of the intimate territory, illustrated with the image of these two also territorial animals. In the French version, Claude and Carmen Durand, conscious of this mechanism, proposed a morphological and semantic reproduction of the created terms. For "comadrejaendo" they translate "embelettant" and, for "alacraneaba" "scorpionner". The first word is re-created almost transparently in regard to morphological formation: the verb has also the form of the gerund and is constructed from the basis noun "belette" (weasel). On the other hand, the term in French is accompanied by the prefix "em" which, coming from the Latin "in", is commonly used in an inchoative sense and, in the given passage, seems to mark the beginning

of an effort to intensify the weasel-like capacities of Amaranta's body. In addition to that, the word "*belette*", in French language, is also used to designate a charming woman, which enriches the description of the body of Amaranta Ursula. In the translation of "*alacranear*", the mechanism of word creation is again similar to the one used by García Márquez in the Spanish version. Nevertheless, the grammatical category is changed because of the syntax of the sentence. The translators used "*scorpionner*", formed with the lexical basis "*scorpion*" and the suffix "*er*", which marks an infinitive form in French. They preferred this verbal form over the imperfect one of the Spanish version, in order to preserve the sentence structure introduced by the form "*tout en essayant de*", which requires, in all cases, an infinitive. The correspondents in English proposed by Gregory Rabassa do not differ much from those of the French version. For "*comadrejaando*" he used "weaseling", a literal translation of the word in Spanish. However, the verb "weasel" is not a neologism in the English language, but an element of North American spoken language. In the Oxford dictionary we find this definition: "Weasel: Verb. North America. Behave or talk evasively ". Since this verb does not exist in Spanish, the writer allows himself to remain in the suggestion and lets the reader imagine the purpose of these movements of Amaranta Ursula. On the contrary, in English, by using the verb "weaseling", the intention of escaping is implicit and directly described in the word. For the second term, "*alacraneaba*", Rabassa opts for the translation of the noun "*alacrán*", scorpion, and without modifying it, he gives it a different grammatical category in the sentence, that of a verb. In this way, the translator creates the verb "to scorpion", with the aim of preserving the action character of the metaphor. Additionally, due to the syntax of the sentence, which is introduced by the form "she tried to", the verb has to remain in its infinitive form, similar as in the French version. The new form changes from the status of action-verb in the Spanish text to the status of a verb-complement.

### 3. Summary

All things considered, the analysis of specific elements in García Márquez's narrative in translation allows us to identify the possible interferences (gain and losses) of the TLTs in relation to the SLT. The narrative tone, responsible of the creation of an atmosphere of fuzzy reality, is constructed out of different mechanisms that together produce a specific effect in the reader. Some of these mechanisms were included in the previous pages as relevant characteristics of the writer's narrative style and sensitive points in a translingual and transcultural activity such as translation. Specific uses of language that refer to linguistic and cultural realities produce an effect that can be affected by the formulations proposed by the

translators in the TLTs. The hyperbolization, which produces an effect of a narrative universe with an outsized reality, make the reader not only question the borders between what is realistic and what is not, but also puzzle him about the real or magical status of the events presented. Being a common strategy of storytellers to amplify the description of the events they are telling, the exaggeration allows the reader to believe in everything. The preference for a colloquial register creates the *Radio Bemba* effect, which reproduces the way of how people tell stories, as gossips, rumors, lies mixed with true events. With the colloquial choice of words and expressions, the narrator reaches a humorous tone, which also contributes to the atmosphere of questioning when he is being serious and when not. This distortion breaks the limits of reality. The brick face tone pursued by García Márquez in CAS produces the effect that everything can happen and is acceptable, which is nothing but the imitation of a storyteller strategy, as he himself accepted. He tells the story the same way as his grandmother used to tell stories, with exaggeration, colloquial language, inclusion of gossips, lies, interpretations, religious associations, etc. In this manner, the realism in CAS, the one the writer claimed to be the characteristic of his novel, is the reality of how people talk and tell stories, beyond the conception of reality as events.

The importance of this narrative tone is the reason why we decided to analyze how the translators reproduce the marks of the language and, the most important, their effect. As we could see in the paragraphs before, in most cases TLT1 try to embellish the register used in SLT by using more neutral words in cases the SLT used colloquial or vulgar choices. In swearing words such as “*hijos de puta*” or “*cabrones*”, Gregory Rabassa opted for a more accepted formulation in TLT1, which reduces the colloquial effect of the language. In the case of “*puto mundo*”, the English translator lost the big impact of the expression, pronounced extraordinarily by the narrator in SLT with his formulation “whorish world”, which avoids the swearing and sacrifices the momentary change of tone observable in the SLT. In contrast, the French translators are not afraid of swear words and translate them respecting their meaning and effect, as in the case of “*enfant de putain*” et “*bande de cons*”. Additionally, while TLT2 remains more literal to some SLT fixed locutions or expressions, TLT1 is more interpretative, prioritizing the functional meaning of each single expression in a specific semantic context. For example, the SLT “*machucante de planta*” was formulated as almost literal by TLT2 as “*baiseur à demeure*”, while in TLT1 the translator proposed an interpretation with his formulation “bone crusher from head to toe”. In contrast, Gregory Rabassa, as it was perceived in the chapter of *Realia*, opts for a more literal formulation when it is the case of natural references, such in the case of “*berenjenal de recuerdos*”, which he translated as “eggplant patch of her memories”. The same

way, as it was pointed out as a characteristic of TLT2, the French translators used more borrowings, as in the case of “*carajo*”, when it is used as an interjection and does not affect the understanding of the TL reader. It is possible to capture how TLT1 is more TL reader oriented, in the sense that its translator tries not to bother the reader with unfamiliar, foreign ways of expression. In contrast, TLT2 seems to be more SLT oriented, because of its solutions of rendering the SLT literally, with the decision to borrow and include swearing words even if they are considered vulgar or pejorative. These orientations produce interferences in the configuration of the novel in the translated versions and could lead to some interpretations and effects that differ from the ones produced by the SLT in its Spanish-speaking readers. The analysis of these implications, not only of the style and tone elements, but also the Realia, is going to be developed in the next chapter.

**CHAPTER VI- *Macondo era ya un pavoroso remolino de polvo y escombros* : The effect spectrum of translation in the novel *Cien Años de Soledad***

The fragment of the novel used to name this chapter pretends to illustrate our objectives during the next paragraphs. In the ending passage of the novel, introduced by this sentence, the last Aureliano is finally able to decipher Melquíades's parchments, where the whole story of the family had already been written down. Likewise, the main aim of this last chapter is to put together all the aspects of the theory and the analysis in order to interpret the results and illustrate the effect spectrum of the two translations in the literary configuration and linguistic construction of the novel *Cien Años de Soledad*. Due to their source language specificity and its high contextual and cultural dependence, the stylistic phenomena that we included in the analysis are more susceptible to experiment a "textual deformation" (Berman, 2000, p. 297) in the process of recreating the target texts, in the target languages, for readers of a target culture. Realia and specific stylistic features such as hyperbolization, irony and the preference for a colloquial register in the ST contribute to characterize the narrative world, to establish a specific singular atmosphere, and to shape the whole tone of the novel. Even if the stylistic tools used by García Márquez in this book cannot be reduced to only the elements we analyzed in this proposal, our choice to focus our research on only some of them is explained by their peculiarity of being SL features with a high dependence on context and culture. In the cases where the linguistic elements of the SL are inexistent or different in the TLs, the artisan work of the translator results more evident; his "fingerprints" are more visible and his choices tell us about his motivations, influences, orientations, as well as other traces of his activities.

Realia, as specific lexical unities that denote particular realities of a cultural group, are employed in this novel as elements that characterize a narrative universe that refers to a specific cultural reality. Due to this reference, this characterization could become foreign in a language transfer for a target audience. Depending on the translator's understanding of the stylistic function of Realia in the novel, as well as his orientation and external influences, these lexical units could be represented in a deforming way, exoticizing or naturalizing the foreignness. Taking into account the *sui generis* treatment of reality in the novel as unlimited, unmeasurable and oversized, the management of context dependent elements in a process of translation might have the risk to distort the perception of that view of reality. Furthermore, together with other narrative devices, stylistic features such as the frequent use of different linguistic realizations of the colloquial register as well as hyperbolization contribute to the construction of a particular atmosphere where everything is possible favoring the ironic and "brick face" tone of the novel.

Due to the importance of these elements in the construction of the novel, our analysis focused on them with the aim of identifying the marks of the translator's and the effects of their formulations in the recreation of the translated texts.

In the last two chapters, we accomplished a thorough textual analysis with a comparative model where we explored the textual stylistic and lexical units of the ST in contrast with the TTs in order to identify differences, translation formulations, decisions, deformations, orientations among other "fingerprints" of the translators and their local effect on each one of the selected examples. In this chapter, we will put all that information together with the purpose of reaching an overview of each TT separately, from the textual units to the effect spectrum of the TT as a whole. Following a causal model (Chesterman, 2000, p. 123), we will now analyze the TTs formulations in relation to the external influences of the translators, the implicit reader, the historical time, among other relevant aspects. The combination of the comparative model of the last two chapters and the casual model in this one will help us to achieve a more complex analysis of the translational choices and their effects in the construction of the TTs in relation to the ST.

### **1. Gregory Rabassa's translation: fluent, standard, exoticizing**

In the next paragraphs, we will focus on Gregory Rabassa's translation of the novel *Cien Años de Soledad*, entitled *One Hundred Years of Solitude* and copyrighted in 1970 by Harper & Row Publishers. As it was mentioned before, we will start by putting together the resulting elements of the textual comparative analysis we conducted in chapters IV and V. An overview of the translation techniques, formulations and orientations in the local units, namely the selected examples, will contribute to the understanding of the TT construction and composition. Further on, we will present the priorities of the Rabassa's translation, that are traceable based on his decisions and formulations and the here so-called "gains and losses" inherent in every translation process. The elements that he decided to maintain in the interlingual transfer will give us clues about his way of translating and his "artisan work" (Borges, 2001, p. 73) with words and meanings. Moving on to a more general perspective of the recreated TT we will identify Rabassa's "fingerprints" in the translation of this specific literary work based on the results of the textual analysis. The possible external influences as well as the implicit target reader can be detected by his way of translating and contribute to the formulation of the effects spectrum, the description of which will conclude the analysis of the English translation of the novel.

### 1.1. Formulation techniques and orientation in local unities

As it was described during the fourth section of chapter IV, Gregory Rabassa's translation of the Realia is characterized by the frequent use of TLC oriented techniques, such as general, literal and adapted formulations. Thus, even if there is a proximity in geographical borders between the TLC and the SLC, which allows cultural flows and exchanges, many local realities of the ST were formulated in the TT as hypernyms, whose wider and less specific meaning could be easily adopted by the TL reader. This practice has two relevant "deforming" effects in the local construction of the text. On the one hand, the use of generalizations instead of local references disturbs the localization of the events in a specific reality. The formulation of the regional social practice "*parranda*" (Ex.21) as "celebration" eliminates the reference to a specific regional association. A similar situation occurs with the formulation of "*ranchería*" as "settlement", where the reference to an indigenous specific town organization is lost. However, it is important to remind the risk of a possible false localization, if the translator had opted for a borrowing in this specific case. Rabassa, probably aware of the potential semantic confusion, avoided the Spanish original term, which is also part of the English lexicon, as it was explained in Ex. 46. On the other hand, with a general formulation, the marks of the diatopic variation of the SL disappear dislocating the local link between the novel and language specific variation choices. The most illustrative example of this is the formulation of three different realities in the SLC as only one in the TT, which is the case of "*banano*", "*plátano*" and "*guineo*", translated as "banana" (Ex.2). For avoiding foreign or very regional associations Rabassa opted for the genus of the plant, eliminating by this choice the language variation as well as the localization.

Another technique used by Rabassa for translating Realia is the adapted formulation, which has also a TLC orientation. By using this technique, the foreign elements are replaced by other realities, familiar to the TT reader. Common landscape features of the TC such as "highlands" and "swamp", respectively substitute elements of the SC geography such as "*páramo*" (Ex.20) and "*ciénaga*" (Ex,19). In the last case, as it was pointed out in Ex. 19, the TL formulation adds association to supernatural or even evil forces, which increases the magical atmosphere of the novel. This distortion of the regional character is also traceable in references to food, such in the case of "sancocho de gallina" (Ex.41), a characteristic emblematic dish, which was replaced by a "chicken stew". Typical social practices are also naturalized by Rabassa like in the case of "*compadre*" (Ex.34), Realia that he formulates as "friend", eliminating with this decision the political and religious reference of this form of address. As well as in general formulations, the



adapted formulations disturb the localization of the references, which can affect the configuration of the narrative world.

Nevertheless, some Realia were transferred into the TL by the means of a literal translation, which apparently preserves the foreignness of the references, without any alteration of its lexical meaning or syntax. This practice, as it was referred in chapter II, has the risk of being exoticizing, because even if the denotative meaning correspond in the TL, the reference is still foreign for the TL readers, due to the inexistence of the practice or reality in the TC. In a narrative world like the one described in *Cien Años de Soledad*, opting for this kind of formulation can distort the perception of the reality by adding strange, fantastic or magic attributes to an actual regional practice, such in the cases of “iguana eggs” (Ex.40) or “lizard broth” (Ex.37).

All things considered, the treatment of the Realia in the Rabassa’s recreation of the novel is characterized by the use of general and adapted formulations that are oriented to the target language and culture producing a fluent text, accessible to a big target audience due to its naturalization and type of language. The foreign essentials were preserved in order to keep the atmosphere of the narration, even if some of these foreign elements tend to be exoticized, through literal translation, which increases the magical effects of the components of the narrative universe. This practice takes a different direction when it refers to language stylistic issues: Rabassa’s awareness of the importance of language in a literary translation pushes him to reproduce the word games experimenting with the TL. However, the rules and conventions of the TL and TC act as distorting forces during the transfer process, as we will describe in the next paragraphs.

Hyperbolization and colloquial language, the two aspects of style that we decided to put under analysis represent important features of language that contribute to build up the novel’s particular atmosphere and tone. The treatment that Gregory Rabassa gave to these issues is diverse: his translation formulations, in some cases, embellish the SLT lexical and syntactical choices, in some others, transfer language locutions as literal, and in still others reproduce in the TL the musicality and word games of the SL constructions. These mechanisms reveal two different orientations: On the one hand the necessity of preserving sociolinguistic cannons and rules of the TL, which means a TLC orientation; on the other hand, the importance of maintaining the artistic use of language, which refers to a ST orientation. Some examples of these techniques and orientations will be described subsequently.

Embellishing the “vulgar”, the “inappropriate” or avoiding the “profane”, has been a translation practice during centuries and is considered as SLC remover as well as a mark of superiority ideas over the language that is being translated. However, it is important to consider that in a transfer, either linguistic or cultural, not only the SC representations are to be considered but also the TC standards, because the text has to be recreated for a specific target audience. Sometimes the sociolinguistic rules of the TL do not match the ones in the SL and the translator has to make decisions about either subvert the canons of the TL in order to preserve the uses in the SL or to adopt the TL standards and lose these features of the SLT. We come back to the duality of the familiar and the foreign proposed by Schleiermacher but in terms of language regulations. We consider that there is no single option, either the first or the second, but that there is a process of prioritization and compensation the translator performs with small units of language in order to maintain in the text both SL and TL regulations. However, in the case of Rabassa’s translation of *Cien Años de Soledad* the scale tips in favor of the TLC when it is about translating “vulgar” lexical choices or locutions. The call of García Márquez on defying language impositions and canons (García Márquez, April 1997) is perceivable in the language he uses in the novel, which plays an important role in creating the orality effect. Many of these lexical choices have been embellished by Rabassa’s formulations in order to respect the TL impositions, which is exactly the opposite effect the writer was looking for. This practice has an important impact in the laconic and colloquial tone of the novel. The formulation of the word “*tetas*” (Ex.1) as “breasts” or “*cabrones*” (Ex.13) as “bastards” or “cowards”, are some of the representative examples of this practice. Also, in cases of a very provocative euphemism, such as “*machucante de planta*” (Ex.17), the translator chose to change the reference, which produces a complete different image of the character with the formulation “bone crusher”. The construction “*puto mundo*” (Ex.15), which extraordinarily reproduces the frustration of a narrator who otherwise never shows any feelings, is translated by Rabassa as “whorish world”, formulation that attenuates the force of the scene and disturbs the tone’s rupture of this specific fragment. The prepositional “profane” locution “*hijos de puta*” (Ex.14) is formulated in two different forms, according to the textual situation. With this example, it is possible to evidence the idea that we mentioned above about the prioritizations. In one fragment, the inappropriate construction is embellished in the TT and formulated as “bunch of bastards”; in the other fragment, due to the word game proposed by the writer in ST, Rabassa decided to defy TL rules and formulated it as “son of a bitch”. Only in cases where the musicality of the literary language could be compromised, the translator dared to keep the “vulgar” expression. In all other cases, he opted for following the TLC principles and censured the profanity of García Márquez

language. The embellishing trace is not only visible in lexical choices by also in syntactic structures, where the translator filled the gaps of the structure of a sentence in order to make it “more appropriate” for a literary work. An example of this is the construction “*que les aproveche*” (Ex.19), which characterizes Colonel Aureliano laconic and ironic way of speaking. This sentence was formulated in the TLT1 as “I hope you can get some advantages out of them”, which breaks the original tone of the answer proposing a more formal, syntactically correct sentence. On the whole, García Márquez’s use of “vulgar” expression of the language is an important mark of the characterization of the characters of the novel, allows the familiarization between reader and character in the sense of impressions about some events and creates sympathy in regard to their feelings, sensations and emotions. This attribute is neutralized by some of the formulations proposed by Gregory Rabassa in his recreated text with the purpose of reaching correctness within the TL regulations.

As mentioned above, the literal translation is a technique used by Gregory Rabassa in cases where the narration refers to a landscape or geographical element, if it contributes to the configuration of a magical atmosphere. The presentation of the foreign as exotic through literal translation is another mark of Rabassa’s way of translating. Even when it is about SL locutions, the word-to-word formulation reinforce the foreignness of the construction when it is transferred into the TL. The term “*berenjena*” in the construction “*berenjena de recuerdos*” (Ex.6) has a colloquial denotation in the SL that García Márquez used for constructing his metaphor. The formulation of Gregory Rabassa as “eggplant patch of memories” is a literal translation that in the context of the TL reader results strange because of the missed colloquial denotation. This practice exploits the reference to a natural element, which transmits the idea of wildness and foreignness of the narrative universe. This effect of the literal translation is not only traceable in references to nature. In the phraseological statement “*donde pones el ojo pones el plomo*” (Ex.7), the sentence reminds in the SL the popular way of speaking in the SL. However, with the formulation “where you put your eye you put your bullet” the phraseological statement disappears in the TL and the sentence evokes the way of speaking of a fortune-teller, which adds a sorcery and witchcraft attribute to the words of Pilar Ternera.

There is another important characteristic of Rabassa’s type of formulations that is evident in his translation formulations: the sound of the words. As he shared in his memoir of 2005, he could not ignore this important element of García Márquez’s prose when translating *Cien Años de Soledad* because of his importance in the language configuration of the novel. He even admits being satisfied and proud with the result:

Then there is the measure of sound. In Spanish, García Márquez's words so often have the ring of prose poetry. They are always the right words because their meaning is enhanced by their sound and the way in which they are strung together in rhythmic cohesion. Thus it should be possible to interpret these words/notes from another tongue in the same way that a melody can be passed from instrument to instrument as its essence is preserved, albeit in a different tone. I am rather satisfied with what I have done in this respect and I can look upon my work more as transposing than translating (2005, p. 98).

This element is perceivable in examples like “*chéchere*” (Ex.21), translated by Rabassa as “bric-a-brac”, or the formulations of the Realia construction “*guayabal de amor*” (Ex.11) as “grove of love” or “*marimonda*” (Ex.17) as “marimonda monkey”. In the three examples, the alliteration proposed in the ST with the sound of vowels and consonants is transposed, for using Rabassa's term, into the TT keeping the rhythmic harmony and even enriching the music like in the last two cases. Not only the music but also the word games proposed by García Márquez in the SLT are preserved and reproduced in Rabassa's text. The experimentation with the language for creating neologisms is a field where the translator reveals his artisan skills, is manifested in formulations like “scorpion” (Ex.29) used as a verb, or the sequence of adjectives “purple-colored, turtle shaped” (Ex.26), which not only explore new possibilities of the language but also amplify the rhythmic cohesion of the words.

## **1.2. Influences, restrictions and priorities in Rabassa's translation of *Cien Años de Soledad***

The textual analysis of the translation formulations in relation to Realia and some stylistic features allowed us to identify the differences between the ST and its recreation by Gregory Rabassa in TLT1. The translation techniques and orientations of local units provide relevant information about the textual construction of the TT. However, in order to reach a wider perspective about the effects of Rabassa's translation in the composition of the novel, it is important to mention the influences, restrictions and priorities that play an important role in the decision making of every translator. Even if, as it was mentioned in the second chapter of this dissertation, the recreation work in a translation process is the fruit of the performance of an individual person, the translator, his decisions are deeply associated with his personal background, as well as with external restrictions that influence his translation formulations. Due to his personal interests, his individual interpretation of the novel, TL restrictions, editorial demands, and the implied target reader, among other variables, the translator's priorities are hierarchically organized and materialized in his translation formulations in textual units. In this section, we will explore the possible influences that have shaped Rabassa's translation work,

an analysis that will be based principally on the evidence worked out in this research and its interpretation. Additionally, we will be adding some extra information about the translator revealed in his Memoirs, as well as a reference to the editorial process and the socio-political context by the time of the novel's first publication in the US.

### **1.2.1. Influences: between the actual and the implied translator**

The notions of “actual” and “implied” author has been the object of debates in narratology, literary criticism and stylistics during decades. Specifying that this category should not be considered as a narrative agent, thus not the concern of narratology, Genette points out that “the implied author is everything the text lets us know about the author” (Genette, 1983, p. 148). Following this model, some Translation Studies scholars have called the attention to the translator's presence in the translated text, which is traceable through his choices and preferences when recreating a text in the TL (this idea was developed in chapter 2 section 1). This presence, called here the “implied translator”, refers to the idea of the translator that the textual analysis of the TT in relation to the ST projects. The “implied translator” understood here as, in terms of Baker, the “translator's fingerprints” (2000), reveals the translator's presence in the translated text, taking into account his active role in the inter-linguistic transfer. Due to the visibility and legacy of Gregory Rabassa as translator, it is possible to identify an “actual translator” outside the text, principally through his interviews, other translations and most important through his *Memoir*, where he not only writes about his personal and academic life but also attempts to theorize about the translation activity. For this reason, in this section, we will confront that “actual translator” to the “implied translator”, the one that is traceable only through the textual analysis, in order to identify the possible influences, restrictions and priorities of Gregory Rabassa in relation to his translation orientations and formulations.

Previously in this work, in chapter III, we included some information about the English translation of the novel incorporating facts about Gregory Rabassa's professional life, how he became García Márquez's translator and the importance of his work for Latin American literature. His studies on Spanish and Latin American literature and later on his professor position in this field reveal his knowledge about many writers of this specific area, his literary interpreting and analyzing skills, and his language proficiency in both Spanish and Portuguese. These aspects certainly have influenced his work as a translator and his views about this activity. However, not only his academic background but also his professional translation work plays an important role in his way of translating. It is important to mention the literary professional translations that Rabassa accomplished before the publication of *Cien Años de*

*Soledad* in English language. The first of his translations, with important recognition among the critique was Cortazar's *Rayuela (Hopscotch)* in 1966. In the same year, he finished *Mulata* of Miguel Angel de Asturias. The next year, in 1967, his translation of *La Manzana en la Oscuridad (The Apple in the Dark)* by Clarice Lispector was published, followed by *La Casa Verde (The Green House)* by Mario Vargas Llosa in 1968. Another book of Asturias was conferred to Rabassa, which he translated under the title *Strong Wind (Viento Fuerte)* and was published in 1969, as well as his translation of Manuel Mujica-Láinez's *Bomarzo*. In a period of three years, Rabassa translated six Latin American novels and one critical study about Brazilian literature, *An Introduction to Literature in Brazil*, by Afrânio Coutinho in 1969. This apparent diversity of writers and styles was fast and strategically homogenized by the critique under the name of "nueva novela latinoamericana", with a list of certain characteristics that influenced the TL readers' expectations and, in a certain way, the selection of the works to be translated and the translation activity itself. Magical realism<sup>84</sup>, as it was developed before, was one of the particularities. After the publication of his translation of *Cien Años de Soledad* in 1970, Rabassa's career as a literary translator was consolidated; he became one of the few internationally recognized translators, and his legacy gave him the possibility to share his ideas about the translation task. In many interviews in journals and magazines, Rabassa shared his translation techniques as well as contributed to the theorization of the translation activity from a practical perspective. He also made contributions in the field of Translation Studies with articles such as "The Ear in Translation" (1971), "No Two Snowflakes Are Alike: Translator as Metaphor" (1989) and "Words Cannot Express ...The Translation of Cultures" (1991). Several of these ideas were compiled by Rabassa in his book *If this be Treason: Translation and its Contents. A Memoir*, published in 2005.

The most relevant ideas of Rabassa about the translation activity, in relation to our analysis, concern the questions about the music of the words, the preservation of the tone over the meaning, the respect of the original and his view about foreignizing and exoticizing. On the one hand, the idea about the music of words was partially developed a couple of paragraphs before, with a quotation of his Memoir. However, this perception was already manifest in previous

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<sup>84</sup> Sylvia Molloy describes this phenomenon as follows: „With its exotic connotations, its potential for stereotypical casting, its “poetic” alienation into the realm of the “magical” i.e., the very far away, the very other, magic realism has become, for the United States, a mode of Latin American representation, not a mode of Latin American production. As such—as representation, not as production—it is used to measure Latin American literary quality” (2005, p. 219).

articles, where it appears as the metaphorical formula “the ear in translation”. For Rabassa, a translator has to be careful with sounds, either in the ST as in the TT he is producing. He argues,

it (the ear) may be even more important here than in original writing, for in translation the one doing the writing must be both listener and speaker, and he could go astray in either direction. He must have a good ear for what his author is saying and he must have a good ear for what he is saying himself (1971, p. 85)

This notion of the sound of words is not only related to the artistic use of language, but also to the accuracy of the formulations in relation to both the ST and also in the TL. On the other hand, he considers that focusing on transferring the meaning of the words into the TL can have the risk of deforming the general tone of the ST, and that this element is what differs between a “good” and a “bad” translation:

We are faced, then, still with the intangibles of translation; what makes one version better than another after the accuracy of both has been established? It can only be a felicitous choice of words and structure which not only conveys the meaning in English but enhances it by preserving the tone of the original (1971, p. 85)

Taking into account these two ideas, Rabassa’s conception of translation seems to be ST oriented. He points out the importance of preserving the sound of the original, without forgetting the TL, as well as the care for the ST’s tone. In many of his articles he reminds the necessity for a translator to respect the original, to remain in the boundaries of the ST, to look at himself as a “model prisoner” of the author, “a trusty, willingly at the mercy of the text he is rendering and of all the turns it might take” (Rabassa, *The Ear in Translation*, 1971, p. 81). For this reason, he observes the relevance of letting in the TT “some kind of under-current, some background hum that lets the English speaking reader feel that this is not an English book” (1991, p. 42). This strategy, which he argues he reaches by keeping names in its original and reproducing, as much as it is possible, the syntax and semantics of the ST, not only responds to the respect of the original text but also allows the reader to trace the marks of the foreign language. Nevertheless, when referring to *Realia*, he recommends not using borrowings because it could give “the translation a deliciously exotic flavor which it should not have” (1971, p. 84). Instead, he suggests the use of footnotes, which, as we confirmed during the analysis, he never uses in his translation of *Cien Años de Soledad*. Due to the distance on time, in his *Memoir* he notices other problematics of the translation activity, such as the right treatment of “dirty



words” and the fact that “what used to be socially forbidden but is now acceptable speech can often be a problem in translation across cultures” (2005, p. 80). However, he does not go beyond the mere mention of this situation.

This information about the “actual translator”, which we could identify by means of his writings about translation and his visibility and legacy as a literary translator, is now going to be examined in contrast to the information about the “implied translator” that we have identified through our textual analysis. In a first place, his effort for reproducing language games, for preserving musicality and rhythm and even his embellishing impulse could be the result of years of literary and linguistic formation, interpretative training and thorough reading, which have made him aware of the importance of words, words constructions and the artistic use of language in literature. All of these characteristics of his way of translating respond to his wish of respecting the ST trying to transfer it into the TL in its entirety. Nevertheless, the inclination to a foreignizing translation can carry problems and deform the ST, producing exactly the opposite effect. As some scholars have already pointed out, Rabassa’s preference for Latin constructions and words with Latin origin disturbs the language style of the novel in the TL. The effect of this technique in the TL is the higher stylistic level these choices evoke in English (Bolaños Cuéllar, 2011). However, for Bolaños, this strategy is a way Rabassa uses to remind the reader that the text was not originally written in English, thus a ST oriented technique, or “foreignization” as the scholar calls it. We consider this way of translating remarkably affects the tone of the novel changing it from a laconic colloquial use of language to a formal high-elaborated language. The writer’s pursue to rescue orality in literature, to bestow his characters and narrator with a popular voice, to produce the effect of the storyteller, is eliminated in the configuration of the TLT1. The orality effect is not only affected by the higher stylistic level of Rabassa’s formulations but also, as we detected in our analysis, by translating word by word statement locutions losing the figural and popular meaning, embellishing the syntax of some sentences or even avoiding “dirty words”. His use of literal translation formulations, probably with the aim of respecting the ST, exoticize some contextual elements, which enlarges the magical atmosphere of the novel. In a word, with an aspiration of being ST oriented, respecting the structures and forms of the original, Rabassa falls into the opposite due to his translation formulations, affecting the tone and the configuration of the atmosphere of the novel in the SL. Nevertheless, due to the specific textual analysis we proposed in this dissertation and thanks to the time distance in relation to the publication of Rabassa’s translation, we can now identify these elements. Not with the aim of condemning his work but with the objective of calling on

criticism about the importance of taking into account the fingerprints of the translator, which are also relevant for the construction of a translated literary work. Bearing in mind that not only the individual mind of the translator influence the way a text is translated, we will mention some textual and external restriction with which Rabassa had to deal for recreating this novel into the TL.

### 1.2.2. Textual and extra textual restrictions

The implied reader was defined by Wolfgang Iser as “a textual structure anticipating the presence of a recipient without necessarily defining him (...) The concept of the implied reader designates a network of response-inviting structures, which impel the reader to grasp the text” (Iser, 1978, p. 34). This structure is also present in a translation work, due to its recreative nature. The implied reader is considered as the possible TL public the translation is addressed to. The effort to adapt oneself to the expectations of a virtual public represents an important role in the translation activity and contributes to the formulation decisions of the translator. It is not only relevant to “have an ear” for the TL but also to picture a possible reader in order to find the best accurate translation. This implied reader is contextually shaped in reference to time and place and so are the TL regulations and, as a consequence, the TT construction. Since the implied reader is a textual structure, it is only traceable through textual specific marks, as well as the “fingerprints” of the implied translator. After the textual comparative analysis of Realia and stylistic marks, it is possible for us to identify these marks and describe the implicit reader Rabassa had in mind when translating *Cien Años de Soledad*.

Since the idea of the translation’s future readers is closely linked with the TL rules, canons and regulations that govern in that specific historic moment, their preservation, as well as the observance of the public’s expectations have an important influence on the textual translation decisions. On the one hand, Rabassa’s resistance against offensive language had consequences for the general tone configuration of the novel, as pointed out before. The awareness of the historicity of this sociolinguistic phenomenon is evident in the quotation of his *Memoir*, where he points out the problematic that change of the social acceptance through the years implies for translation. What he censured in the early 70’s, following the socio-historic language rules, may be nowadays accepted and could be, consequently, translated differently. On the other hand, the preference for general formulation instead of SL local references is also directed by the influence of the implicit reader: Rabassa was looking for a fluent translation, with an accessible

vocabulary for a wider group of readers and not only for a selected group of intellectuals. The possible textual difficulties for the reader of the TL were solved by the inclusion of a category such as “monkey” in “marimonda monkey” (Ex.17) or “tree” in “ceiba tree” (Ex.8), or substituted by an inferred formulation, such as “stuck-up people” for “*cachaco*” (Ex.26), or “bloody tyrant” for “*chafarote*” (Ex.35). Even the confusion and circularity proposed by García Márquez with the repetition of names in the different generations was made easier to assimilate for the TL readers with the inclusion of a family tree<sup>85</sup>. Beyond the lexical units, the respect of the TL structure is important to the point that the translator would rather sacrifice the meaning, the tone, the local references and other aspects than jeopardizing the understanding of the TL reader. How the book in English allows a more fluent reading than the Spanish original in the SLC is possibly the reason why many bilingual readers prefer the English version and that even García Márquez claims once his preference for the English over his Spanish version. Finally, the expectations of the readers about the type of language a literary work should have persuaded the translator to opt for a higher register, evidenced in the analysis by embellishing lexical and syntactical choices in the SL and preferring Latin derived words. The popular register or laconic tone characteristic in the SL version of the novel is distorted and affected in Rabassa’s recreation.

Beyond the textual units and structures, extra textual restrictions, influences and requirements play an important role in a translation process. Not only translators but also editors, publishers and critics represent the selective filter of foreign literature’s reception in the TLC. In the case of *Cien Años de Soledad*, it is impossible to ignore the sociopolitical circumstances in which the translation into the TL1 took place in order to understand in which measure Rabassa’s decisions on translation formulations might be influenced by these extra textual environment or, seen in the opposite direction, if his way of translating influenced the reception of the novel in the TL context.

In her article “Reading Latin American Literature Abroad: Agency and Canon Formation in the Sixties and Seventies” (2002) professor Maria Eugenia Mudrovcic explains the process of the so-called boom of Latin American production between the sixties and the seventies. She pays special attention to the importance of publishers and critics in the configuration of a homogenized idea of the literature of this region among the readers in the United States. The

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<sup>85</sup> In his *Memoir* Rabassa shares his ideas about this decision: „The editors added a family tree which they had me concoct for the translation and at the time I thought it a good idea, something to help the readers keep all the characters straight and to let them see the complex interrelationships. Later on, after the book had come out, I had second thoughts. If García Márquez had wanted such a table he would have put one in the first Spanish edition” (2005, p. 100).

“emergence” of Latin American literary production during the sixties was sponsored by the Inter-American Foundation for the Arts (IAFA), founded in 1962 by Rodman Rockefeller, and the translation program of the Center of Inter-American Relations (CIAR) founded in 1967. This program was in charge of selecting Latin American literary productions, financing their translation into English, finding publishers, organizing reviewers and critics and even creating its own magazine *Review* (Pollack, 2008, p. 4). As part of the selection committee, among other publishers, editors and literary critics, appeared the name of Gregory Rabassa. The fact that he was included into this group shows how relevant he was for the reception of Latin American literature in the US, even beyond his mere translational work. He himself admitted the importance of the program in the success of the novels they selected, translated and reviewed: "the modest inscription" indicating the Center's assistance for translations is "a sort of hallmark for good literature" and also "an important ingredient in the [book's] success" (qtd. in Mudrovic 2002, p. 135). That “promotional machine”, as Mudrovic calls it, has not only the intention of promoting Latin American literary production but also, by means of a “good translation” and a series of critics and reviews, meant to “produce” its meaning and its value (Mudrovic, 2002, p. 136). Thus, Rabassa embodies both, the individual figure in the decision-making of local units of translation and a relevant agent of the decision-making in the very choice of books that deserved to be translated into the TL. This latter process was characterized for giving priority not only to authors and novels that experienced a considerable success in their SL or even in Europe, as it is commonly done, but also to those who fulfill the “modernist ideology” of the New York cultural elite at that time: neutrality, self-referential character and *apoliticism* (Larsen 773 qtd. In Mudrovic 2002).

These characteristics of inclusion, or exclusion as is pointed out by Mudrovic, are traceable in Rabassa’s formulations in local units. First of all, the accentuated magical atmosphere through exoticization present in the TLT1 plays against any trace of social realism or the inclusion of any political ideas. Since magic is not constructed in TLT1 over a basis of colloquial language, as it is the case of the ST, it favors withdrawal from a social and political reality. This neutrality is also evidenced in passages such as the massacre of the workers, where the narrator exposes his frustration as a social protest but the tone is moderated by Rabassa’s formulation of “*puto mundo*” (Ex.15) as “whorish world”, as it was analyzed previously. Some other examples of Colonel Aureliano’s vision about the social and political reality were diminished by the embellishing impulse of the TL translator. This contributes to the fact that social or political ideas or denunciations present in the ST were dispersed and obscured and, instead, the magical exotic elements were reinforced. Additionally to the *apoliticism*, the evidenced interest of

Rabassa for the language games, experimentations, rhythm and music, corresponds to the self-referential character. The high-level register of language fulfills the modernist expectations of the elite, at the expense of the colloquial and popular register, so relevant for the tone of the novel in the SL. Since popular register was a characteristic of social realism of the thirties and forties, the language in *Cien Años de Soledad* had to establish a difference with that literary past in order to preserve its status in the TL.

### 1.2.3. Rabassa's translation decisions priorities

In every decision-making process, there is a list of elements that the person considers are necessary to be kept, according to different circumstantial elements. In a translation process, these priorities vary from translator to translator, from text to text and are socially, culturally and historically shaped. The analysis that we have accomplished until here allows us to identify the general goals and objectives that Gregory Rabassa pursued for the translation of this specific novel. Even if the priorities are linked with the current context of the translator and the translation, it is the translator who makes the decisions and organizes the priorities. Probably in other translation Rabassa made he pursued other objectives that differ from the ones traced here. Identifying his priorities in other translated books in comparison to this one goes beyond the goals of this dissertation but could be an interesting field to be explored. Focused on Rabassa's translation of *Cien Años de Soledad*, in the textual analysis and the possible extra textual restrictions and directions we recognize the elements of the novel that he attempted to keep in the TL recreations as well as those he decided to transform, blur or even eliminate for specific purposes. One of his stronger priorities in the translation of this novel is the respect of the TL norms and conventions. No formulations in the TT might exceed the boundaries of the TL. This characteristic of his way of translating is linked with the second one, the orientation towards an implicit reader. Offering an easy readable book to the public is one of his goals with this translation, which we could trace through the lexical choices (Ex. 20, Ex. 41, Ex. 34), the syntactical "arrangements" (Ex. 68, Ex. 66), the general formulation (Ex. 21, Ex.15, Ex. 2) or the inclusion of an explicative term in cases where confusion could take place ( Ex.17, Ex. 6). But Rabassa's translation not only facilitates the reception of the book by the means of providing a fluent reading, he also tries to fulfill the expectations of the TL readers in some of his formulations. How literary language should be, with eloquence and high register, and how the "new" Latin American production has to be, apolitical, a-realistic, are some of the restriction forces Rabassa had to deal with in his decision-making and translation formulation process. Finally, and related to the last aspect, Rabassa prioritizes an accurate selection of words in

relation to their effect, function and rhythm in the sentence. This is possible only when the TL norms or TL reader's expectations are not affected. The English translator tries to be very careful with the literary composition in local units of sentences, metaphors or the production of images. He is aware of the importance of these elements in a literary translation and how specially García Márquez particularly experiments with the languages and proposes new symbols, comparisons and representations that make his way of writing unique. If he is not restricted by any canon or norm in the TL, if the fluency of the reading is not affected, he experiments with these units with prodigious results, enriching and not deforming the SLT.

### **1.3. The effect spectrum of Rabassa's translation**

After the analysis, interpretations and estimation of the findings we are able to have a more panoramic view about the phenomenon of literary translating and the effects this process has in the conception and structure of the novel in the TL. These effects, however, oscillate in a spectrum where circumstances such as the historical moment, the contextual language regulations, the possible reception situation, the translator's interests, among others, shape the local translation decisions. Most of these effects are not in any way planned by the translator beforehand but result of his interlingual transfer activity. At this point, we can ask the following questions: Which are the most visible effects of Rabassa's translation decisions in the general construction of the novel *Cien Años de Soledad*? In contrast to the SLT, which alterations have an impact on the narrative, stylistic and linguistic composition of the novel? In the next paragraphs, we will try to demarcate the spectrum of effects of Rabassa's formulations in the novel.

#### **1.3.1. Fluency**

As was developed in our first chapter, fluency in translation is related to diverse elements that allow the text to be easily readable by the TL reader. A fluent translation facilitates a fluent reading and creates the illusion of being the original text. The first element we consider relevant for estimating Rabassa's translation as a prototype of fluency is the familiarization and domestication of the foreign elements of the novel that could interfere in the reader's reception and understanding. The recognition of the elements of a text, without any external disturbance, provides the reader the idea of understanding. During the descriptive analysis of *Realia*, we could identify how most of them are explained, generalized or sometimes transformed in order to permit an approximation between the language of the novel and the language of the reader.

Fluency is also related to invisibility, another element we described before. This invisibility is achieved by creating the illusion of exactness between the ST and the TT. A fluent translation makes the reader think he is reading the original. As we have already pointed out, the notion of exactness does not have any value in a translation process, either intra or inter lingual, either cultural or linguistic. Every translation carries transformations, manipulations and alternations that are hidden, in this case, behind the illusion a fluent text engenders. The formulations and decisions of Gregory Rabassa produced a text that creates the impression of being the original, without any alteration of the TL norms. However, as we could perceive above, this invisibility is only an illusion, as acknowledged by Venuti and probably misunderstood by other scholars. The visibility of Rabassa comes to light after a comparative and analytic study of his TL text in juxtaposition with the SL original. His “fingerprints” are traceable both in the configuration of the translated text, by the means of local TL formulation, as well as in his participation in the decision-making process during the phase of choosing between the novels that were supposed to be translated into English and those that were omitted. His influence in the translation process, as well as in the construction of the American imaginary about Latin American literature represent a strong presence that only few translators have reached until now.

### **1.3.2. Standard register**

When Gabriel García Márquez was looking for a tone of this novel, he remembered how he used to believe in the stories his grandmother told and decided to reproduce this way of narrating in his masterpiece. This specific tone is characterized by different aspects that together reach the credibility he was looking for, transmitting the idea that everything could happen and is possible, and creating an oversized humoristic atmosphere. The first characteristic of this unique tone is the “brick-face” way of telling, without any astonishment, whether it is about common or extraordinary events. The second relevant peculiarity is the reproduction of the orality through a colloquial register of language, exaggerated descriptions and situations, references to popular beliefs, traditions or habits and the regular use of fixed locutions, sayings and proverbs. The third distinctiveness of this tone is the inclusion of humor in diverse forms such as euphemistic constructions, sometimes evident and provocative, hyperbole and the laconic way of talking of some characters and, eventually, the narrator.

Since one of the most relevant priorities of Rabassa when translating this novel was the respect for the TL standards and, consequently, the consideration of a specific type of reader, he transformed offensive or “dirty” words into more accepted constructions and even embellished some of the laconic representative constructions in the ST. With this type of formulations the



popular character of the tone is replaced by a standard register, affecting subsequently the orality effect of the narration. If in the SL novel anyone in a town could have told those stories, in the TL text it is restricted to the literary narrator, whose register correspond to the language expectations of a literary production. Furthermore, considered as “foreignization” practices by some scholars, Rabassa opts for a literal translation of some fixed locutions and tried to remain the closest to the ST language by preferring terms in English that look like their Spanish counterparts. However, far from including the foreignness in the TLT, these mechanisms transform the colloquial way of talking into a high stylistic register adding grandiloquence where it was laconic and familiar.

### 1.3.3. Exoticization: the foreign as magical

As developed in the discussion about foreignization and domestication in chapter II, “exoticising translation differs from a truly foreignising one in that the former does not break with the target culture’s norms and expectations” (Myskja, 2013, p. 16). In this sense, when the translation of a foreign element represents a resistance to ethnocentric attitudes and is not simply presented as exotic and alien, the orientation is to be understood as foreignising. Otherwise, it is considered to be exoticization. After this explanation of the terms, and before commenting about this effect of Rabassa’s translation, it is important to remind the proposal of *Cien Años de Soledad* in relation to the notion of reality. The novel presents an expanded notion of reality, where it is not only about the objective phenomena that one can proof with science but is extended to everyday life. How people interact with each other, talk about each other, tell stories, report personal or other people’s experiences, describe past or historical events, in one word, reality in this novel is related to how people talk, rather than what people do. For that reason, except for a handful of miraculous events, the “magic” in *Cien Años de Soledad* is a stylistic construction that represents the reality of how people talk.

However, the novel includes many local dependent references, classified partially here under the title *Realia* that could result foreign from an external perspective. In an interlingual transfer, this risk grows and represents a crucial problem for translators. In Gregory Rabassa’s translation of the novel, most of these local references are domesticated and familiarized for the TL reader by the means of general, adapted and descriptive formulations, as it was analyzed in chapter IV. Still some representations of the foreignness were allowed in Rabassa’s text in form of borrowings, but mostly through literal translation techniques. In a translated text like Rabassa’s, characterized for respecting and preserving TL and TC norms, these random inclusions of foreign elements of the SC have an exoticizing rather than a foreignising effect. These

incorporations do not challenge the norms of the TL or confront the expectations or ideas about the SC. By contrast, they respond and reinforce them. Additionally, since these elements result foreign for the TL reader, they stimulate the configuration of a magical atmosphere, where the foreign becomes magic, extraordinary, exuberant and humorous. This exotic view transmitted by the translation, together with preconceived ideas about the neighbors of the south, represent an added value<sup>86</sup> to the novel, which is absent in the SL original.

## **2. Claude and Carmen Durand's translation: colloquial, foreignizing, functional**

After analyzing Rabassa's translation of *Cien Años de Soledad* into English, we will proceed the same way with Claude and Carmen Durand's French translation of this novel. We tried to keep the organization of criteria similar with both translations in order to maintain the comparative character, even if a separate section is dedicated to each one. A review of the most relevant results that have been elaborated during our textual comparative analysis in terms of type of formulations and orientation of Realia and stylistic issues will make up the first part of this section. Afterwards, we will provide a description of the possible personal influences, as well as the textual and extra textual forces and restrictions that could lead the translators to reach specific decisions about the translation formulations. Finally, an interpretation of the effects these formulations could have in the general construction of the novel will be closing our analysis about the French translation of the book in relation to the elements we decided to put into research in this dissertation.

Claude and Carmen Durand's translation of García Márquez's novel in French language, entitled *Cent Ans de Solitude*, was copyrighted by the French publishing house Seuil some months before the Spanish original appeared. However, while Sudamericana finished publishing the novel in Argentina on 30<sup>th</sup> May 1967, Seuil needed one more year to put its version on the market, on the 1<sup>st</sup> November 1968. As we mentioned in chapter III, Gallimard was also interested in the publishing rights, but due to other translation commitments, the then official Spanish translator of this publishing house, Claude Couffon, had to turn down the offer. The French version of the novel is one of the first translations that appeared in a foreign language –almost simultaneously with the Italian one- and one of the few where García

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<sup>86</sup> Edwin McDowell, in an article of the New York Times in February 1982, evokes the characteristics that for him, and probably for many other American readers, Latin American literary production has shown in the last years. He writes: "The problems of suburbia are about as remote as anything could be from the themes developed by Latin American writers in recent and forthcoming books, most of which invoke illusion, metaphor, fantasy and mysticism" (McDowell, 1982).

Márquez collaborated closely with the translators and even read the manuscript before its publication, due to his fluency in the language.

### 2.1. Formulation techniques and orientations in local units

Asking ourselves which were the most relevant characteristics of the Durands' of translating Realia in the novel we can record the fact that, based on our comparative textual analysis, the translators' preferred types of formulation were, in quantitative order, first denotative, then adapted and third, borrowing. Consequently, the French translation shows a Source Language orientation. However, the percentage of target language oriented formulations has an important meaning, too. Most of the translation formulations of the Realia were classified in chapter IV as denotative, that is to say that the translators used terms of the TL that conventionally represent the same, or a similar reference in the TC. This category of formulations was as well divided into different mechanisms, from which the French translators have used two: lexical borrowing and literal translation. Regarding lexical borrowings, formulations like "*patio*" (Ex. 47) not only make reference to a foreign reality but also remain familiar to the TL reader because of their inclusion in the French lexicon. Other lexical borrowings such as "*créole*" (Ex.30), "*mulâtresse*" (Ex.31) and "*Corregidor*" (Ex.36) remind the cultural interchanges between the SC and the TC in specific historical points, namely a shared colonial history in America. This colonial history is also traceable through other lexical borrowings used as formulations for Realia such as "*malanga*" (Ex.3), "*igname*" (Ex.5), "*urubu*" (Ex.14), among others, which evoke the French scientific explorations in South America during the Colonial time. Despite the familiarity of the words proposed in TLT2, because of the inclusion in the French language since centuries, the terms preserve their local origin and therefore they transport the reader of the TLT not only to a different area but also to a specific historical time. Like this, by means of terms that had been conventionally accepted and historically introduced into the French language, the foreignness of the SL and specifically of the SLT prevails even after the interlingual transfer. These borrowings, far from affecting the general tone of the narration, recall the cultural exchanges between the two territories and preserve the foreign character and local origin of the realities they refer to. On the other hand, in relation to literal translations such as "*bouillon de lézard et des oeufs d'araignée*" (Ex.37) or "*oeufs d'iguane*" (Ex.40) the effect is similar to the one described in TLT1. Since they are culture dependent elements, their transfer to a different reality without the mediation of an explanation, a description or a cultural adaptation, transforms their foreignness into exotic and their reference are turned to the realm of extraordinary or magical practices.

Apart from denotative techniques of formulation, adapted formulations have a significance relevance among the translations of Realia into the TL2. As it was described in chapter IV, an adapted formulation is understood in this research as a language construction that fits to the reality of the TC reader but does not denote the same phenomenon as in the SC. The adaptations, even if they are necessary in a language transfer, have the effect of domesticating the foreignness of the SL references making them familiar for the TL reader in order to achieve fluency. Some adapted formulations explore the possibilities of the TL and manage to enrich the reference. However, many of them distort the suggested images, alter the stylistic maneuvers of the literary language, affect the localization and sometimes even misinterpret the meaning and function of a term in the SLT. The French formulations for the terms “*bangaña*” (Ex.43) and “*batea*” (Ex.44) as “*saladier*” and “*plateau*” respectively, not only affect the local reference of these traditional objects but also perturb the construction of the hyperbole with elements of a very big size. Besides, the formulation of “*marimonda*” (Ex.17) as “*papion*” misrepresent the image proposed by García Márquez of old Ursula walking around the house. Since the physical appearance of these two animals differs, the visual characteristics the ST implies are lost in language transfer. Another risk of an adapted formulation lies in the possibility of misunderstanding or adding connotations that are not evident or present in the SL term. For example, in the case of “*ranchería*” (Ex.46) translated by the Durands as “*pauvre hameau*”, the addition of the adjective “*pauvre*” is an inference of the translators resulting from a preconceived idea about these kind of indigenous constructions. Furthermore, adapted formulations such as “*amerlock*” for “*gringo*” (Ex.29) or “*patois*” for “*papiamento*” (Ex.25) could present added pejorative connotations in the TL that are only suggested or inexistent in the SLT. Thus, with a clear TC orientation, the adapted formulations used by Claude and Carmen Durand interfere with the localization of the narrative universe in a specific local reality by altering representative references to the local heritage. Additionally, some of the formulations even distort the language games, symbols and images proposed by the ST.

It is important to mention that, in contrast to TLT1, the French translation is characterized by the inclusion of SL terms under the form of borrowings. This strategy, together with the lexical borrowings described before, affirms the foreign character of the original and moves the reader closer to the SL. Even though Gregory Rabassa included also a few borrowings in his translation, they are commonly accompanied by a categorical noun, which explains the nature of the object. Claude and Carmen Durand included two borrowings with this characteristic as well: “*en fruit de totumo*” (Ex.7) and “*fleur d’Astromelia*” (Ex.12). Nevertheless, most of the borrowed formulations in the Durands’ recreation of the novel have no further explanation in

the TL, for example “*cachaco*” (Ex. 26), “*comadre*”, “*compadre*” (Ex.34), “*godo*” (Ex.28) and “*guarrapo*” (Ex.38). These cases present also a different translation strategy, representing not only the fusion between the foreignness of the term and the TLT, but also the presence of the translator in the recreation process of the novel. First, not all the borrowings are put in italics, which challenges the norms of the TL and blur the borders between the SL and the TL. Second, the term “*guarrapo*”, written in Roman type, presents an alternation in spelling in relation to the Spanish original “*guarapo*”, probably with the aim of maintaining the foreignness of the term, although more subtly that with the use of italics. Finally, the term “*godo*” includes a footnote, where the translators explain the language game proposed by the writer with the use of this word and the intertextual reference he suggests. With these kind of formulations, the translators remind the readers of the TL that the ST has been transformed during the process of interlingual transfer and that they are not reading the original but a French version of it.

The choice for borrowings in the TLT2 regards not only the field of Realia but also marks of the regional language such as “*carajo*” (Ex.63), which Carmen and Claude Durand decided to leave the same way in their version. This formulation shows a preservation impulse of the colloquial register of the ST in the TT, which is also detectable through other kinds of formulations. On the one hand, the French translators propose cultural adaptation not only for lexical choices but also in the cases of fixed locutions. Terms like “*ustensile*” (Ex.72), “*bavardage*” (Ex.75) or “*litanie*” (Ex.73) are adaptations that keep the colloquial register of the original Spanish words. Furthermore, most of the fixed locutions used in this research as examples were translated in the TLT2 using the option of cultural adaptation, which means that, in the TL, a deviating, but similar fixed locution is formulated in the TL. Examples like “*en deux temps trois mouvements*” (Ex.59), “*baisser la crête*” (Ex.61) et “*se faire trouer la peau*” (Ex.62) correspond to fixed locutions of the target familiar language that express the same meaning and produce the same effect as those in the SL. The translators opted for capturing the sense and reproducing the effect rather than paying attention to the word-to-word construction of the sentences. Even if we mentioned before the risks of an adapted formulation of Realia in terms of altering the localization and affecting the foreign character, regarding the stylistic characteristics that configure the tone of the novel, we can observe that this kind of solutions reproduce the effects without severely disturbing the general register and tone of the narration in the SL. On the other hand, in contrast with TLT1, the French formulations for swear words or provocative euphemisms are not conditioned by censorship norms of the TL and are, for this reason, translated with the same sense as in ST. “Dirty” constructions such as “*cabrones*” (Ex.64), “*hijos de puta*” (Ex.65), “*puto mundo*” (Ex. 66) and the euphemism “*machucante de*

*planta*" (Ex.68) are translated in TLT2 as "*bande de cons*", "*filis/enfant de putain*", "*putain de monde*" and "*baiseur à demeure*", respectively. In this manner, it is possible to perceive that the interest of the French translators for preserving the colloquial, familiar and regional register reveals their understanding of the relevance of this stylistic feature in the construction of the novel, especially in the formation of a particular tone.

However, the colloquial register is not the only peculiarity of Gabriel García Márquez' prose in *Cien Años de Soledad*. His wordplays, rhythmic constructions, invention of new adjectives, special comparisons and symbolic metaphors play also an important role for the construction of his narrative universe. It is there where the difficulty of translating his literary language resides, in the challenge, or indeed impossibility, of conserving all of the elements after the language transfer. Contrary to Rabassa, Claude and Carmen Durand, different from Rabassa, focused their formulations in the effects and preservation of a specific language register. However, other important features of the writer's style were affected and even erased in the TLT2. In the construction "*éruption volcanique*" (Ex.54), for example, the writer proposes a game with two similar words "*eructo*" and "*erupción*", sometimes erroneously interchanged by the SL native speakers. As we analyzed in chapter V, he prefers to use the former for creating a new image. This mechanism is not reproduced in the TLT2 because the translators preferred the second term. The case of the formulation of "*cotorrear*" (Ex.66) as "*courir*" is also an example of a substitution where both the meaning and the metaphor were replaced by a different reference. The selection of some adjectives affects also the literary constructions the writer proposes. For instance "*empedrado*" (Ex.55) translated as "*rempli*" ou "*aduraznado*" (Ex.78) as "*peau de pêche*" disturb the stylistic mechanism of forming adjectives for creating images by formulating them with common lexical choices or making evident representations that are only suggested. Additionally, the laconic tone, typical of several characters, is also slightly affected by the formulations in the French version, probably with the aim of making it more familiar, like in the translation of the sentence "*que les aproveche*" (Ex.70) as "*vous pouvez vous le mettre ou vous voulez*". Yet, it is important to mention that, like in every translation process, there are also compensations and the formulations do not always follow the same pattern. In cases like "*tout tortufié*" (Ex.77) and "*embelletant*" (Ex.79) the linguistic explorations in the TL, made by the translators in these formulations, enrich the creations of the original and transfer not only the meaning but also the language manufacturing of a literary production.



## 2.2. Influences, restrictions and priorities in Durand's translation

Following the same structure we proposed for the English version of the novel, we will link the results of the textual analysis with the possible influences and restrictions that make Claude and Carmen Durand propose the formulations they used in the translation of the French version. In contrast to Rabassa's case, there is not that much information about the translators of TLT2, apart from interviews and isolated comments they, especially Claude Durand, made about their way of translating *Cien Años de Soledad*. For that reason, in the next pages we will focus mainly in the conclusions of our textual analysis, including the information we have about the translators, as well as the contextual situation of France for the reception of Latin American production and specially this novel. This examination will provide us relevant elements for understanding the general effects that the translation of Claude and Carmen Durand have on the configuration of García Márquez's masterpiece.

### 2.2.1. Influences: between the actual and the implied translator

The visibility of Carmen and Claude Durand as translators is not comparable with the unique situation of Gregory Rabassa. For that reason, tracking their trace in this field results more complicated, due to the scarcity of published material or information. However, in the next paragraphs, we will mention some relevant points of their life and work that could contribute to the analysis of his way of translating this novel. Some of the data was already included in chapter III. Together with the information about the actual translator, we will describe the implied translator that we traced after the textual analysis through the different solutions and translation formulations they proposed in certain local units.

Carmen Perea Jiménez was born in La Havana and moved to France during the regime of Batista. During her numerous contacts with family members and friends living in France or Spain, some of them writers in exile, she met Carmen Balcells, García Márquez's literary agent. In 1964, she also met his future husband, Claude Durand, who was to be not only her life companion but also her translation partner. Claude Durand, one of the most important figures in the world of publishing in France, is mostly known for being a skilled and proficient editor, who worked for the most important publishing houses in France between 1958 and 2009. He also worked as a writer, critic and, together with his wife, literary translator. This experience gave him the vision of the whole creation, production and reception of a book, which will contribute to his success as editor. Additionally, according to Francois Chaubet, he had three characteristics that made him the Pope of the Edition, as he is known in France:



*La première serait celle de bon trieur de manuscrits qui renifle, très bon, puissamment, le bon et le mauvais gibier (...) Quant à la seconde, il s'agit de la capacité de l'éditeur à accompagner ses auteurs (...) à leur prodiguer encouragement et conseils afin de coproduire l'ouvrage (...) La troisième grande qualité touche à la faculté du grand éditeur d'accoucher des projets ambitieux.* (2018, p. 2)

[The first would be that of a good manuscript sorter who sniffs, very good, very good, powerfully, the good and the bad game (...) As for the second, it is the publisher's ability to accompany its authors (...) to give them encouragement and advice in order to co-produce the work (...) The third great quality concerns the ability of the great publisher to deliver ambitious projects.]

As Carmen Durand received the manuscript of *Cien Años de Soledad* from the hands of Carmen Balcells, even before its first publication in Spanish, Claude Durand recognized the potential of the book and asked Seuil, the publishing house where he worked during those years, to let him personally edit and translate the novel.

In chapter III, we added some impressions about the book, the French translation and its reception among the French public. From the idea that the book was so well written that this could restrict its access to a broader public (Durand), to the perception about the risks of its special originality for French readers (Couffon), the two García Márquez translators pointed out the degree of innovation that the novel represented against any preconceived ideas or expectations. García Márquez himself shared in an interview that, even though he collaborated with the translators, he could not feel his novel in the French version: “*Trabajé mucho con el traductor italiano y con el traductor francés. Las dos traducciones son buenas; no obstante, yo no siento el libro en francés*” [I worked a lot with the Italian translator and the French translator. Both translations are good; however, I don't feel the book in French] (Apuleyo Mendoza, 1993, p. 43). However, his feelings about the French translation are not related to the quality of Claude and Carmen Durand's work, as he pointed out in the last quotation, but with the French language itself and the mentality of the readers.

With this translation, Claude Durand could reunite his two passions, writing literature and editing literature, and he admits that he was urged by García Márquez to be creative and to experiment with the language, there where he also did. With the synthetic view of a simultaneous writer, editor and translator, he could experience the three phases of the creative work of a book. His role as an editor of the novel is at the same time relevant for understanding his way of translating. Aware of the richness of García Márquez's literary language and its innovative character for the readers in the TC, he opted for adapted formulations and prioritized

the effect of the literary constructions more than their meaning in the SL. These TC oriented strategies were used in order to offer the reader a legible and fluent text. However, the fact that the story was localized in a foreign context as well as in a specific historical time had to be reproduced in the TT. The choice of the book's cover, showing an image of a scarlet-macaw, draws the readers' attention to the unfamiliar nature as an important element of its contents. Regarding Realia, the principal lexical manifestations of otherness, the translators preferred the technique of borrowing, both lexical and nonce, with the aim of preserving the atmosphere of the alien region, characterized by exotic elements such as the scarlet-macaw in the cover and plants and fruits that do not grow in France, or in Europe.

In comparison to Gregory Rabassa, neither Carmen Durand nor Claude Durand fully dedicated themselves to the translation activity. They combined work on the edition and their activity as literary agents with occasional translations that they decided to achieve personally. After *Cien Años de Soledad* they also translated from Chilean writer Isabel Allende's *La casa de los Espíritus* (1982) and *Eva Luna* (1987). Thus, their perspective of their job as translators was partially oriented by their aims as editors and agents, related to extra textual issues that we will analyze in the next section. The implicit reader, namely the possible public the translators had in mind when translating the novel, will also be traced through the textual analysis of the examples in order to provide a more complete interpretation of the decisions the translators made in lexical, semantic and syntactic situations between the SL and the TL.

### 2.2.2. Textual and extra textual restrictions

Regarding textual issues, the implied reader is traceable based on the way of translating but principally on the behavior of the TL in relation to the SL. After the analysis of the formulations proposed by Carmen and Claude Durand, we found some characteristics that could explain their decisions and priorities when recreating García Márquez's novel. The first aspect is the more open perception of TL rules and standards in relation to the literary language, the inclusion of colloquial language and the orality effect. As has been shown before, in contrast with TLT1, the French translators were not afraid of including foreign terms of regional register such as "*compadre*" or "*comadre*" (Ex.34), swear words like "*enfants de putain*" (Ex.65) or "*putain de monde*" (Ex.66) or humoristic euphemisms like in the case of "*baiseur à demeure*" (Ex.68). This phenomenon tells us something about the implied public the translators had in mind when deciding these formulations could be without problem accepted in a literary text, probably because of the inclusions of these linguistic issues in previous well-known literary works. The second peculiarity is the familiarity the implied readers could have with lexical borrowings. As

we could observe in the last section, this type of formulation was one of those that were most used by the Durands for translating the terms we categorized here as *Realia*. Since the formulations in the TL are part of the lexical system and were introduced in a certain point of the history to the French language, some words denoting realities of Latin American or the Caribbean region exist as lexicalized borrowings in the TL. This property of the TL, which reveals cultural and historical exchanges, makes the reader feel comfortable and familiar with the terms, being aware of their foreign origin. In relation to that, the similarities between the TL and the SL contribute to simplify the inclusions of foreign words or terms with a foreign origin that represent alien realities. Not only in lexical questions but also concerning language experimentations, semantic and syntactic structures, the proximity of the two languages plays an important role in the way of translating, which we consider as the third characteristic. In cases where the syntactic structure of the sentences had to be modified in the TLT1 for respecting the syntax of the English language, in the French text the translators could preserve the form and keep the meaning. Some examples of this situation were the formulations “*que Dieu te la préserve*” (Ex.69), “*on vous fait cadeau de la minute qui vous manque*” (Ex.71) and “*si tu rencontres là-bas le mauvais sort* » (Ex.67). The closeness of the two language structures helped also when experimenting with new lexical formations or neologisms. Following almost the same rules, the French translators proposed adjectives and verbs with similar principles as García Márquez did in the SL, for examples with the neologisms “*tortufié*” (Ex.77), “*embelettant*” (Ex.79) or “*scorpionner*” (Ex.80), as we analyzed in last chapter.

Concerning the extra textual issues that could have influenced the translation formulations of the French translators, it is important to present a short panorama of the reception situation in France respecting Latin American literary production before the publication of *Cien Años de Soledad*. This information provides us with relevant elements about possible preconceived ideas or expectations that the readers, including editors, agents and publishing houses could have about the novel. Some of these elements play the role of restrictive factors in a translation process and could affect the way of translating.

According to the scholar Maarten Steenmeijer, the first systematic publishing effort for introducing Latin American literature in the international sphere was made in France by the publishing house Gallimard in 1951 with the collection “*La Croix du Sud*”, prepared and directed by Roger Caillois (Steenmeijer, 2002, p. 145). After spending the war years in Argentina, Roger Caillois got into contact with the intellectual movement of Buenos Aires and met some of its most outstanding figures, among others Victoria Ocampo, Ernesto Sábato and Jorge Luis Borges. However, long before this systematic publishing attempt, other Latin

American writers had already been translated and published in France, as Sylvia Molloy illustrates in her book *La Diffusion de la Littérature Hispano-américaine en France au XXe Siècle* (1972). The reception of Ruben Darío in France represents a period of discovering, “La découverte”, as it is called by Molloy. Darío enjoyed a certain notoriety in literary circles in Paris, but the translations of his works were not numerous and of a mediocre quality, which is why the image of the Nicaraguan poet was reduced to a “*sorte de sous-produit de Verlaine et du symbolisme*” (Molloy, 1972, p. 63). Between the 20s and the 30s, the French public showed an increasing interest in foreign literatures, especially Latin American production that generated the circulation of translations, anthologies and critics. The road to Paris was an obligatory pilgrimage for Latin American artists and many of them managed to establish important connections not only with literary figures but also with publishing houses, translators and agents, as in the case of the Argentinian poet Ricardo Güiraldes. This period of dialogue, called by Molloy “*le début d’un dialogue*”, prepared the French readers for the last generation described by Molloy that coincides with the discovering of Borges by Caillois and “La Croix du Sud” era. This short historical review makes one understand that there had been quite a few contacts and exchanges between France and Latin America before the publication of *Cien Años de Soledad*, a situation that clearly differs from the parallel conditions in the United States, as we mentioned before. While in the latter case, a well-defined group of responsible scholars and critics selected the novels to be translated according to pre-chosen characteristics, in the case of France, the selective process was more open to different perspectives and less restricted to determinate styles or topics. Such openness contributed to offer to the TL reader the heterogenic panorama of the LA production. Translations of *novela de la tierra* (Ciro Alegría, Rómulo Gallegos), first archetype of “La Croix du Sud”, were also accompanied by modernist and avant-garde poetry (Ruben Darío, Ricardo Güiraldes, Pablo Neruda), fantastic literature (Jorge Luis Borges, Julio Cortázar), existentialism and psychological novel (Ernesto Sábato), among others. A cooperation atmosphere between readers, publishers and writers stimulated the introduction of the so-called *Nueva Novela* during the 60’s and the 70’s in France. With a public that was used to the experimental and heterogenic nature of Latin American production, the rewarding contacts between writers, the availability of experienced and expert translators and the close connections between Paris and Barcelona with agent Carmen Balcells, the integration of the novels in the French sphere experienced a more fluid transition than in the United States (Steenmeijer, 2002, p. 147).

### 2.2.3. Priorities for the translation decisions

Taking into account that situation of reception, we can understand why the translation proposed by Claude and Carmen Durand seems to take more risks than the one of Gregory Rabassa. The formulations in the TLT2 opted for more borrowings, more foreign allusions and prioritize the literary effect of the tone and the popular language. A receptive attitude towards foreign literatures, especially the interest of the publishing houses and French writers in Latin American narrative promote the readers' acceptance of experimental, provocative and defiant expressions of language, as in the case of "dirty words", popular expressions, laconic and ironic tones or neologisms. The nature of the TL allows also the reproduction of some semantic and syntactic structures that in a non-Latin language could be a challenge. A shared history of colonization in the Caribbean region provided the French language many lexical borrowings that facilitate the interlingual transfer between the two languages, particularly in a novel where cultural and historical dependent terms play such an outstanding role in the construction of the narrative world. However, the doubled work of the Durands as translators and editors influenced them in terms of seeking fluency such as to provide an easy readable novel to the public. The adapted formulations, with a significant frequency of use in the selected examples, demonstrate the necessity of keeping the translation familiar for the TL reader. The foreign elements, even though evident and recognizable by the readers, belong in its majority to the TL. The localization is sometimes disturbed by formulations that refer to different realities or adaptations that remove valuable elements, practices, objects or behaviors of the SLC. Probably looking for a more universal character, rather than a specific regional located context, the translators prioritized the use of language, the effects of the locutions and the reproduction of the colloquial register over the local elements of the geography, social interactions or habits of the north Caribbean zone of Colombia. The absence of actual toponyms in the ST text could probably be interpreted as the intention of the writer of universalizing the narrative world. However, as it has been shown during our analysis, the marks of a specific region are abundant and traceable in García Márquez' novel through the use of Realia and the characteristics of the humorous, colloquial register of people from that specific part of the Latin American country.

### 2.3. The effect spectrum of Durand's translation

After the last review about the possible influences, restrictions and priorities that the translators follow for making decisions and proposing formulations, we will describe in the next paragraphs what for us represents the most relevant effects of the French translation in the construction of the novel *Cien Años de Soledad*. As we mentioned in the analysis of Rabassa's

translation, we are referring here to a spectrum, where the elements fluctuate from formulation to formulation according to both the textual context of the translation unit and the extra textual factors that have influence on the recreation process. This effect spectrum is the result of the descriptive and comparative analysis of the examples, where we found types of formulations and their frequency of use in each one of the TLTs. Based on the statistical orientations of these formulations, together with the analysis of this chapter, we observed that the French translation could be characterized as colloquial, foreignizing and functional. In the following, we will develop each one of these characteristics, explaining their effect in comparison with the construction of the SL text.

### 2.3.1. Colloquial register

As it has been mentioned several times during this dissertation, the colloquial register in the construction of the narrative tone and atmosphere of the novel is essential. By reproducing the oral marks not only in the dialogues of the characters but also in the way of telling of the narrator, the idea of the story-teller is impregnated in the reader's mind producing the effect of being hearing the tale from a neighbor, a family member or someone in town. This feature of the style transmits the feeling that what has been told is a story, not the "objective reality". Being a story, told by somebody, it could be exaggerated, modified, selective, restrictive, etc. according to how the story-teller remembers it and decides to tell it. In his biographical book *Vivir para Contarla* (2002), García Márquez starts his memories with an epigraph that sums up this idea: "*La vida no es la que uno vivió, sino la que uno recuerda y cómo la recuerda para contarla*". [Life is not what one lived, but what one remembers and how one remembers it in order to recount it] (2002). If the register is transformed into a standard or high-level one, these elements of the narration have the risk of disappearing, which would affect the way the reader perceives the events and situations told by the narrator and the characters. Carmen and Claude Durand, being aware of the importance of maintaining this stylistic feature, in most cases reproduced the marks of the colloquial register. With adapted formulations that were equivalent in the TL, the French translators transferred and recreated fixed statements, humorous references, swear words, and lexical familiar choices in order to preserve the effect of the colloquial register. Therefore, the general tone of the TLT2, more familiar and popular, differs from the one perceived in the TLT1. With a more open reception of stylistic experimentations in literature and a wider perception of LA production, the French translators could keep the register of the novel without fearing to break the TL rules or to present a novel that did not suit the expectations and restrictions of publishers and readers.



### 2.3.2. Foreignising

Even though many regional and local references are translated using adapted formulations, most of them, regarding specifically the *Realia*, were translated using denotative formulations, especially lexical and *nonce* borrowings. It has to be pointed out that the foreignizing discourse in translation is still more a wish than a reality, as we mentioned in chapter II. Additionally, it is still not very clear how to translate a text that respects the foreign without becoming exoticizing. The article of Kjetil Myskja “Foreignisation and resistance: Lawrence Venuti and his critics” (2013) illustrates clearly the debate about foreignization and its principal problematics. As we quoted before from this article, the difference between exoticization and foreignization lies in the fact that the latter pursues a resistance to ethnocentric ideas face to marginal languages and cultures. Rather than respecting the norms of the TL and only introduce isolated, exotic references, foreignizing strategies should confront preconceived ideas about the alien culture. It is clear that the formulations of foreign elements as borrowings will not resist ethnocentrism; that effect goes beyond the formulations on a localized level, i.e. beyond individual translation choices. However, due to the closer contacts between the French and the LA literary and artistic circles, the knowledge about the SC was wider and the inclusion of foreign elements as borrowings did not affect the fluency of the translated text. In this case, the foreignizing strategies or SLC oriented formulations are not the motto of individual translators but a result of the cultural exchanges between the two languages and cultures. The TLT2 seems to be more foreignizing because the translators exploited the possibilities the TL offers using lexical borrowings that were introduced to the French language in historical situations of cultural exchanges. Nevertheless, opting for these borrowings and not for other cultural adapted formulations represents an individual impulse of the translators for keeping the foreign within the familiar. The effect is that the reader knows it is a translation, they are even translator’s notes, but the text remains fluent and easily readable.

### 2.3.3. Functional

The functional approach to translation, described in the II chapter of this dissertation, understands this activity as a function oriented interlingual transfer, where the aim of the text in general or the objective of the local unit in a textual context should be prioritized in order to achieve the task. As Nord quoted, “the translation purpose justifies the translation procedures” or “the end justifies the means” (Nord, 2002, p. 35). The problem to this approach lies in the possibility that the ST could be manipulated in any imaginable manner, just in order to achieve the translator’s, editor’s or publisher’s desires. A new perspective of this matter was introduced



by Christiane Nord with the notion “loyalty”, instead of the historical “faithfulness”. For the German scholar a functional translation not only takes into account the translation purpose but also the interpersonal relationship between translators as mediators, and both the ST and the TL. “The translator’s responsibility — as an expert in both cultures involved, as well as in translation — may require a translation which is not faithful to the exact wording of the text but which, nevertheless, expresses the author’s intention in a form suitable for, and acceptable in, the target situation for which the translation is intended” (Nord, 2002, p. 42).

After analyzing the examples selected, we conclude that some of the formulations and decisions of Claude and Carmen Durand regarding translation problems could be characterized as functional, taking into account their priorities and the results. In relation to the colloquial register, the French translators, rather than keeping close to the words of the SL, proposed adapted formulations that, being also marks of the colloquial language in the TL, transmit the same effect as in the SL. This loyal relationship with both the ST and the TL contributes to the maintenance of the tone, resulting more ‘faithful’ than a word-to-word translation. However, as to find the “author’s intention” depends on an interpretation process, such a procedure might result in misunderstandings by the translators and the transfer of mistaken elements to the TL reader. This risk is inherent to every translation, when the collaboration with the writer is restricted or impossible. Some formulations proposed by the Durands implied a completely different association, far from the one proposed by the writer in the SLT.

### 3. Summary

After the comparative analysis of Realia and stylistics marks presented in chapters IV and V, we observed that the translation formulations used by Rabassa and Claude and Carmen Durand did not differ that much on a localized level, regarding the type of formulations they used for solving translation problems. The frequency of use of certain types of formulations in relation to other options gave us a clue about the orientations and inclinations of each translator in relation to the SLC, the SLT, the TLCs and the TLTs. In this chapter, we moved from the local sphere to the general configuration of the translated texts in comparison to the ST. In order to be more precise identifying the effect spectrum of the translations, we used the casual model for exploring possible influences that affect the translation choices, as well as the restrictions, limitations or even benefits of each TC and TL. Based on that, we could characterize Gregory Rabassa’s translation as fluent, standard and exoticizing, and Claude and Carmen Durand’s translation as functional, colloquial and foreignizing.

The first characteristic of the TLT1 and TLT2, fluent and functional respectively, are not that far from each other. The fluency of Rabassa's text was determined by his respect of the rules and norms of the TL1, while the functional aspect of the Durand's text was stipulated based on their exploitation of the TL2 lexical and syntactical resources for transferring the same effect. This apparent discrepancy between the TLTs is a consequence of the differences between the target languages and the elements the translators decided to prioritize.

The second characteristic, standard and colloquial, is related to the response of the translators to the familiar register of the ST, which we consider crucial for the construction of the narrative tone and the understanding of the notions of "real" and "fantasy" that are proposed in the novel. The register used by the narrator and the characters determines how the story is told and reflects the exaggerated, humorous and ironical perspective about the events. While Claude and Carmen Durand tried, among the possibilities of the TL2, to reproduce that effect, Rabassa observed the demands of a high-level register. These divergent decisions have considerable impact on the (re-)construction of the oversized and oral reality of the novel.

Finally, the last characteristic of the translated texts, namely foreignization and exoticization, reveals the translator's fundamental orientation as either target-driven or source-driven. Even though both translated texts tend to offer a fluent and readable text to the TL readers, the mechanisms they used for including the foreignness differ. While Rabassa opted for literal translations of some local elements, the Durands preferred lexical and nonce borrowings and adapted formulations in cases of familiar register structures. The effect of the first in the TLT1 is the inclusion of isolated elements in a text that has been mostly presented as familiar for the readers. The foreign is presented as strange and, consequently, the references are exoticized, adding even magical shades. The effects of the second in the TLT2, contradictory as it may seem, presented the foreignness as familiar, by using lexical choices that belong to the TL2 but reminding the cultural and historical exchanges between TLC2 and SLC.

Many of these formulations and their effects are the result of local level decisions, which does not mean that they constituted the final aims of any of the translations analyzed here. Taking into account that every translation is an interpretation and a recreation and, therefore, its elements are affected and distorted as a consequence of the process, the effect spectrum identified here does not pretend to be a criterion of evaluating the translations but a pure description of the linguistic changes that occur in a translingual process. As we could see, many factors influence in the local formulations of translation units and it is necessary to take into

account all of them for describing the effects such a process have in the re- construction of a literary work.

## **CHAPTER VII- *Ya nadie podía saber a ciencia cierta dónde estaban los límites de la realidad*: Final considerations**

After the analysis of the textual units in chapters IV and V and the consideration of the extra textual influences, priorities and restrictions, as well as the effect spectrum of the translated texts in chapter VI, there are some relevant ideas about the novel and the translation that we would like to recall in this last chapter of our dissertation. These final considerations are related to the perception of the narrative configuration of the novel, the implications of a process of translation in literary texts and the relevance of the translator's voice, subjectivity and individuality, not only in a translation analysis but also in any other kind of narrative interpretation. First, since translation is interpretation, our efforts to trace the way translators read, interpreted and re-created the novel have opened us new ways of understanding the ST. The configuration of a narrative reality and its interpretation as magic is one of the implications the analysis of textual units allowed us to find. Second, the understanding of the cultural flows, historical and social changes, and the divergent viewpoints that are implied in the translation activity provides new perceptions about the notions of "foreign" and "own". Consequently, translation orientations such as domestication or foreignization are relativized according to every translation situation. Finally, the vindication of the translator as re-creator opens up the necessity of taking into account his voice, as well as the narrator's or writer's, when analyzing and interpreting a literary text. In the next paragraphs, we will develop these ideas, pointing out the relevance they had in our dissertation and calling out its attention for future researches within the Translation, Linguistic, Literary and Cultural Studies.

### **1. The borders of reality: magic and realism**

The notion of reality has always been problematic when one tried to define it. According to the perspective, likewise shaped by time, space, viewpoint, and other factors, reality could be understood differently, hence the difficulty of framing it in only one concept. In chapter III, we quoted García Márquez from an interview, where he argues that everyday life in Latin America shows how extraordinary reality is. For illustrating his point, he employs the vision of a North American explorer in the Amazon, who saw a stream of boiling water and experienced a place where the human voice could produce torrential downpours. Probably for locals, these phenomena have nothing extraordinary, they are used to them, and they are a reality for them. From a foreign perspective like the one of the explorer, they become almost marvelous. Besides, the impossibility of explaining with words the things the eyes see produces a transformation in the way that explorer talks about what he saw. He tells a story, where the translation of his

thoughts into words are mediated and influenced by his foreign perspective. Consequently, the reality is not *per se* extraordinary; it becomes extraordinary in the narration of the foreign explorer. Similar examples of this situation are abundant in exploration diaries or travel chronicles, even if we subtract additions of pure invention for interests of arousing sensation and increasing sales figures. Based on the verisimilitude the eyewitness's experiences offer, many of these documents were considered objective and were used as historical references, such as in the case of Indian Chronicles. García Márquez not only included some of these references in his novel but got also inspired by the manner in which the old chroniclers had described the "new world".

In zones of regular cultural encounters, as in the case of the Caribbean region, the contact between different and distant viewpoints generated flows of divergent perspectives, which expanded the unique vision of reality into a melting pot of diverse, sometimes conflictive, possibilities. The reality illustrated in *Cien Años de Soledad* pretends to amplify the borders of one unique, "objective" reality and includes different perspectives as a part of it. The mechanism of using an insider as narrator creates the realistic effect. The impression of having to do with magical, extraordinary or strange events, descriptions, or situations is added by the outsider, because of the change of perspective his position implies. This transformation of the effect could have many layers, according to the familiarity or distance of the diverse readers with relation to the source context. Some of the elements of everyday life described by the writer could result marvelous from a foreign perspective, as in the case of the North American explorer, or common when seen from a familiar angle. In a narrative world with an expanded, unlimited approach to reality, these layers are inherent and could not be avoided. Readers are invited to assume these elements, foreign or familiar, as a part of the reality without excluding them so as to make them fit in western Cartesian dualities.

Under this perspective, the narrative world of *Cien Años de Soledad* is a realistic portray of everyday life, with its contradictions, absurdity, humor, lies, subjectivities, exaggerations, fantasies, exclusions, etc. Above all, this novel is a tale, mediated by language, told by a good storyteller, which takes advantage of the linguistic code for keeping the audience interested, awaking curiosity, making it believe. The realism of García Márquez's novel consists in reproducing the way people talk, showing how everything is mediated by the subjectivity of the person who tells the story. The omniscient narrator is no longer the voice that knows everything and tells "the truth"; it is the voice of somebody who tells a story, somebody who manipulates what he tells, changes the linearity of the events, makes emphasis on what he considers important, excludes information, exaggerates descriptions for making them more epic, uses

double sense, employs humorous allusions, lies, fills narrative blanks with fantasies, and many other mechanisms that have been used for telling stories everywhere in the world. From this angle, the indetermination, irony and absurdity of the created world become the focal point, beyond the plot, the veracity or falseness of the events, the reality or the magic. The narrative is the center of the novel's universe, which is the result of a specific aesthetic use of language. Making the narrator use the same familiar register as any of the characters transforms it into a character too, a subjectivity over an objectivity. The reference to local realities for building the narrative world is also mediated by how the subjectivity of the storyteller experiences them and how they work as relevant elements of his linguistic construction.

In view of the above, the characterization of *Cien Años de Soledad* as a prototype of magical realism rather than offering clues for its interpretation has obscured its aesthetic mechanisms by making it fit into one tendency, which has not even been successfully described yet. More recent approaches to the novel, beyond the dualities of real and fantasy, have reported interesting findings. Amanda Stanford, in her dissertation published in 2013, criticized the way “western critic” hijacked Latin American literary production under the banner of magical realism. For her, the characterization of “magic” of some of the novel's episodes, descriptions or references reflects the impossibility of the West for getting along the otherness. Using the terminology “magic” emphasizes the cultural differences and trivializes Latin American reality. The scholar Wilson Martins had already observed this phenomenon in his article of 2009 “Um caso misterioso. ‘Jornal Gazeta do Povo’”, where he points out the accuracy, for Western criticism, of the term magical realism for describing the exotic, the alterity, the image of the otherness (Mallmann Vallerius, 2010, p. 22). Ideas about the dubious reliability of the narrator and the original text were exposed by Professor Vera Elisabeth Gerling in her article of 2009 ‘*Cien Años de Soledad*’ y las Falsedades de la Historiografía’. In this article, she lists some textual elements in the novel that manifest a parallel discourse that does not correspond to the established rules of the official historiographic discourse. One of them is the dubious narrator evidenced in textual allusions to doubt and insecurity about what is being told. We would add the subjectivity of the storyteller, idea that we developed in the last paragraph. The second is the dubious original text, which we consider is a relevant idea in relation to our analysis. Gerling invokes the translated nature of the whole story, taking into account that Melquíades wrote the parchments in Sanscrit and Aureliano translated them reading aloud while they were destroying themselves. By translating, Aureliano adds his own interpretation, which is not exactly equal to Melquíades's ideas, as it happens in every translation process. As the original destroys itself, it results impossible to contrast the versions.

*El texto original no es fiable. Lo que leemos no puede ser realmente el relato de Melquiades, ya que éste escribió su manuscrito en sánscrito. El último sobreviviente en Macondo, Aureliano, aprende este idioma y lee el texto en el momento de la destrucción de Macondo. Lee en voz alta, traduciendo del sánscrito. Si tenemos en cuenta que la traducción ya de por sí es un proceso de interpretación y adaptación, y que el manuscrito se está destruyendo durante la lectura, resulta obvio que aquí se hace patente la pérdida del original (Gerling, 2009).*

[The original text is unreliable. What we read cannot really be the story of Melquiades, as he wrote his manuscript in Sanskrit. The last survivor in Macondo, Aureliano, learns this language and reads the text at the time of Macondo's destruction. He reads aloud, translating from Sanskrit. If we bear in mind that the translation itself is a process of interpretation and adaptation, and that the manuscript is being destroyed during the reading, it is obvious that here the loss of the original becomes apparent]

Following this same line, Fredric Jameson, in his article “No magic, No metaphor” (2017) argues that *Cien Años de Soledad*'s most relevant characteristic is the use of an “episodic narrative”, which results from a state of concentration. Rather than a baroque disorder or magical realism, the novel reveals a rigorous narrative logic, the strings of memory, revealed in a concentration of episodes and anecdotes, in the narrative transitions, in its temporal progression. For Jameson, the events in the novel do not have a metaphoric, symbolic or magical function; they are just products of a rigorous narrative flow (Jameson, 2017).

Thus, during the last decades, the studies about García Márquez's masterpiece have moved from the duality of magic and realism to the spheres of the language. They concentrate on underlining the importance of the activities of reading and writing and the production of sense (Arango Toro, 2017)), pointing out the task of translating and interpreting Melquíades's parchments as a foundation of the narrative story (Giacoppe, 2003), emphasizing humor and irony as tools for controverting reality (Castillo Perez, 2007), rediscovering the novel's language within the oral and regional semantics (Moreno Blanco J. , 2006), among other researches. The focus on the language, beyond opening new perspectives of interpretation, has accentuated the importance of the meaning of single words and linguistic formations in relation to the familiar register, the semantic legacy of the oral forms in their dialogue contexts and the relevance of understanding these interactions for approaching to the language used by the writer in this novel. When reflection about the novel's language reaches such a precise form, as is the concern for individual passages and the awareness of their significant impact, considerations that regard the translations of the work become particularly important, too. To work out how local references such as Realia and familiar language constructions have been understood,



interpreted and recreated by translators in the TLTs is the contribution this dissertation aims at. Based on a textual comparative analysis, where we not only focused on the semantics of the Spanish language but also on the regional or familiar connotations of the lexical units as well as their use and meaning in the novel, our analysis offers an interpretation of the novel's language within these new perspectives and the repercussions of the effects of translation in the recreation of that language.

## **2. Domestication, foreignization, exoticization**

Another important point of discussion that resulted from our analysis is the consideration about the notions “domestication” and “foreignization”. Even though the terms started to be used in the reflections about translation since German Romanticism, the debates about them are still a contemporary issue within the discipline. Based on the deconstructivist idea of culture as a narrative, many fixed notions started to be questioned. The concept of “narrative” turned stable statements into changeable entities, including the perception of the foreign and the own. Realizing the constant movements of the cultural flows has influenced the way art is interpreted and assumed. In the case of literary works, as it was pointed out in chapter II, neither the original, nor the translation are fixed and enduring categories; they are constantly transformed in space and time. The interpretation of a literary work depends on the historical and contextual moment. Since translation is interpretation, it has to be considered as the result of a specific historical time.

The way we analyze the elements of a novel according to our current cultural narratives and the way we perceive the other according to contemporary and historical relations between the cultural narratives influence the way a text is recreated into a different language, for different readers. A translation analysis, as the one we aimed to develop in this dissertation, not only gives us information about the differences between the languages and about the way the original is modified during the process. It even provides insight into the cultural narratives of the TC at a specific moment of time. How the translators manipulated the text in order to fix these narratives, how the SC is perceived by the TC, how the TC is related to the SC in terms of preconceived ideas, hierarchical impressions, unfamiliarity, among others, is what constitutes the resulting data of a textual analysis going beyond the mere linguistic signs. If we take into account these crossroads that take place between the SC and the TC narratives in a translation task, a mere reduction of the analysis results into dualities such as “good translation” or “bad translation”, or “foreignized” or “domesticated” would blur the complex cultural relations we have just pointed out. By contrast, the aim of an analysis such as ours is to uncover the

relationships between the cultures that influence the interpretation and, consequently the lexical, syntactical and semantic choices in an interlingual translation. With an interdisciplinary view, the findings of a translation comparison and analysis should be relevant for literary and cultural researches.

In this regard, the categories of “domestication” and “foreignization” have to be recognized as unfixed and fluctuating. They reveal that perceptions of the foreign and the own are temporary and change in course of time under the influence of contextual dynamics. Employing these categories in a translation analysis, rather than classifying the whole effects of translation into one or another (being one the good way and the other the bad way) should contribute to reveal the current relationships between the culture narratives. Additionally, it should expose more complex interactions, phenomena and procedures that happen in a translation process. For instance, the identification in our analysis of how domestication is both negation and affirmation of the foreign, or how foreignizing strategies could turn into exoticization, forced us to abandon the understanding of these two notions as bounded oppositional concepts and re-signify them as changeable and problematic.

The very notion of “foreignization”, being the aim to pursue since German Romanticism, is still problematic when considering it from an empirical perspective. What is actually a foreignizing translation? Is it indeed possible to talk about a foreignizing translation or should we assume that there is no such notion but just foreignizing techniques of translation in local textual units? Coming back to the discussion about cultural translation that we included in chapter II, we could associate Bhabha’s conception of “Third Space” with the idea of foreignization. The condition of hybridity as the result of cultural encounters gives us clues to transpose the notion and observe it from an interlingual process. Foreignization should represent the marks of the text that produce resistance against the norms of the TL, and have to be integrated consequently into the TL system instead of being interchanged. The result is a possible modification of the TL by the integration of the SL resistant marks, the birth of a hybrid product, a third space. The enrichment of the Latin language through the integration of Greek terms in Cicero’s translations, or the improvement of the German language and nation through foreignizing translation could be perceived as examples of hybridization and third spaces in interlingual translation.

A foreignized translation should uncover untranslatabilities, which is the way the SLC uses for resisting and not being erased. With the inclusion of nonce borrowings, the reader was enabled to trace the presence of the foreign and, in the long term, there is a possibility of the TL’s being

modified by integrating those borrowings into its very system, as lexical borrowings. The preference for lexical borrowings in a translation is also a way of foreignization, as we exemplified with TLT2 formulations. However, this solution touches only the lexical sphere. The question is how to propose foreignizing techniques in a syntactic and semantic field, without affecting either the tone or the effect of the linguistic construction. As we analyzed, some of the TLT1 proposals, with the aim of being foreignizing added high-level register nuances to the narrative tone, by using Latin roots. In other situations, opting for literal translation with the objective of preserving the SL syntax, added exoticizing effects. Our analysis detected the effects of the foreignizing and exoticizing techniques in the text but did not provide the answer to the question on how to translate without altering the tone, which certainly should be the subject of future researches.

Embracing the natural changes, manipulations and transformations that occur in an interlingual translation process represents an important step in Translation Studies and should be taken into account in translation criticism. These changes reveal the current relationships between TC and SC, their narratives and perspectives about the foreign and the own. For that reason, notions such as “foreignizing” or “domesticating” should be accepted as fluctuant and context-dependent, as well as a part of a spectrum of techniques and formulations that the translator uses according to the textual, co-textual and contextual situation of the translation.

### **3. The translator’s voice in literary criticism**

In the analysis we proposed in this dissertation, we have conducted a comparison of the TTs in relation to the literary and narrative construction and structure of the ST respecting problematic translation stylistic and lexical elements. After that, going beyond the finished product of the text and its translations, we moved to extra textual spheres in order to identify the influences on the translation choices and their spectrum of effects in the global composition of the novel. We could confirm, as it was already started to be visible after the cultural turn in Translation Studies, that there are numerous elements that have to be considered in a translation analysis, due to their strong influence on the way of translating. Ideological forces, linked to a historical, social and political moment, determine a hierarchical organization of the elements of a novel and regulate the ones that have to be underlined and those that should be obscured or censured. The dynamics of the TL, also dependent on the historical moment, legalize linguistic rules and conventions, which define what is accepted and what is not, especially in written and literary texts. The system of relations between the cultural narratives of the TC and the SC predispose the way of interpreting the ST and, as a consequence, the manner of translating it into the TL,

as pointed out right above. Moreover, the publishing machine, which is in charge of deciding the criteria and selecting the works to be translated, has an influence on the reception by circulating ideas about the translated books, with critical or thematic series proposed by the publishing houses themselves, providing preconceived notions about the literary works in newspapers, websites or even on the cover of the books, and contributing to the construction of a canon. However, the very textual task of recreating the literary work is assumed by the translator, with his individuality and his subjectivity, which can or cannot (to a great or small extent) be influenced by the elements that we mentioned before. With a textual finite product, the ST, the translator interprets, makes decisions, proposes formulations and builds a new text in the TL, for TC readers. Taking into account the relevance of the translator's work and visible presence in the translation process and product, it is important to keep on establishing his place not only in Translation Studies analysis but also in literary criticism.

The underlying voice of the translator which, as it was shown during this analysis, affects and modifies the voice and tone of the ST, is especially traceable in literary texts, where the creativity of the use of language demands from the translator a creative work as well. In problematic translation situations, such as the examples selected for this research, where the references of the SL do not exist in the TL, where the SL puts up the highest resistance, the translator's style becomes more evident through his translation formulations. The modifications, alternations, filters, priorities, the translator makes use of in order to render a text in the TL reveal his point of view, preconceived ideas, ideologies, idiolect, among other individual relations with his own language as well as with the SL and ST. The presence of that voice should be taken into account for a better understanding of the literary works in translation.

During this dissertation, we adopted a textual perspective in a first moment and later on we focused on extra textual issues that influence the way of translating. The voice and style of the translator represented an important element of our analysis for the understanding of the effects of translation in both TTs. However, there is still a lot of work to do in this field, which could be interesting for future researches. Some doctoral dissertations have been focusing on one translator, comparing some of his translated texts in order to identify his unique style and separate it from the writer's own. The analysis of María Constanza Guzmán (2010) about Gregory Rabassa entitled *Gregory Rabassa's Latin American Literature: A Translator's Visible Legacy* is an example of an analysis from the translator's perspective, which contributes to the understanding of Rabassa's role not only as translator but also as selector and translation scholar. The work of Jeremy Munday, quoted above, also provides relevant information about the translator's style in contrast with the author's style, by analyzing many translations by one

translator as well as many novels by the same writer translated by different translators. Comparing the recent retranslations of *Cien Años de Soledad* into Italian and into German with their predecessors could also contribute to the understanding of the phenomenon of translation by contrasting the voices of the translators and analyzing the divergences in points of view, style, preconceived ideas, the understanding of the SC and SL, historical transformations, among other possible findings. Contrastive analysis of other works of García Márquez's translated by diverse translators, in languages other than English, could also give clues about the effects the translations have on the construction of the novel and how they differ from translator to translator, from period to period, from TC to TC. The growing awareness of the translation activity, the translator's voice and its relevance, observable during the last decade, should provide a different, more complete interpretation of the literary works on translation and should be taken into account by literary and cultural criticism as a vehicle for understanding the linguistic encounters, the cultural relationships and the literary effects of translation in a text as well as in the communities.

In addition, the role of the translators in the selection and edition of the literary works, represent another relevant idea we found during our analysis. Beyond the textual modifications, re creations and re structuration of lexical, syntactical and semantic choices, which alter the tone and style, the central position of the translators in the publishing process shows its effects in the translation activity. Either a translator who is part of the publishing decisions, as in the case of Rabassa, or an editor who translates, as in the case of Claude and Carmen Durand, the relationship between the activity of publishing- including the preconceived ideas, the imposition of a canon, the prioritization of themes and authors, etc- and the activity of translating should be taken into consideration when analyzing translations and literature. The study of the effects of translation in the re creation of *Cien Años de Soledad* allowed us to expose this relationship and its effects in the translation formulations as well as in the cultural exchanges.

#### **4. Summary and outlook**

In some words, after the selection, description and analysis of the selected examples, as well as the identification of the effect spectrum these formulations represent for the re creation of the novel in the target languages, our conclusions and ideas can be summarize in the following statements.

- *Cien Años de Soledad* is a literary narrative portray of how people tell stories in everyday-life situations. The narrative mechanisms used by Gabriel García Márquez are

nourished by the colloquial language, where the focus is not put in the reality or magic of the events but on how they are told.

- The focus on the narrative constructions and linguistic foundations make imperative the consideration of the processes, mechanisms and effects of the interlingual translation of the novel into other languages in order to understand and consider the linguistic transformations of the text.
- A translation analysis of lexical, syntactical and semantic units reveals how problematic categories such as “real” or “magic” are in relation to context dependent elements such as Realia or colloquial language constructions in literary texts. From foreign perspectives, manifested in the TL readers (including the translator), some unknown or inexplicable elements or situations could be considered as “magic”, while the same are estimated as “real” from a familiar perspective, represented by some SL readers (including the writer).
- The translator, being an individual with a voice and a subjectivity, can add more “magic” or more “real” effect to those elements throughout his translation choices and formulations. His interpretation has effects in the textual recreation of the lexical, syntactical or semantic units. Likewise, his textual choices in the TL affect future interpretations of the translated work and, as a consequence, the literary criticism about it.
- In the case of the English and French translations of *Cien Años de Soledad*, the translators not only represented a decisive role in the textual re creation of the novel in the TLs but also contributed to the selection, edition, publication and promulgation of the novel and other series of literary works from Latinamerican writers. This situation influenced not only the textual translation formulations but also the expectations of the TL readers, the dissemination of preconceived ideas, the formation of a canon, etc.
- Regular used categories in translation analysis such as “domestication”, “foreignization”, “TL orientation”, or “SL orientation” have to be understood as unfixed, changeable and, above all, problematic. They are useful to describe local textual formulation decisions and to identify a tendency when analyzing lists of examples, as in the case of this dissertation. However, they cannot describe the whole process of a literary translation or been used to judge the recreation of a text in a TL.

The same way as this dissertation contributes to the discussion about literary translation and its effects, concluding the ideas that we listed before, this study opened the door to possible further developments in the field. On the one hand, the necessity in the Translation Studies to enlarge

and continue the debate about “foreignization”, which still represents a gap in the comprehension and analysis of new theories about this historical issue. On the other hand, the demand of more researches that interpret the changes, manipulations and transformations of translated texts as a source for understanding the current relationships between the SC and the TC. These researches should perceive the translation analysis as a vehicle for interpreting and explaining linguistic encounters, cultural relationships and literary effects within an interdisciplinary crossroad. Additionally, the development of more textual analysis of so-labeled “magical realistic” novels in translation in order to uncover and focus on textual and narrative issues beyond the dualism this title has represented in the literary criticism. In this same line, the importance of exploring the influence of the translator voice and power throughout his textual choices and extratextual activities in the further interpretations of the novel. Finally, in relation to *Cien Años de Soledad* in translation, there is still an uncharted research territory concerning the retranslation impulse that some translators and publishing houses carried out in the last years; the textual differences of these new translations with regard to the prior, the observable changes about the perception of the SC, the transformation of the novel’s understanding influenced by these new translations are questions that remain open for further researches.

To recapitulate, the comparative textual analysis of Realia and stylistic marks of tone and narrative language has opened new perspectives about the translation process, activity, product and agents that influence it. With this panorama, the understanding and interpreting of the novel in the SL as well as its recreations in English and in French provided us relevant information about lexical, phraseological, syntactic and semantic issues in connection with the languages in question. Likewise, it contributed to unveil cultural interactions between the SC and the TCs in a special period of the twentieth century. Additionally, it reinforced a different reading of the novel based on textual language features underlining the importance of relativizing the notions of magic and realism, or foreign and own. Finally, it emphasized the role of translation and the translator’s voice and style as relevant elements to be taken into account in a textual analysis, due to the important contribution they make in the configuration of the translated texts and how the target readers perceive and receive the foreign narratives through translation. This field of studies is current and open to new researches that could enrich the understanding of language and cultural dynamics as well as the interpretation, criticism and reception of literary texts in translation.



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