The Quest for Equivalence in a Transnational Language: The Locus of the Reader

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The aim of this paper is to present an analytical reflection on the practice of translation in the Spanish-speaking world, particularly in Colombia, based on professional experience in the publishing industry during the last 10 years. It is also an attempt to draw theoretical guidelines from translation practice and, hopefully, to address specific difficulties of a translation process undertaken in the peripheries of a transnational language.

This paper attempts to collect research data from experience, as one of the problems for conducting research in the Third World countries is the unavailability of information already processed according to standards of scientificity. Research in the Third World may require devising a way for collecting data, and devising new conceptual grids.

Palabras clave: Traducción, identidad, recepción de textos, literatura

I. THE TRANSLATOR AS A READER

Any translation process starts from a reading stage. The translator is a reader himself, and has a certain locus as a reader. He interprets the text according to this locus, determined by the place where he was born, the influences in his upbringing, his life experience. In short, the translator draws information from this locus to understand and make sense out of the text, based on an already constructed view of the text, the author or the culture.

The translator is supposed to have a solitary kind of work. He works behind a closed door, all by himself in his process of reading. A good translator must be sensitive not only to the message and style of the original, as an average reader, but to every reference, pun, allusion or word play that may contribute to the meaning of the text, as an ideal reader. The author loaded the text with a certain

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intention, deliberately or not, aiming to produce an effect. And the translator must reproduce it.

But what happens when the information that the translator has got does not give him an accurate interpretation of the text? The result is a misguided view of the text, or the culture behind it. The framework, the conceptual grid, in which the translator based his translation, may belong exclusively to his time and place, and it is valid for readers who are contemporary to him. With the passing of time, the "validity" of a translation may expire, as language and references may change with time.

But this validity is not only subject to time. The translator's conceptual grid can be exclusive not only to his time but also to his corner of the Spanish-speaking world, although Spanish language is not exclusive. When a text is supposed to have a function other than becoming a model, an imposed object of worship, the inadequacy of language appears. That is the case of children's books that have to be explained by parents, or dubbed films that shock the audience, or jokes that lose their punch line.

II. THE READER OF TRANSLATIONS
(THE LATIN AMERICAN CASE)

Any translation process aims to produce a text that will be read. What happens when the reader of the translation perceives that the subjectivity implied in the reading of the translator blurs the meaning for him? That may be the case of a young person, or any student or average reader in Latin America who experiences a weird feeling when reading a translated text. For example, we grow up with a feeling of dislike for films dubbed in Spain, preferring the ones subtitled in Mexico, Argentina or Colombia. The voices, the choice of words and the Spanish accent seem inadequate, alien, to us. This feeling of inadequacy spreads to every kind of text.

In the case of a canonical text, one of those that belong to the category of classical texts, the average reader feels obliged to read it, as an important step in his education. But when actually reading it, either the reader finds that the text is not thoroughly intelligible, although it has been translated, or he cannot understand why the text became a universal and eternal icon. A question comes to the mind of the reader: What is there in the text that people find so important? But he will not ask this question or express the feeling of inadequacy.

III. CIVILISATION VS. BARBARISM

When Spain colonized America, the Amerindian cultures were dominated, but their languages permeated Spanish, and the Spaniards assimilated some of the Amerindian ways to their daily life, especially in the domestic sphere.

After independence, the Creole elite now in power in the new republics questioned Spain's educational system, as well as the legal and economic systems, but they stuck to the Western canon. Europe (meaning France, Great Britain, Germany and Italy) was the model of civilization to imitate. The development of the newborn republics took the struggle between civilization and barbarism as a paradigm. Therefore, Latin American statesmen and elites attempted to enforce European values and utopias. Barbarism included any expression of Amerindian, African or mestizo (hybrid) cultures. The educational system was designed to wipe off traces of Amerindian and Black traditions in order to mould the standard of a cultivated person. This operation of cleaning barbarian traces also included language. Regional terms, derived from Amerindian languages, or regional uses of Spanish, were considered corruptions of the pure Peninsular Spanish, in the peripheries of literacy and civilization. Despite independence, Spain continued a sort of cultural imperialism, till the surge of Latin American-based publishing houses. The "Motherland" was the centre for translation and diffusion of foreign texts and cultures. And translation in Latin America was a literary activity within intellectual circles, the so-called *tertulias*. Translated texts, as a part of the canon coming from Europe, were the unquestionable mark of civilization. And that's why very few students or common readers dare to express the feeling of inadequacy. Nobody is willing to exhibit barbarian traces.

An educated person, when asked, will say that this feeling of inadequacy is an illusion, and the effect of the reader's ignorance. A consequence of the paradigm is a clear gap between literary, Peninsular Spanish, considered as canonical and oral, regional Spanish. This stratification of Spanish language produces a certain type of translation strategy that will be named hegemonic translation.

The product of this strategy is a text that the reader finds proper, in the sense that it feels proper within the canon, with literary language and style. It has been domesticated so that it fits in the universe of discourse, in the poetics of the target culture. But, when it is compared to the original, we may find that it differs from it, not in the contents, as this strategy has nothing to do with censorship, but in style, tone and register. If the original contains oral speech, slang, or characters

whose language is not standard, these features may have been normalized in the translation. And thus the reader of the translation would be unable to distinguish an aristocrat from a tramp through their use of language. If the text contains local accents, the translation would have erased them, as many translators in this trend contend that there are no regional variants of Spanish but only one, and corruptions of it. And a literary text, of course, is not the place to exhibit language corruptions, but a mark of civilization.

The hegemonic translator has a locus of reading built on the Western canon. Usually, he has spent years of his life reading, and belongs to the educated elite dismissing oral Spanish. The translator's experience with language is mainly written. According to this idea, many people think that a literary translator cannot be under 40 years old, as the mastery of language needed for translating only comes from years and years of reading.

The choice of hegemonic translators is to neutralize slang and regional terms, and to make oral speech sound literary. The general picture is that literature is built on a register of language that belongs to a higher level than everyday language. These translators assume that any Spanish-speaking reader will understand the texts. The hegemonic strategy has deep consequences in the reader of the translation, related more to the function of the text, and the reason for becoming canonical, than to the intelligibility of the text.

Let's have a look at some examples of hegemonic translation and their effects:

1. NEUTRALIZATION OF REGIONAL AND ORAL SPEECH, AND CHARACTERIZATION THROUGH LANGUAGE.

Two translators, who usually work in tandem in the translation of children's classics, declared in front of an audience in the Bogotá Book Fair that Mark Twain's *Huckleberry Finn* was a novel almost impossible to translate. Twain, they said, managed to record and keep alive more than 20 dialects from the American Deep South. Their contention was that Spanish had nothing like 20 regional dialects, so there was no way of reproducing that effect. The option for them was simply to neutralize the dialects, which give a linguistic account of Huck Finn's journey through the Deep South. And thus, in their version in Spanish, all the characters, black or white, rich or poor, use the same register. Therefore, in Spanish *Huck Finn* is completely deprived of its local flavour, and appears as part of an unreal underworld where people speak properly, like educated people.

2. INADEQUACY IN FUNCTION.

Alice in Wonderland is a classic text, with several functions. It can be read as a children's book, a mathematical play, and a psychoanalytical allegory. Curiously, in Spanish, the two last functions have become more important than the first one (the original, as Lewis Carroll intended his book). So, most of the translations in the market have extensive notes on references to mathematical concepts or on plays with logic, but forget the children audience. Thus *Alicia*, the Spanish version, is usually a book in academic, canonical style, like Carroll presenting an allegory to an Oxford don, and it lacks the freshness of Carroll's narrative voice telling a story to Alice Liddell. For an adult, experienced reader the text is readable, although dialogues may sound stiff like set phrases written by a bad writer, but the children readers do not identify themselves with Alice (as the Liddell girls did).

Another example of inadequacy in function is the printed translations of Shakespeare's works. Most of these versions were not meant for acting. The scholars or poets who usually have undertaken these translations into Spanish obliterate the dimension of playability, and turn Shakespeare's plays into texts to be read, with the help of numerous footnotes to explain wordplays and allusions that time (or the gap between languages) have rendered meaningless.

The feeling of inadequacy in these three examples derives from a misunderstanding of the function of the text and the assumption of a literary Spanish in which literature must be written. The three texts are imposed on the reader as a mark of civilization, but not all the readers can understand how civilization is encoded in them. *Huck Finn* is a good story, but the reader cannot understand why it is so revered in its source culture, because in Spanish it does not portray anything that can be attached to a certain reality. *Alice in Wonderland* is a good story too, but the children reader does not get the jokes and wordplay, or the hidden allusions, the secret joy of subverting Victorian values, and is left only with a nightmarish tale. Shakespeare's plays are plots where language twists around poetic images sound foreign, and the reader has difficulties following the line of the plot, and any actor, or group of players need to adjust the Spanish text to the stage, or think of a re-translation. The attempt of domestication of the hegemonic translation yields a foreignized product for the peripheric reader.

IV. THE CLASH OF CONCEPTUAL GRIDS

The story changed a lot during the twentieth century with the emergence of Latin American-based publishing houses, along with the creation of film

industry, TV and subtitling and dubbing companies, that broadcast Latin American Spanish and made the audience aware of regional differences and valid options against Peninsular, canonical Spanish. The exchange of other kinds of texts, due to globalization, brought a clash of conceptual grids between Spain and its former colonies. The coexistence of variants in the conscience of the Latin American public led to a question: the literary, canonical variant of Spanish had become the norm for literature but was it really the only alternative for translation? A parallel, but different, process took place in Spain, and led to the same question. And the question gave way to a new strategy for translation: creative translation.

This is the sort of translation that renders oral speech in oral speech, where swear words are not translated literally but substituted (to preserve their function) and slang is also replaced. The information encoded in the use of language is reproduced and not normalized.

In terms of his locus of reading, the creative translator may not be as versed in literature as the hegemonic translator, but he has a different attitude towards culture. He is acquainted with the target culture and not only to the literary canon of it. The gap between highbrow culture and popular culture, which the hegemonic translator deems as unbridgeable, is only a line, that the creative translator crosses as he pleases. Thus, for him, reading includes every kind of text, from canonical ones to advertising and ghetto slangs. And language covers more than the embalmed corpse of written, canonical, Spanish. The creative translator is aware of the asymmetrical relations between centre and periphery(ies) within the Spanish-speaking polysystem, and his choice is to convert these relations into a common ground for reproducing certain features of the original. In short, the creative translator is able to read behind the text to perceive the locus of enunciation of its author, as he is aware of different loci of enunciation.

This translator is also aware of his work as a link in a chain. He is doing teamwork with the author, and with the reader. Without an author, the translator would be unemployed, and without a reader, there would be no point in his work (or no money to pay for it). The relationship between author and translator is obvious, but what about the reader? A translator hired by a publishing company has a duty to fulfil: the reader must be able to understand the text. So the apparently solitary work of a translator is done in conjunction with author and reader, as they both have a say in the whole process. A translator should work to translate a non-native reader into a native one.

Hegemonic translation aims at preserving the original, without taking into account the role of the reader in extracting meaning from the text, or intentions. Whereas creative translation aims to preserve the intention and function of the original and, if for doing so it is necessary to re-shape the text, re-shaping may be considered. There is an obvious attempt of domesticating, but not directed to the original itself, but to the author's intention.

This approach has led to two degrees of creative translation: restricted and non-restricted creative translation. The difference between both of them is the scope of public that can understand a version.

In a restricted creative translation, or restricted transposition, the translator transposes a regional accent or a local slang over the one in the original. But when the text is distributed all over the Spanish-speaking world, that relationship between literary and regional Spanish can be lost. A Spaniard may recognize the speech or language of a given region in Spain, whereas the Argentinean or Colombian reader may not. So the effect of the translator's devise to preserve a feature of the text works, certainly, but only within a restricted public.

1. RENDERING OF REGIONAL DIALECTS (EXAMPLE 1)

a. This is the case of the novel *A Confederacy of Dunces*, by John Kennedy O'Toole. It takes place in New Orleans. All the characters are white, but a man, black, who marks a contrast. In the translation, this man has the typical speech of an Andalusian. Any Spanish reader would recognize it, and relate it to lower classes, to some ingenuity, matching that of the character. But for a Latin American reader, all this goes unnoticed. The translator preserved linguistic differences, and oral speech, but for a peninsular reader, the Latin American reader finds a difference, but cannot attach it to any real referent. A wiser choice for a transnational reading audience would have been some variant of Caribbean Spanish, as is the case of the Black pirate in Asterix's comic books. (see example 1A).

b. Another example is the translation of Günther Grass's *My Century*. Some of the 100 literary sketches in this book involve characters with a marked regional point of view, and language is one of their features. The translator (Grass's authorized translator into Spanish) converts any German dialect, from Berliner to Rhineland dialect, into Andalusian. The only thing that a Latin American reader can make out of this "translated dialect" is that in some regions of Germany, people have "spelling" problems. (see example 1B).

2. UNDERWORLD SPEECH, COLLOQUIALISMS AND IDIOMS

The case of detective stories is particularly enlightening. Authors like Raymond Chandler and Dashiell Hammett are translated usually in Spain, and within Spanish frameworks. Gangsters, thieves and detectives use slang terms that are exclusive to Spain. Most of the potential readers of these novels are Spanish, but the translation strategy prevents any other Spanish-speaking reader from understanding the text. In a detective story, the reader needs to get every detail of the plot, as the mastery of these stories is the way the pieces of the whole are assembled. If the reader misses part of the pieces, then misses part of the plot and cannot understand the solution of the crime.

As the text is not fully translated for the all the Spanish-speaking readers it allows misunderstandings and blanks in meaning. The problem is not the translation itself but the lack of awareness of the translator, and of the editor, that the text will be distributed all over the Spanish-speaking world. In some way, this strategy can be as hegemonic as the hegemonic translation, as it is designed only for a determined area of the Spanish-speaking world, and then sold to the rest, where the linguistic and stereotypic assumptions that serve as foundation for the strategy may not be understood, or may not exist.

The only case where this strategy is not restricted is when the translator is aware of the scope of the restricted scope of his strategy. For example, a graduation project at Universidad de los Andes, Colombia, proposed a model for translating *A Clockwork Orange* for readers of Bogotá. The teenage slang of the novel, nadsat, was re-created not replacing English with Spanish and combining it with Russian, or adding Spanish suffixes to nadsat words, but from the slang collected among teenage hooligans, and gangs in Bogotá. The model is still a project, as it is very difficult to find a publishing house that agrees to publish a book for such a restricted audience. Yet, the big publishing groups of Spain do exactly this.

The other possibility for creative translation, the non-restricted type, stems from a reflection on the transnational character of Spanish language, and the existence of several regional variants, as self-contained and solid as any other language. The translator here acts as a mediator between peripheries, constructing an oral speech and slang that does not ban readers off the book but attracts them. The translator does not step on already existing possibilities, but creates new ones. The oral speech of the original is not substituted by an already existent oral speech, that may be deemed as equivalent, but replaced with a freshly created

variant, that a wide and various group of readers may understand, not only in contents but also as a particular way of using language. This possibility seems to be a concern for Latin American translators working for transnational publishing companies, who are aware of the fact that their translation will be distributed all over the subcontinent, and thus, they will have a diversity of readers. The apparently domesticating trend of this kind of translation is, instead, an exploration into the depths of the target language in order to reproduce the difference of the source text. Let's analyze some examples:

2.1. TRANSLATION OF CULTURAL REFERENCES

In this aspect, *The God of Small Things*, the novel that won the Booker Prize in 1997, was a good attempt of translating for the Spanish-speaking public as a whole. For example, there is a very important chapter of the book closely related to the film "The Sound of Music". The title of this film was translated differently in Spain and Latin America, and the translators of the novel explain that in a footnote, quoting the two versions of the title, before starting the chapter in which they will use the Spanish title. The reader receives the tools for understanding what could have remained untranslated for him. Unfortunately, the rest of the translation is not as good, and often falls into the pits of hegemonic translation, although the novel got the prize for being an innovation in English language.

2.2. RE-TRANSLATIONS AS IMPROVEMENTS ON ALREADY EXISTING TRANSLATIONS

Alice in Wonderland (See example 2). The creative strategy in this translation aimed at recovering the freshness of style and the wordplay for children that Carroll intended in his story. The main problem were the songs and nursery rhymes, and the option was to substitute them by songs and rhymes in Spanish, that could have a similar function to the original ones, and then distort them, as Carroll did in the original, so that the children readers would recognize the songs and get the irony towards education and the values it involved. There was some debate around this choice, as one of the editors considered it a "latinamericanization" of *Alice*, but this possibility preserved the function of the original, sacrificing the literal fidelity to the text that would have produced an inert object of worship, and a deep feeling of inadequacy. The effect of this re-translation among school children, compared to other versions, was very good.

Another case is the huge project of re-translating Shakespeare's complete works by Latin American writer-translators (See example 3). The editor in charge intended to re-translate Shakespeare into the language of our time. For that, he assigned each play to a different writer-translator all over Latin America, as they would supply solutions that were more creative in terms of language, metaphors and poetics than other translators. And they would have a better sense of playability too. So, the editor aimed to put together a picture of the current state of Spanish language in Latin America. His determination was to be literal to Shakespeare's intention of moving the audience of his time, even if that meant to substitute puns or to turn verse into prose. Thus, his project intends to move today's audience in Latin America, not by producing a version that has to be carefully read through the distance of time, and dissected to extract meaning or poetic beauty, but a version that can be appropriated and enjoyed by the average reader, as Shakespeare wanted to do with his plays.

3. TRANSLATION OF ORAL SPEECH (SEE EXAMPLE 4)

The translation of Frank McCourt's *Angela's Ashes autobiography,* for Latin America intended to reproduce not only the message but also the rhythm of the original. There was no option for reproducing Irishness through language as it exists in English, and for that matter, the references to traditions and uses could be enough. The translator was sensitive to the novel as written storytelling (he comes from a region where storytelling is highly regarded) so he worked in reproducing the voice and the register. His choice of words aimed to create a language that might sound natural for an average reader, in terms of the fluency, the harmony between words and the usual misspellings in Spanish. Another translator revised his final version to prevent regional biases (and also other problems). That is the standard procedure in Latin American publishing companies.

Let's go back to the examples mentioned in the restricted creative transposition section and outline some hints for de-restricting them. Restricted translation works on stereotypes and set images, on a conventional array of equivalence. Whereas non-restricted intends merely to depict difference, and attempts to do it for a transnational reading audience. Constructing an oral speech that reproduces the effect of the original, translating the non-native reader into a native one, can be difficult. And perhaps there is no standard procedure to do it, but there are some points that may help in the Latin American case.

a. In Latin America there is already a common ground of language, constructed by TV series dubbed in Mexico and then distributed all over the

region. For example, "Sesame Street" produced a lingua franca and a common set of references for Latin Americans born between 1965 and 1980. Then, "El Chavo del Ocho", a children's sitcom, built on that ground, adding many localisms. A more recent phenomenon is the diffusion of soap operas, *telenovelas*, that portray or mock reality, such as the Brazilian and Colombian ones, that has allowed mass-audiences to get used to local terms and language uses. We share and understand that common language and it may be a good departure point for exploring possibilities.

b. When dealing with slang terms, there may be multiple options, according to each region. The option of choosing one, and then sticking to that region for other choices may result in a realistic rendering, but again a restricted one. Within the regional options, there are possibilities in which an outsider can infer meaning, because they still keep some link to the canonical, standard term. This choice produces a "more universal" slang. (See example 5)

These two points were the basis for translating a British novel for youngsters, *Hard Cash* by Kate Cann, narrated by a teenager and containing slang, terms of the fashion world and graphic and interior design jargon, idioms and lots of dialogue. It was necessary to preserve the oral rhythm of the original, the metaphors implied in the jargon, and the tone and register of slang, and the choice was to combine different slangs. But it had to sound real. The Latin American version of MTV channel, MTV Latino, "The Simpsons" and "90210 Beverly Hills High-School" were a good source of terms. It was clear that the author's intention was to move youngsters to identify themselves with the protagonist and reflect on his sentimental and ethical troubles. The British environment served as an anchor to reality for the source text reader. The translation strategy favoured the plot and the sense of reality was given through the actions and reactions of the characters, preserving eventual touches of Britishness. There was a risk in this strategy, as in any other. The novel was published in 2000, and fortunately the reports from Argentina and Colombia, from editors and sales directors, have been optimistic. Young readers, they say, feel identified with the protagonist, a 17 year-old bloke trying desperately to earn money working in art and graphic design, in some town in the Midlands.

There are exceptions, in this trend, when local colour must be respected and recovered. What happens when a text written in a language other than Spanish takes place in a Spanish-speaking environment? The author has already "translated" the environment, and the translator has to backtranslate. But in this case any translation won't do. *The Farming of Bones*, a novel by a Haitian

writer, Edwidge Danticat, takes place in Dominican Republic, and a good part of the plot spins around sugar-cane plantations. The translator, Argentinean and urban, translated the terms for sugar-cane growing and sugar processing into the standard terms he found in the dictionary, without regarding the regional differences. The person who revised his final version noted that and searched for the Dominican equivalents (See example 6). Otherwise, a Dominican reader may think that the translation was bad if he or she did not find the proper term for that environment. As the fictional world evoked a reality originally in Spanish, the exact equivalents could, and should, be used.

The result of a non-restricted creative translation is a text that respects difference without excluding certain readers.

CONCLUSIONS

When designing a translation strategy, the translator should be aware of his locus as reader, of its borders and limitations in order to go beyond them, because his work of negotiating an intercultural mediation is not a solitary one: it involves the reader and the intention of the original. He must consider his work as a contribution to a team project, where the translated text is an unfinished object that will be finished only when the reader can establish, through it, a link with the author and the source culture.

We may be witnessing some sort of struggle for independence of Latin American Spanishes as languages for translation of literary texts, based on a reflection on cultural identity and its expression in language. The exploration in language aims at constructing difference, not only through foreign terms, objects and references, but also through linguistic innovation and creativity. And literature is not the only source of inspiration for this task. The TV industry has taken a first step towards a variant of Spanish that we can all understand, and that variant is alive and changing.

There is one puzzling question around this issue of translation into Spanish. The bulk of reading public is in Spain, and that is what editors state when they do not bother about translating for a transnational public. Very few people read in Latin America and programs for the promotion of reading have little effect, they say. Books are too expensive, contend Latin Americans. But it is possible that the language used for translating has been an obstacle for reading in Latin America. The feeling of inadequacy puzzles the average reader. The easiest way out is simply to put the book aside. And if books are not fully intelligible, the

activity of reading will be put aside too, as something with an unclear purpose. If there is something in the meaning or the form of text that the reader will never grasp, there is no point in reading. Perhaps, a translation strategy that is aware of the reader would be the first step to promote reading and books in a Third World region like Latin America.

EXAMPLE 1

Rendering of regional dialects, in restricted creative translation.

A. A Confederacy of Dunces (John Kennedy Toole).
The speech of the black man of New Orleans is rendered as Andalusian speech:

"—Yo no tengo antecedentes, en realidá, pero, claro, empezarán a chincharme diciendo que no tengo ningún medio visible de vía (…) Pensé que el Noche de Alegría quería ayudar a alguien a convertirse en miembro de la comunidá, ayudá a un pobre chico de coló para que no le metan en la cárcel. Yo mantengo alejao el piquete, le puedo dar al Noche de Alegría una buena puntuación en lo de los derechos civiles."
(*La conjura de los necios*, Trans. J.M. Álvarez Flórez and Ángela Pérez, Anagrama, Barcelona, 1992, p. 42)

B. *My Century* (Günter Grass).
Berliner speech is rendered as Andalusian:
"Qué trabajo más duro, desescombrar. Yo con Lotte, que es mi hija, golpeábamos en grupo: en el centro de Berlín, en donde casi todo es plano. Lotte estaba ayí siempre con el cochecito del niño. El chaval se yamaba Felix, pero le dio tisis, supongo que de tanto polvo de ladriyo. Se le murió luego en el cuarenta y siete, antes de que su marío volviera de la prisión" p. 189.

Speech from Rhineland is also rendered as Andalusian:
"Sobre eso escribió mi mujer más tarde (…) una verdadera poesía rimada, y además en dialecto auténtico de Renania, porque los dos somos de Bonn. La poesía decía así:
Tres días y noches, y venga a yover.
Ni cielo, ni monte ni estreyas que ver". (p. 197)
(*Mi siglo*, trans. Miguel Sáenz, Alfaguara, Madrid, 1999)

For the non-Spaniard reader, these texts show only sustained misspellings: the use of 'y' instead of 'll' (ladriyo, ayí, yamaba, yover, estreyas), the omission of the 'd' words ending in –ido or –ida (marío, vía, alejao) and the final 'd' (comunidá, realidá). If a reader happens to read these two books, he may wonder what is there in common between Berliners, Rhinelanders and New Orleaners.

EXAMPLE 2

Re-translation of *Alice in Wonderland*, involving creative translation (*Alicia en el país de las maravillas*, trans. Mercedes Guhl, Panamericana Editorial, Bogotá, Colombia, 1995).

The songs and nursery rhymes of the original were replaced by songs of the Latin American tradition that had a similar component or function in the source culture. Those songs were then subject to a Carrollesque distortion, similar to that of the original.

Original song	*After Carroll's distortion*
Twinkle twinkle little <u>star</u>	Twinkle twinkle little <u>bat</u>
How I wonder where you <u>are</u>	How I wonder where you're <u>at</u>
Up above the world so high	Up above the world you fly
Like a <u>diamond</u> in the sky	Like a <u>teatray</u> in the sky
Original song in Spanish	*After Carrollesque distortion*
Los <u>pollitos</u> <u>dicen</u>	Los <u>murcielaguitos</u>
Pío pío <u>pío</u>	<u>Chillan</u> ío <u>ío</u>
Cuando tienen hambre	Cuando tienen hambre
Cuando tienen frío	Cuando tienen frío

EXAMPLE 3

Re-translation of Shakespeare's complete works, involving creative translation (ed. Marcelo Cohen, Editorial Norma, Bogotá y Buenos Aires, 1998).

Use of personal pronouns in Spain and Latin America

As you like it is usually translated as *A vuestro gusto* or *Como gustéis.* Both imply the use of "vosotros" a pronoun (second person, plural) which is used in Spain, but in Latin America it is an archaism. In this re-translation, "vosotros" was used only in the historic plays as the translators felt that kings, queens and noblemen should use that way of addressing. It should be noted that in Latin America, we have never had kings or queens, so there is no tradition of addressing to these kind of persons. In this re-translation, *As you like it* became *Como les guste*, as "vosotros" was replaced by "ustedes".

EXAMPLE 4

Creative translation of oral speech

Angela's Ashes (Frank McCourt)

"He stumbled into the room, hanging onto the wall. A snot oozed from his nose and he wiped it away with the back of his hand. He tried to speak. Zeeze shildren should be in bed. Lishen to me. Shildren go to bed" (Touchstone, Simon and Schuster, New York, 1999, p. 77)

"Entró dando tumbos en el cuarto, agarrándose de las paredes. De la nariz le chorreaba un moco y se lo limpió con el reverso de la mano. Trataba de hablar. Esos niños debían eggstar aggostados. Oigganme. Niños agguéstense"

(*Las cenizas de Ángela*, trans. Carlos José Restrepo, Editorial Norma, Bogotá, 1997, p. 92)

The translator finds a rhythm to match the original's, and re-creates the drunken speech as it would sound in any Spanish region.

EXAMPLE 5

Non-restricted translation of slang
There are two terms that can be often found in detective stories: 'dough' and 'cop'.

	DOUGH	COP
Spanish-peninsular	pasta	poli (*poli*cía→policeman)
Mexican	lana	
Argentinean	guita	
Colombian	plata (silver)	tombo

Plata and **poli** are colloquial terms from different regions, but both of them have a link with the standard term, that can be inferred by any Spanish-speaking reader.

EXAMPLE 6

When local must remain local
Translation of *The Farming of Bones* (Edwidge Danticat, *Cosecha de huesos*, trans. Marcelo Cohen, Editorial Norma, Bogotá, 1999).

	Standard equivalent	Dominican equivalent
sugar-mill	ingenio	trapiche
cane-cutters	cañeros	braceros
compound	barracas	batey

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Someone thinks that for efficient conversation good communicational skills and language proficiency (usually, in English) are enough. However, it's not is easy. Knowi. Â There is also a point to use this model in the multicultural setting. When at work or at studies in a team you have people from different countries, this scheme would help you to assign responsibilities according to what a person can do best - planning, organising, communication and so on. However, you should always remember, that if a person belongs to one of three cultural types, it doesn't mean s/he lacks some elements from other types. The question is which is the dominant. a. deduces the target language elements and rules of equivalent selection and substitution on the basis of observed source text elements; b. builds a model consisting of the target language elements selected for substitution; c. verifies the model of the target text against context, situation and background information; d. generates the target text on the basis of the verified model. Â Â· at the morphological level morphemes (both word-building and word-changing) of the source language are substituted for those of the target; Â· at lexical level words and word combinations of the source language are substituted for those of the target; Â· at the syntactic level syntactic structures of the source language are substituted for those of the target. Dynamic equivalence is defined as a translation principle according to which a translator seeks to translate the meaning of the original in such a way that the TL wording will trigger the same impact on the TC audience as the original wording did upon the ST audience. Â House's theory of equivalence in translation seems to be much more flexible than Catford's. In fact, she gives authentic examples, uses complete texts and, more importantly, she relates linguistic features to the context of both source and target text. PDF | The concept of equivalence can be said to hold a central position in translation studies. Nevertheless, it has been a rather controversial one, | Find, read and cite all the research you need on ResearchGate. Â Hence, in semantic translation a great emphasis is placed on the author of the original text whereas communicative translation is meant to serve a larger readership" (Panou, 2013). A Proposed Model for Achieving Equivalence in Bilingual Dictionaries. Article.