

**Doctoral Program:** *Estudios Artísticos, Literarios y  
de la Cultura*

**A** **COMPARATIVE ENGLISH-SPANISH ANALYSIS OF “EAST  
WIND, WEST WIND”:** **A** **CORPUS RESEARCH INTO THE  
TRANSLATION DECISIONS AND (MIS)TRANSLATION  
TECHNIQUES**

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*Buck discovered who she was in both of her countries and used  
her knowledge and strength to change the lives of millions.*

**(Lynette Watts, 2008)**



[[https://en.wikipedia.org/wiki/Pearl\\_S.\\_Buck](https://en.wikipedia.org/wiki/Pearl_S._Buck)]

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## **ABSTRACT:**

Introduction: Pearl S. Buck was one of the most supportive writers and novelists of Chinese language, culture, and customs in the XX century. Her most representational novel, *East Wind: West Wind*, accurately depicts the contrast between Western and Eastern society. Despite the translation problems entailed by an English piece of work, with a high density of Chinese cultural items, it was rendered into Spanish by Gossé's brothers. Notwithstanding its impact, we were not able to find publications on the English-Spanish translation of this novel.

Materials and Methods: As mentioned above, considering the need of studies in this field, and the fact that both translation problems and errors can be spotted in the aforementioned version, we decided to select -searching for a variety of items- 100 lexical and phraseological items from it. From our point of view, all of these meant an incorrect meaning as compared to the source novel. For this reason, we posed our research hypothesis: we think that the main translation problems (and errors) we may encounter from *East Wind: West Wind* will be due to the fact that there is a significant diversity of cultural items and concepts in the source language (with a significant influence from Chinese culture) that does not possess an exact equivalent in the target one (Spanish).

## Results:

Upon analyzing our 100 corpus items, and their meaning, searching for them in both monolingual, and bilingual dictionaries, identifying each translation error, and suggest our amended translation, we noticed how a 77% of our corpus underwent a translation error, due to a lack of knowledge of cultural issues linked to Chinese language and culture.

Discussion: Accordingly, the data above mostly corroborate our hypothesis, although additional translation errors -from a diverse nature- were also detected.

## **RESUMEN:**

Introducción: Pearl S. Buck fue una de las escritoras y novelistas que más contribuyó en el siglo XX a difundir la lengua, la cultura y las costumbres chinas. Su novela más significativa, *East Wind: West Wind*, representa fielmente los contrastes de la sociedad oriental frente a la occidental. A pesar de los problemas de traducción que encierra una obra redactada en lengua inglesa y con tanta densidad cultural china, fue traducida al castellano por los hermanos Gossé. No obstante, a pesar de su repercusión, no hemos encontrado estudios centrados en dicha traducción al castellano.

Materiales and Métodos: Como hemos mencionado, teniendo en cuenta la necesidad de estudios en el tema y cómo se detectan problemas y errores de traducción en la versión mencionada, decidimos seleccionar de la misma (buscando la variedad en los items) 100 elementos léxicos y fraseológicos que, desde nuestro punto de vista, supusieron un cambio de sentido frente a la versión original. Para ello planteamos la hipótesis de que los principales problemas (y errores) traductológicos que encontraremos en *East Wind: West Wind* estarán ligados al hecho de que existen una diversidad de elementos y conceptos culturales en la lengua origen (con una significativa influencia de la cultura china) que no poseen un equivalente exacto en la lengua meta (la española).

Resultados: Tras analizar cada uno de los 100 elementos del corpus, buscar su significado en diccionarios monolingües y bilingües, identificar el error de traducción y plantear la propuesta de subsanación del mismo, observamos cómo un 77% de dicho corpus fue objeto de error traductológico debido al desconocimiento de las cuestiones culturales ligadas a la lengua y cultura chinas.

Discusión: Lo antedicho corrobora mayoritariamente nuestra hipótesis de partida, aunque también hubo errores traductológicos de otra índole.

# 1. INTRODUCTION

Culture and language are strongly bonded and affect each other in a bi-directional way. The existence of a linguistic phenomenon in one language is often linked to unique cultural aspects: political, sociological, financial, or aesthetic backgrounds issues. Cultural phenomena must be transferred to a diversity of target cultures and readerships, and then they will also be gradually shaped by each target language. Nevertheless, the interaction among language, people and culture should result fluent and not “straight-jacketed”. Translation practice usually involves interactions between two or more languages where two cultures from both languages are deeply rooted. That is the reason why translation does not only refer to a linguistic transfer but more essentially, to the transfer between cultures and societies. Undoubtedly, there are cases of transferable information where there are correspondent cultural phenomena between both languages. But how do translators deal with cultural diversity? Bearing in mind how difficult translation is, and, in a more specific way, how challenging literary translation is, hence, in this research we will part from the issue that cultural transfer has played a role of utmost importance in literary translation, especially on how it entails translation difficulties and restricted the possibility of an adequate or even an “optimum” translation rendering and how to deal with this challenge during the process and task of translation practice.

Due to these facts, for centuries, relevant scholars had been arguing on the issue of the science of translation, and the “adequacy” of it. During Ancient Times, scholars such as Cicero, Horatius<sup>1</sup>, (Saint) Jerome and (Saint) Augustine (Augustinus) posed important theories regarding translation. During Medieval Times, King Alfred, Maimonides, Toledo (Translators) School did make significant contributions in translating subjects like philosophy and science. After the decay of Roman Empire, the translation of the Bible could be at last presented in different languages apart from Classic Latin, such as

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<sup>1</sup> Both Cicero and Horatius (Horace) are regarded as the first “translation theorists”.

English, French and German, Swedish and Danish language, to name a few. Since then, until arriving the current moment, abundant translation theories, as we will summarize, have been posed based on communication theory, literary theory, anthropology, history, gender studies, cultural studies, to cite only a few.

As we have briefly depicted, the issues of translation theory and literary translation have arisen a deep interest in the global community, and one of the topics linked to literary translation is the question of *cultural translation* (and how to transfer cultural items from one society to another one). Since our PhD dissertation also faces Chinese influence into the source text under research, several issues of Chinese translation (and interpreting, dating back to the 2<sup>nd</sup> century) must be faced. When dealing with bridging the gaps between cultures from diverse continents (and the translation results of the aforementioned bridge), the question achieves a deeper interest for the research community, and that is one of the main incentives of our PhD dissertation, *A COMPARATIVE ENGLISH-SPANISH ANALYSIS OF “EAST WIND, WEST WIND”: A CORPUS RESEARCH INTO THE TRANSLATION DECISIONS AND (MIS)TRANSLATION TECHNIQUES*, dealing with a significant writer and the translation of one of her novels from English into Spanish, considering that the source text had a noteworthy surround from Chinese culture and society's items, studying the translation decisions, and the mistranslation techniques. Despite Pearl S. Buck's vast production, there has been little research so far on the issue of comparative studies on the translations of her works into other languages, as it is the case of the original English novel and its Spanish translation.

Due to the facts stated above, this Dissertation presents a highly fragmented index, as we will briefly introduce in short.

Indeed, our main aim with this research is to put into practice the dilemma between language and culture in translation practice by analyzing cultural-related items in the

Spanish translation (by Gossé brothers) of the source text by Pearl S. Buck's *East Wind: West Wind* while exploring the difficulty of transferring interculturality when carrying out a literary translation. Hence, this investigation tries to fill a research gap, since we were not able to find contributions on the translation of this novel from English into Spanish, especially considering that we will focus our research on a selection of 100 lexical and phraseological items from the original novel that (upon consideration of their Chinese etymology and origin) that could be troublesome for the translation into Spanish by the novel's translators: Gossé brothers.

Accordingly, our research hypothesis is the following: we think that the main translation problems (and errors) we may encounter from *East Wind: West Wind* will be due to the fact that there is a significant diversity of cultural items and concepts in the source language (with a significant influence from Chinese culture) that does not possess an exact equivalent in the target one (Spanish).

After presenting the Introduction, and Research Hypothesis, Chapter 2 will deal with Some Issues on Translation Theory, -chronologically- trying to focus on the most relevant ones linked to our research (including topics dealing with Chinese Translation, Pearl S. Buck Biodata and Life, the Story behind *East Wind: West Wind*, as well as a Biodata of the Spanish Translators).

Sequentially, Chapter 3 will distinctively address Translating Literature (facing Illocutionary Power, and the Levels of Text and Context, among other issues).

Subsequently, the focus of Chapter 4 will be on Translation Competence, whereas Chapter 5 will present the issue of Translation Errors and Mistakes, especially taking into consideration the most relevant contributions of the second half of the XX century.

Chapter 6 will display the Methodology of the Investigation under research. To this effect (as will be seen in further sections), Delisle's framework, recovered by Hurtado Albir, and simplified by Vázquez y del Árbol, Martínez and Ortiz<sup>2</sup> on translation was chosen as the prism for the "Methodology" section, which consists of the arguments for the selection and explanation of how this framework will direct our process of detection and taxonomy of translation errors, therefore their contributions will also serve as a guide to the corpus analysis and management.

In order to address the issue of errors in translation practice, 100 cultural-related items -looking for a variety of entries- were carefully selected and revised from the Spanish translation of the source text by Pearl's (*East Wind: West Wind*) while exploring the difficulty of transferring interculturality when carrying out a literary translation. Accordingly, Chapter 7 will show the in-depth Analysis of the Research Corpus, and Chapter 8 will present an Overview of the Results achieved (presented in the previous Chapter), by using tables with the source item, the target one, and the new translation proposal. All of these will display in-depth data of the context from where each item was selected, analyzed, categorized, and amended.

Later, Chapter 9 will summarize the Conclusions linked to our research results, while Chapter 10 will overview the most relevant Conclusions of the chapters of this Dissertation.

Lastly, we will briefly outline Future Research Lines (Chapter 11), attaching 2 Appendixes linked to our topic: a summary of Pearl S. Buck Production (Appendix 1), and Awards and Honors received by the writer (Appendix 2).

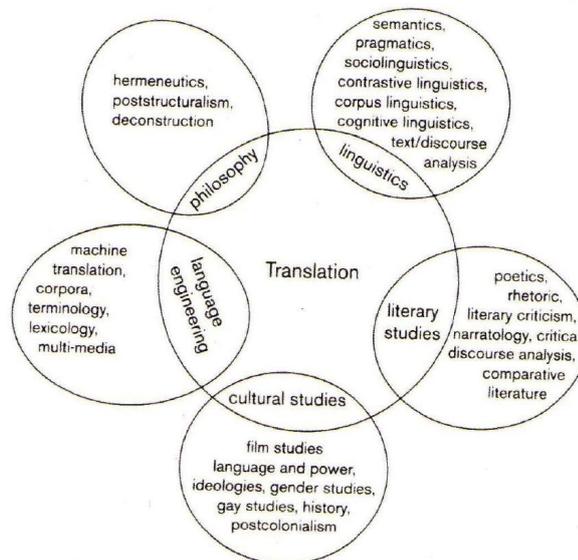
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<sup>2</sup> Vázquez y del Árbol et al.

“The practice of translating is long established, but the discipline of Translation Studies is new” (Munday 2001: 4)

## 2. SOME ISSUES ON TRANSLATION THEORY<sup>3</sup>

In this chapter, we are going to summarize the translation scholars who had been researching on the issue of translation theory, especially those linked to our research topic. Before 1970s, it occurred that few people considered Translation Studies as an individual discipline though they had never stopped working and researching on translation theory and translation practice for centuries. People started to consider translation as a complicate task when they first carried on this for the sake of a wider spread of the Bible. Nowadays, it is becoming increasingly complex thanks to the number of modern theories (of diverse disciplines, as shown below<sup>4</sup>) with which people tend to link their practice when they become involved in the translation process.



Within this dissertation, and following Hurtado Albir’s perceptions and summaries, we will basically discuss the most relevant issues -linked to our topic- on translation

<sup>3</sup> There are various denominations for the same discipline: The art of translation, the craft of translation, the science of translation, the theory of translating, the theory of translation, the philosophy of translation, Translation theory, Translatology, to name a few.

<sup>4</sup> Chart summarizing Hatim and Munday’s view of Translation and Additional Disciplines’ interrelations (2004, 8).

theory from ancient ages to 20<sup>th</sup> century. Translation Studies (also known as “Translatology” or “The Science of Translation”) is a discipline traced back to the decade of the 1970s, and we have outstanding writings and contributions from remarkable scholars that will be mentioned below. Within this field, translation scholars have continuously been discussing and sparking debates because of the concepts’ pair “form” and “content”. Simultaneously, the concept of “translation practice” was also innovated, by means of the contributions by “Polysystem” and “Skopos” theories. The first one was developed (1978-9) by Itamar Even-Zohar (1939-), trying to explain the complexity of cultures, analyzed relations in literature and language. Correspondingly, skopos theory was established (1989) by Hans-Josef Vermeer (1930-2010) with the aim of considering the relevant functions of both the source text and the target (translated) text.

Overall, there have been abundant contributions on the science of translation, “formal translation” versus “dynamic translation” by both individual scholars and legal corporations; from the historical point of view, many contributions had been made to Translation Studies. Let us first look at a summary of the most relevant scholars (from Cicero to the 50s) following Hurtado Albir. Seven blocks were provided by her from ancient times till mid-twentieth century: Ancient Times, Medieval Times, Renaissance, the 17<sup>th</sup> century, the 18<sup>th</sup> century, the 19<sup>th</sup> century and the first half of 20<sup>th</sup> century.

During ancient times, scholars began to reflect on literal translation and free translation. To this regard, Cicero, Horatius, Saint Jerome and Saint Augustine expressed their opinions on translation in their works. During Medieval times, a dichotomy situation had been put in front of translators: to translate the texts as the way for religious texts (*literalism*) or for profane texts (*meaning*). Then, a strong evolution of translation happened during Renaissance when people began to consider translation as a political and religious question. And for religious texts, there were two kinds of opinions, either literalism or non-literalism. Meanwhile, for profane texts, people tended to have multi-dimensional conceptions on the idea of “fidelity”. The French style, “*las belles infidèles*” in translating was very popular during the early 17<sup>th</sup> century which inspired

people to work on the rules of translation in different situations. Thanks to the wide exchange of intellectual opinions among foreign languages on translation during the 18<sup>th</sup> century, people were able to share different perspectives on topics such as translators' freedom during translation. During the 19<sup>th</sup> century, scholars began to reconsider the importance of accuracy in meaning and literalness and tended to show an intense interest towards historical reconstruction and archaism. During the first half of the 20<sup>th</sup> century, scholars began to study translation from the perspective of philosophy, the hermeneutic translatology. On the other side, the Soviet Union played an important role in constructing modern translation theories.

Then Hurtado developed a further perspective on translation theory by selecting representative scholars from the second half of the 20<sup>th</sup> century: It was one of them Santoyo (1987) who pointed out that there were four periods in the history of translation: colloquial translation, verbal translation, reflection on translation from Cicero, and the theorization of translation from Tytler.

To this regard, Steiner (1975) then summarized four periods regarding the theoretical reflection on translation. Firstly, from Cicero to Tytler within "empiricism"; secondly, from Tytler to Larbaud as "hermeneutic investigation"; thirdly, the beginning of "machine translation", "structural linguistics and communication science" in 1970s; and the last period, coexisting with the previous one, leading to an interdisciplinary framework.

In this vein, Kelly (1979) believed that translation theories could be divided into three categories: pre-linguistic theories, which focused on the argument between literal translation and free translation; linguistic theories, which undertake the Translation Studies through linguistic analysis, and hermeneutic theories, which concentrate on analyzing translation as a process of transformation.

Mallafré (1991) also thought there were four periods among the reflection on translation: "empirical", which began from Cicero when two basic criteria of translation (literal or free) were established; "philological-philosophical", which began from the mid-18<sup>th</sup> century when people tended to defend for the importance of translation and

literalism; “linguistic”, which criticizing on literal theory after having absorbed modern linguistic theories, “the latest trend”, which has located the translation theory into communication theory meanwhile chasing certain support from linguistics.

From the historical point of view, many contributions had been made to Translation Studies. Let us now look at some of the most relevant contributions of the field by Hurtado Albir (2001). When translating Greek literature into Latin, Marcus Tullius Cicero (106-43 BC<sup>5</sup>) (*De optimo genere oratorum*, 46 BC) recommended the usage of common expressions even the production of new ones in Latin language as compared to those used in Greek (the source language). Meanwhile he did not approve the overuse of calque words (‘verbum pro verbo’) to be correspondent to Greek words, especially when there were more commonly used Latin words that could cover the same meaning from the original Greek words. Cicero explicitly expressed that he would not care to use two Latin words to translate a Greek one if it could be the better choice. Later, Quintus Horatius Flaccus (65-8 BC) (*Epistula ad pisonem*, aka *Ars Poetica*, circa 18-19 BC) also followed Cicero’s advice on not rendering the source text word for word but producing a creative text in the target language. He believed good sense was the base of a piece of good writing and warned against the imitation of the source model (“On the Art of Poetry”, *Classical Literary Criticism*: 99-156).

Marcus Fabius Quintilianus (35-circa 95/6) made three recommendations for translating Greek literature into Latin: firstly, people should be free to choose the best words available considering that earlier orators thought highly of Greek literature. This point shows the position of Greek literature within Roman society, especially the semantic choices in translating practice. Secondly, as for figures of speech, Quintilianus reminded that Roman idioms largely differed from Greek ones, so a variety of rhetoric devices is required during the translating practice. Finally, he expressed the advantages of paraphrasing poetry. The paraphrase should not be restricted to a simple interpretation because at last it ought to be able to be compared with the original in transmitting the same thoughts. Indeed, he thought that translating (Greek-Latin) could act as a variation

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<sup>5</sup> In order to provide the chronological context of the scholars mentioned within this section.

on paraphrasing Latin texts.

Within the “classic period”, Saint Jerome (circa 342/7-420) might be regarded as one of the main scholars to be mentioned when referring to the history of the translation of the (Old Testament) Bible into Latin, because of the well-known *Vulgate* (late 4th century). He was commissioned in 382 by Pope Damasus I (366-384 papacy) to revise the old Latin (*vetus latina*) collection of biblical texts used by the Catholic Church. He had been accused of having committed the crime of adopting a “different way” in his translation practice, which was known as “Liber de optimo genere interpretandi” (383 AD). Within his contributions, a single phrase could summarize his view on literalness: “Non verbum e verbo sed sensum exprimere de sense”.

Then, in 395, in his *Letter to Pammachius*, Jerome explained how he understood the way in which the translation practice, especially of the Bible, should be undertaken:

It is difficult in following lines laid down by others not sometimes to diverge from them, and it is hard to preserve in a translation the charm of expressions which in another language are most felicitous. Each particular word conveys a meaning of its own, and possibly I have no equivalent by which to render it, and if I make a circuit to reach my goal, I have to go many miles to cover a short distance.

(Jerome, *Letter to Pammachius*, 395)

As we mentioned earlier, Jerome opted for the pioneering “sense-for-sense” (“sensus exprimere de sensu”) translation method instead of a “word-for-word” one, although there is some discussion on whether this choice was correctly interpreted by his successors. Nevertheless, nowadays scholars tend to interpret this preference as a choice between *literal translation* (word-for-word), and *free translation* (sense-for-sense), alternatively, a choice between *form* (word-for-word) or *content* (sense-for-sense). There is no doubt that it was the beginning of the debate on the central issue of Translation Studies that has been going on up to modern times.

Jerome’s contemporary, Saint Augustine (or “San Augustine”, 354-430) pointed out (394-426) that the lack of knowledge of the original language would make it difficult to appreciate the real sense of what the author wants to express, and this explains why

translations of the same texts are normally different with one another. He then mentioned, though literary translation is not good enough, that people can learn knowledge of language by establishing a word-by-word comparison to the work being translated. He believed that translating by syntactical features could help the audience achieve a better understanding of the content though it might not to the taste of people who expected a “pure” literary translation.

Later on, within Medieval times, King Alfred “The Great” of England (849-899) launched a translation program (around 880s) after the Viking attacks. King Alfred was worried about the fall of Latin literacy in the country, so he managed to have series of Latin works translated, which he believed to be the ones that all people should know. With the help of court scholars, he was able to translate four books himself, Pope Gregory the Great's *Pastoral Care* (*Cura Pastoralis*), Boethius' *Consolation of Philosophy*<sup>6</sup> (regarded as a relevant philosophical handbook for those times), St. Augustine's *Soliloquies*, and the first fifty psalms of *The Psalter*.

King Alfred applied distinct techniques when translating the books mentioned. For example, he explained his method in translating *Pastoral Care* as switching from “word to word” to “sense to sense”. The language choice in the translation specially blurred the boundary between spiritual and secular authority. Unlike the techniques used in *Pastoral Care*, *Consolation of Philosophy* was more freely translated. There were plenty of additions in the translation which derived from the glosses and commentaries of the original works.

Linked to Jerome's ideas were Maimonides' ones (1135-1204), who explained in his correspondence towards Ibn Tibbon (1199) what he thought relevant for a translator, which could be regarded as one of the oldest discussions on translation. There were two principles: first is what he called “clarity”, refers to a complete understanding and interpretation of the thoughts and ideas of the original text. The second one is on the faithful reproduction of the meaning. He pointed out that the faithful reproduction could be achieved at the expense of not corresponding in syntax and number of words to the

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<sup>6</sup> Also translated into Middle English by Geoffrey Chaucer, and later by Queen Elizabeth (her own translation).

original text. The translators should try to illustrate the meanings expressed in the original text, helping the reader for a better understanding. As for the capacity of translators, Maimonides advised that people needed to be familiar with the documents they are going to translate, and their main topics. Meanwhile, being proficient in both original and target languages is very necessary, although not enough.

Both Roger Bacon (1214-1292) and Dante Alighieri (1265-1321) regarded two types of translation beliefs: translating contemporary writings into the vernacular language and translating from ancient languages into Latin language.

Within this trend, the relevant Toledo School (12<sup>th</sup>-13<sup>th</sup> century) grouped many translators in the 12<sup>th</sup> and 13<sup>th</sup> centuries in Spain<sup>7</sup>, on scholars dedicating themselves to translating Arabic into Spanish and Latin language under two major supporters, King Alfonso X of Castile (1221-1284) and Archbishop Raymond of Toledo<sup>8</sup>. After the Christian conquest (the siege of Toledo) in 1085, Toledo became the center where Christians, Jews and Moors lived harmoniously and worked together on translating Arabic books into Spanish and Latin. The translation began with Jewish people translating Arabic texts Spanish, then Christians translated the Spanish texts into Latin language. Even though the quality of the translation has sometimes been under discussion; many relevant works of philosophy and science were handled. King Alfonso X advocated about science, medicine, and astronomy. Understanding that it was a considerable challenge of transforming technical terms (technicisms), he allowed the versions to be translated through various languages, promoting the dissemination of these subjects through Spanish culture.

Scholars and translators in Medieval times used to have a uniform idea of translation practice. They believed that there existed a Christian and Platonic truth that translators should try looking for in the original text when reproducing it in the target language. In the case that they did not find that “truth” from the original text, they should work on the idea they had extracted from the text, then improve it and translate it

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<sup>7</sup> Where Spain became one of the main focus of translation from Greek language into Latin language.

<sup>8</sup> Also known as Francis Raymond de Sauvetât, was archbishop from 1125 to 1152.

into the target language. Alonso de Madrigal<sup>9</sup> (1410-1455) shared the idea within this trend; he thought the translators' task is to transfer this "truth" expressed in the original text over (the original text) itself. He suggested that there were two strategies that could be applied:

1. Word to word translation supported by himself.
2. Constructing the sentence without following the words order of the original text (Commented Translation, with gloss additions).

Indeed, issues on free and literal translation were argued for thousands of years because the Roman Catholic Church insisted on the transmission of the 'correct' meaning of the Bible; any translation distinct from the accepted version was likely to be censured or banned. Latin language used to be the only legitimate one for the written form of the Bible. It was an efficient way to keep the interpretation of the Bible within a strictly limited group of people. However, after the decay of the last period of the Roman Empire, the translation of the Bible into the domestic language of each nation could become a political weapon against the Church power.

The first English version of the Bible was finished in 1384 and it set an example for the followers on Bible translations (released between 1382 and 1395<sup>10</sup>) into English. John Wycliffe (1320s-1384), a theologian in Oxford, advocated that man could directly connect with God and everyone should have the right to be in touch with the Biblical text. Though Wycliffe and his group were immediately denounced as heretical, their work had an impact on the vernacular Bible and Bible translation. His second Bible offered a Prologue (1395-6) whereby Wycliffe established four stages during the translation process:

- (1) a collaborative effort of collecting old Bibles and glosses and establishing an authentic Latin source text;
- (2) a comparison of the versions;
- (3) counseling 'with old grammarians and old divines' about hard words and complex meanings; and

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<sup>9</sup> Aka "El tostado", he is regarded as one of the first Spanish theorists on Translation Studies.

<sup>10</sup> His second Bible was released between 1395 and 1396.

(4) translating as clearly as possible the ‘sentence’ (i.e. meaning), with the translation corrected by a group of collaborators.

(apud Bassnett, 1980: 52)

Wycliffe had a clear focus on the original text, from the organization to the comparison among different versions, making sure to achieve a complete and right copy before moving to the next step. Having considered the difficulty in having a good understanding of the Latin text, he offered the option of asking senior grammarians for help. He also mentioned the way any translation should be, “as clear as possible”, which could be examined later by another co-worker.

Leonardo Bruni (1369-1444) with his *De Interpretatione Recta* (circa 1420) –both a philological and a philosophical treaty- somehow started the history of translation theory handbooks, showing more prevalence towards a “correct” translation into another language.

Next mentionable English Bible translation was William Tyndale’s<sup>11</sup> on the New Testament printed in 1525/6, which was used to attack the Church authorities for forbidding laymen to read the Bible in their native tongue. Tyndale (1495-1536) lived in the decade of the renovation of printing techniques when there was a flow of translating the Bible into various European languages following his version, such as the Swedish version in 1526 and the Danish one in 1529.

We previously mentioned that Bible translation had sometimes been used as a weapon against the Church power during the fifteenth and sixteenth century. Apart from those summarized above, we cannot forget Martin Luther's Bible translation into East Middle German (of the New Testament, 1522) and later the Old Testament (1534). Martin Luther (1483-1546) was a pivotal figure in the Protestant Reformation (aka “The European Reformation”, 1517-1648) because scholars tend to consider the publication of *Ninety-five Theses* (or “Disputation on the Power of Indulgence”, 1517) by Martin Luther as the beginning of the Reformation process.

Martin Luther himself agreed on the emphasis on producing an accessible

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<sup>11</sup> The Tyndale Bible refers to the group of Bible translation carried out by himself.

translation and satisfying the vernacular style when translating. He also stressed the importance of the relationship between “style and meaning”, as quoted below:

Grammar is necessary for declension, conjugation and construction of sentences, but in speech the meaning and subject matter must be considered, not the grammar, for the grammar shall not rule over the meaning<sup>12</sup>.

(apud Bassnett, 1980: 52)

Luther had been strongly criticized for using an additional word “allein” ('alone/only'), since there was no equivalent Latin word within the source text. However, Luther refused to follow the word-for-word translation strategy because this method made it difficult to convey the same meaning in the target language. Luther’s initiative of translating the Bible for ordinary people was a great move even though his translation techniques meant no advances further than those carried out by St. Jerome centuries ago.

The Augustinian friar Fray Luis De León (aka F. Luysi Legionensis, 1527/8-1591) offered an alternative point of view when distinguishing between ‘translating’ and ‘declaring’, being the first task one that conveys faithfulness and even an equivalent word count.

The French humanist Étienne Dolet (1509-1546) proposed five principles mentioned in his manuscript “La manière de bien traduire d'une langue en aultre” (1540) (“The way of translating well from one language into another”), the translator, must comply with the following rules (stated in order of importance):

- fully understand the sense and meaning of the original author, although he is at liberty to clarify obscurities.
- have a perfect knowledge of both SL and TL.
- avoid word-for-word rendering.
- use forms of speech in common use.
- choose and order words appropriately to produce the correct tone.

There were two items introduced on the skills of translators; Dolet hoped that translators could have a proficient level in both the source language and the target

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<sup>12</sup> T.R. vol III No. 3794, 25<sup>th</sup>-27<sup>th</sup> March 1532.

language, and what was even more important is to be familiar with the topics the author wrote about, especially on the points that the author was making. He reminded us that the goal is to reproduce the sense and to avoid a word-for-word rendering. He also wanted people to be careful about the form or register of speech in the target language, which should be natural and common. All these points showed Dolet's determination and desire to reinforce the base of the new vernacular French language during the translation practice.

Overall speaking, Juan Luis Vives (1493-1540) understood translation as a version of words from one language into another one, keeping the source text sense within the target text rendered. Thus, the translator must become a close link between the original writer and the target readership. He also considered that the genre of the source text should be considered when translated into the target language.

On a contrary trend, Joachim Du Bellay (1522-1560), with his *La Défense et Illustration de la langue Française* (1549), offered a set of arguments against the translation task, like a portrait without a soul. Later, during the XVIII century, an increase on dictionaries' production took place. Thus, it affected translation theories.

Due to his experience in jail caused by political crisis, Sir John Denham (1614/5-1669) intended to nurture modern English culture from the point of view of politics rather than philosophy. He had noticed the similarity in developing translations across England and France. He thought it was the time for England to create a new culture independent from the French tradition.

Denham advocated a free translation method, following Horace's speech from *Ars Poetica*: "poetic discourse requires more latitude in order to capture its spirit, that's by no means a close adherence to the foreign text" (1656: A2-A3), which means fluency is impossible to achieve with a verbal/grammatical translation. In his translation of Vigil's *Aeneid, The Destruction of Troy* (1656), he recommended the adaptation of the strategy of fluency in order to produce an illusion, as if Vigil himself had written it in English language.

The English poet Abraham Cowley (1618-1667) translated relevant works

(*Pindarique Odes*, written in Imitation of the style and manner of the *Odes of Pinday*, *Anacreontiques*, etc.) Throughout his translations he gave a significant influence on English poetic translation.

Also, a poet himself John Dryden<sup>13</sup> (1631-1700) lived in the seventeenth century when people no longer followed the doctrines of the Roman period (worried about the risk of exceeding the original text with a free translation). Instead, people believed it is the freedom that would guarantee them to reproduce the real spirit of the source text. Hence, people usually adapt a relatively free style when translating Greek and Latin classics into English language (under the influence of Renaissance). In dealing with the inevitable loss in aesthetics, mainstream scholars preferred to replace them with the aesthetics of the target language. Having investigated under an environment like this allowed Dryden to construct his three categories, leaving a strong impact on prospective translation theory and practice:

1. Metaphrase: word by word and line by line translation, which corresponds to literal translation (Horace's <i>Art of Poetry</i> translated by Ben Johnson).
2. Paraphrase: translation with latitude, where the author is kept in view by the translator, so as never to be lost, but his words are not so strictly followed as his sense; this involves changing the whole phrase and more or less corresponds to a faithful or sense-for-sense translation (Edmund Waller's translation of Virgil's fourth <i>Aeneid</i> ).
3. Imitation: forsaking both words and sense; this corresponds to a very free translation and is more or less an adaptation (Cowley's translation of <i>the Pindarique Odes</i> into English).

(charted following Dryden's, 1680: 17)

Although Dryden suggested a triadic model of three categories for translation practice, he did not fully support all of its items. For example, he criticized a translator

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<sup>13</sup> Denham, Dryden, and Cowley meant a relevant step in the English School of Translation Theorists (XVII century). Dryden also collaborated to the construction of Translation Theory by means of his Preface to his translation of Ovid's *Epistles* (1680).

who used metaphrase as being unnecessarily subservient to the original text.

The German philosopher Johann Christoph Gottsched (1700-1766) suggested three types of translations, they could either be following the original text (word by word), be closely imitating the content and form of the original text or be a rewriting of what is being stated in the original text. The last type will be based on the translators' own opinion of what is proper for the target culture.

Jean Le Rond d'Alembert (1717-1783) published *Observations sur l'art de traduire* (1763), where he admitted that the marked divergences between languages, hardly allowed literal translators.

In Spain, José Cadalso y Vázquez (1741-1782) with his *Cartas Marruecas* (1789) fought against the “slavery” of translators being too literal towards the source text. On the contrary, Antonio Capmany (1742-1813) was in favor of the literal translation, remaining faithful to the “sense” and “the letter” of the source text's author. By those times, Germany experimented a considerable increase in the production of translators, as will be seen later.

The German Georg Philipp Friedrich von Hardenberg (aka Novalis, 1772-1801) came up with a conception of holistic translations or a creative transformation for the target culture. There are three options (or levels) to choose from:

1. Grammatical translation, requiring people with discursive capacities of a target language.
2. Transformative translation, requiring people to have a spirit of poetry. That is to say, translators have to be artists themselves to write the same way with target language as the poet did in original text.
3. Mythical translations, a poetic act of language requiring translators' ability to penetrate deep down the philosophical and poetic spirit of the original text then reproduce it in all its fullness.

(apud Lefevere 1997, 64)

The last option is complicated because sometimes even the authors had no clear idea of what they were trying to express. According to him, that is exactly what translators require to see through the original text, of what philosophical or poetic value they contained.

The Scottish Alexander Fraser Tytler (aka Lord Woodhouselee, 1747-1813) composed an essay on illustrating the five rules of translation (*Essay on the Principles of Translation*, 1797). Tytler's principles were rather different to Dryden's author-oriented description (despite the important theories Dryden offered, his writing completely echoed the spirit of the time, highlighting the power of the original author and the original text). On the contrary, Tytler defined a good translation as a reader-oriented one,

In which the merit of the original work is so completely transfused into another language as to be as distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs as it is by those who speak the language of the original work.

(Tytler, 1797: 14)

Tytler (p. 15) suggested the use of three general "rules" for further understanding:

- 1 The translation should give a complete transcript of the ideas of the original work.
- 2 The style and manner of writing should be of the same character with that of the original.
- 3 The translation should have all the ease of the original composition.

In fact, Tytler listed these principles following an order of relevance: from the most important to the least one<sup>14</sup>. Tytler's stress on the importance of a full comprehension of ideas expressed in the original text showed the strong demand of the content. Then he moved to the form, nothing that the style and manner of the original should be able to be kept and recreated in the translation. This is more like a demand on specific aesthetics. And the last rule, "all the ease" was talking about a more vivid imitation of the general atmosphere, opposing to an imitation on details because of the spirit of the author.

Interestingly, during the second phase of German Romanticism (from the 18<sup>th</sup> and early 19<sup>th</sup> centuries on), together with the cultural nationalism movements, people began to emphasize the national and original works of literature. The originality was valued the most since literature became to be treated as a kind of Secular Scripture even compared to the Holy Scriptures.

Romantic critics tended to identify the work of literature with the language in which it was written. Language was seen as perhaps the best tool to express the genius of each nation

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<sup>14</sup> The first two rules convey the widely opposite views on translation.

because it was both the expression and the carrier of a whole culture and, not only the present but also the past of a whole nation. If languages were unique, translation between them would be extremely difficult, if not impossible. Comparative literature could not, cannot, and never will be able to do without translations if it wants to be truly comparative, that is, if it wants to be more than a Eurocentric endeavor limited to those who are able to speak or read a number of Indo-European languages.

(Lefevere, 1992a: 136)

During the formation of German culture, Friedrich Daniel Ersnt Schleiermacher (1768-1834) viewed translation as an important tool that could enrich German language by developing an elite literary production and enable German people to realize its historical destiny of *global domination*. He initially distinguished two types of translators in translating practice:

1. the 'Dolmetscher', who translates commercial texts;
2. the 'Übersetzer', who works on scholarly and artistic texts.

(Schleiermacher, 1813: 38)

To Schleiermacher, the second type of translators is under serious challenges because it seems impossible to achieve a proper translation of scholarly and artistic texts, provided that the cultural backgrounds of the source and target languages cannot be identified as wholly correspondent.

In order to solve this dilemma, he proposed two approaches: either the translator leaves the writer alone as much as possible and moves the reader toward the writer, or the translator leaves the reader alone as much as possible and moves the writer towards the reader.

The first strategy, pushing the reader to the author was Schleiermacher's preference. He opted for adapting the translation in a way that the readers could appreciate it (if they could understand the source text in the source language). For those who just understood German language, they could find the translation mixed with an unexpected sense of being alienated because the translation intends to maintain the style of the original text. He first opted to make the target reader restricted to a specific social group, then made

them feel distanced from the texts as Lefevere commented,

...the type of reader who is familiar with the foreign language while it yet always remains foreign to him: he no longer has to think every single part in his mother tongue, but he is still conscious of the difference between that language and his mother tongue, even where he enjoys the beauty of the foreign work in total peace.

(Lefevere, 1992a: 152)

Overall, Schleiermacher's theory of foreignizing translation aimed at not only enriching German culture, but also making efforts in forming a liberal public sphere where individuals could be able to exchange private discourses on various subjects. On the contrary, Johann Wolfgang von Goethe (1749-1832) had shown a relevant interest towards a rather "interlinear version" (a translation rendered between the lines of the source text, to gain access to its full contents).

Nevertheless, it was Wilhelm von Humboldt (1767-1835) who developed a deep analysis among language, culture, and human behaviors. For Humboldt, language was not an objective record of cultural phenomena and cultural activities, but a subjective tool shaped by the speaker to describe the culture or feelings/opinions of the speaker who lives in this culture. Such triangle relations among culture, language and speaker might have proved that a perfect translation is not possible.

1. Between the language and the speaker. The language we use obviously conditions how we express our thoughts because no matter what we are thinking in our mind, finally they must be expressed with verbal language (or other sign languages). On the contrary, no matter how good a person is in expressing him/herself, s/he is unlikely to express something that is not in her/his mind (consciously or sub-consciously).

2. Between language, people, and culture. Neither people nor the language they use can be separated with one or more cultural backgrounds. That is to say, the topics the author writes about, the literary traditions s/he follows, the way s/he applies the language, etc. These micro "ecological systems" existing in one text are extremely difficult (if not impossible) to reproduce or reappear in another culture, with another language.

Though many writers made use of translation to explore and shape their own writing style during early nineteenth century, there was a new trend which was to pay more attention to the contents of a translation rather than its form. People started to realize that translation was more than a tool to reach out the original text, but rather an exhibition of intercultural and inter-temporal features.

Later on, both Dr. John Nott (1751-1825) and the Honorable George Lamb (1784-1834) had translated (in 1795 Nott; in 1821 Lamb) the book-length *Catullus* into English, although with rather different methodologies. Nott tried to faithfully reproduce the sexual language of the Latin text, whereas Lamb minimized it or just omitted it.

People at first had been wondering about the intention of introducing the rude and humorous language about sex that had been used in Roman times and how it could explain Nott's preference in translating. But the problem was that scholars who shared the academic curiosity should have already been able to read the original Latin text. An explanation on this might be the great respect towards preserving the historical and cultural difference depicted in Latin literary history.

On the other hand, Lamb envisioned translation as a proper way to connect with the foreign author's psychological state. Accordingly, Lamb perceived that Latin poets were being disturbed by the gross nature of the age, so in his translation he guaranteed to show the poet's inner purity in both a moral and a stylistic way. Lamb believed that the first rule of translating was fidelity. We could try our best working on this subject before moving to the next step, polishing it with elegance and freedom. Hence, the strategies he mostly adapted were "omission and amplification", softening what had been expressed in Latin language and trying to unveil what had been hidden under the language to prove his assumption on the pure essentiality of *Catullus*.

Under cultural and political motivations, the erudite Francis Newman (1805-1897) challenged the mainstream opinion on English-language translation in 1850s. His proposal of making a change in translating, like the way Germans did in poetical translation made him the first Victorian translator who dared to develop foreignizing

strategies opposing to a fluent (translation) domestication, which was the trend for scholars.

For Newman, the aim of education was to foster literal democracy and make people be capable of thinking different and understanding how the differences are. Nevertheless, a domesticating translation made people unable to tell the translation apart from the source text written, since translation had assimilated what was foreign and transformed it into something already familiar in English. This is how readers became confused and could hardly difficulty distinguish what is domestic and what is foreign.

Hence, Newman recommended that the clear differences between the translation and the foreign text should be shown in the translation, especially considering how peculiar the structures are and the way they are dependent on a specific language and culture. On the other hand, in order to highlight the historical remoteness of classical texts, he advocated an artificial archaism at vocabulary level; he even built a two-page “glossary” explaining the definitions and the literal origins of those artificial words.

Despite the genuineness of his methodologies, Newman’s translation had drawn attention towards different reading groups, including both the elite and the popular ones. No wonder that Newman’s rejection of taking naturalness as the highest standard of translation made him criticized by most of the critics of that time, since most of them still preferred to read a “fluent” translation. They believed that it was the best way in which the spirit and the contents of the original work could be transmitted successfully. The privileged domestication criteria still remained as a stable rule and kept interfering on people’s values in aesthetics though Newman’s foreignized texts had considerable impact on some “elitist” groups, for it had echoed to what they were approved of what English culture should be. In Newman’s proposal on how to construct an English nation, he mentioned the importance of pop culture, from which we could have already seen the beginning of modern democracy though it was still early.

In 1861, Matthew Arnold (1822-1888) published a series of lectures on the issues of translating Homer to express which method he appreciated most within translation practice. He advocated a transparent discourse in translating that tried not to mark

linguistic and cultural differences, which exactly followed the demand for “fluency” at that period. Translation for Arnold meant a tool to nurture academic elites with national cultural authority and confidence meanwhile its goal was also to impose values on other cultural constituencies, such as popular cultural groups that Newman wished to connect with. These controversial opinions on translation methods during the Victorian era showed that the traditional domestic values of translating literature for elitist’s sake had already begun to be challenged by ideas, such as translators should begin to think about how to keep a balance between academic and popular taste.

Scholars tend to put translation either under sub-discipline of applied linguistics or as a branch of comparative literature, although Prague Linguistic Circle’s had integrated both sides into their approach, “Literary transduction”. Prague Linguistic Circle consisted of Russian linguists such as Roman Jakobson, Nikolái Trubetskói, along with Sergei Karcevski and Czech literary scholars, such as René Wellek and Jan Mukařovský.

This group of scholars believed that there are messages hidden in each piece of artistic or literary work and these messages are to be transmitted through irregular or exaggerated styles in language. Though the idea of taking literature as communication was proposed during the pre-Romantic and Romantic periods, it was Prague Linguistic Circle (1926- on) that deeply developed this idea and suggested that we could take advantage of literary communication as a bridge towards the main concerns of our life. We could better understand this idea when comparing literary ways of communication to non-literary ways of communication (those communication developed by regular language).

Since the act of communication is usually connected to the action such as speech, the German philosopher Karl Bühler (1879/80-1963) advocated that literary communication could consist of two processes: the production and the transmission of the message. The process begins from the side of the author transmitting messages to the side of a potential reader, and end with that reader interpreting the message. The communicational state is the reason why literary texts could have existed, their eager to communicate with people and society. The development of the semiotic theory has a

deep connection with the investigations on the reception and interpretation of literary works.

The whole literary transduction theory was constructed on the different environments where the author and the receiver come from. The difference could be related to temporal, spatial divergences of two sides. The variety of all these differences made the decoding and transformation a less objective activity. Literary transduction activities could involve the incorporation of a literary text into another, the transformation of one genre into another, making transferences among foreign languages, literary criticism, literary education...etc.

According to Felix Vodička (1909-1974), a literary work is created for the public, so its target is to be perceived, interpreted, and evaluated by the public itself (1964). Readers use their subjectivity to perceive, interpret and evaluate literary works but their subjectivity is usually influenced by social customs in which they live. Literary historians and literary critics play an important role in constructing social habits.

Within this trend, Jiří Levý (1926-1967) pointed out (1967) that translating is an act of double transfer where the receiver of the first round of communication will become the message sender of the second round. He described it as a complex communication chain, something like the original message—interpretation of the original message—translation of the interpretation into another language. Globally, the investigation of Prague School on literary communication was the first attempt at identifying the issues of translating literature as a complicated intersemiotic transformation.

Researching the links between translation and art, Walter Bendix Benjamin (1892-1940) expressed the idea that art is not created for the sake of the audience's response, which reveals the truth that many people are translating the original work even though they are not able to appreciate the art beneath (1923). Many translations try to transfer the essentiality of the original text, but it turns out to be the inessential part, merely superficial information, that has been transmitted, since the real essentiality of art can be correctly found and transmitted only if the translator is also an artist.

Undoubtedly, Benjamin followed Goethe's trend towards an interlinear translation.

It is the "translatability" what governs a translation. Translatability should not be marked by its very nature, rather by its unique history, associated with people. However, when a series of linguistic concepts are exclusively tied to human experience in one language, they may not easily give out their real meaning to be interpreted into another language. Hence, the translation or the recreation of the original message into another language might be regarded less important than the original work since the central message could not be easily interpreted nor transformed.

Besides, the purpose of a translation is also to express the centric relationships between languages. Languages are not isolated from each other. The kinship between languages can be only reached by accurately maintaining the form and the meaning of the original. A translation should be created by a deep and a clear connection between two works of literature, instead of only searching for superficial similarities. One should try to locate the intended object, the nucleus of a piece of linguistic fragment, which is usually hidden in the original work, because, according to Benjamin, "This nucleus is best defined as the element that does not lend itself to translation" (Benjamin, 1923: 78). Translation is a complicated process which involves no objectivity but the subjectivity of one's cognition. The transfer could be insoluble, considering that the relation between the form and the content in the original cannot be reproduced in the translation as naturally as they are in the original text, because the form and the contents in the original text are bound together as a congenital merit, whereas it is really difficult to acquire the same connection between the form and the contents in translation.

Moreover, it is impossible for a translation to achieve an ultimate likeness of the original text. Not always a piece of work is to be translated into another language at the same "period of time" of the source text appearance. However, the language of the original is due to change as time passes by, so will the target language, since all languages undergo unavoidable transformations. Therefore, it is not only the synchronic difference of languages what lays underneath the original work and its translation, but also the diachronic transformations in both languages. We can imagine two tasks: one is

to translate a modern English text into Spanish and the other one is to translate a medieval English text into modern Spanish. If an ultimate likeness ought to be achieved, it is obvious that these two tasks involve different requirements of capacities. Hence, sometimes it becomes almost an impossible challenge to translate a text; Benjamin feels “All translation is only a somewhat provisional way of coming to terms with the foreignness of languages” (p. 78). The task of a translator consists in finding the intended object in the original and managing to reproduce an echo of it in the target language.

Although the notion of fidelity is one of the most remarkable concepts in translation theory, we may think that the whole meaning of the original text could not be reproduced. The meaning does not only contain the intended object; it also bears the words chosen to express it. There will always remain “untransferable pieces” when dealing with satisfying these two kinds of transference mentioned above. Translators used to consider the form as a difficult and almost “untransferable” element whereas the translation of the meaning is more achievable. However, it turned out that the transformation of the meaning is not simple since people began to realize that “Meaning is never found in a relative independence, as in individual words or sentences; rather, it is in a constant state of flux” (p. 78). It is the fact that they are not really as stable as they seem to be, like something loaded in the carrier, the language. The ultimate goal of a translation is to fully reform that linguistic flux into the target language. After translators have identified the intended object from the original, their next task would be clearing the obstacles from their own language. Sometimes they need to expand and deepen their own language in order to reach the point where the image or the tone could converge in the target language.

In the book *Practical Criticism* (1929), Ivor Armstrong Richards (1893-1979) assumed that after reading the original text, readers would be able to understand precisely what the author had been trying to express with the help of an interpretation. He supported the group of readers who are fond of poetry reading than those who are not. Hence, he came up with a theory acclaiming the existence of a perfect reader in order to

recover the full comprehension of the original text. His stress on the potentiality of readers reinforced the conservative view of literary institutions, which had always been in favor of the authority of the original text.

In 1953, in the new book *Towards a Theory of Translating*, he discussed how to compare translations to original texts. Richards divided the original message into seven components and each of them had a meaningful function. He argued that the translator should pay attention to the sign (I) that indicated something; but that it also (II) characterizes (says the same thing or something new about things); (III) realizes (presents with varying degrees of vividness); (IV) values; (V) influences (desire change); (VI) connects; and (VIII) purposes (attempts to persuade) (Richards, p. 252-3).

Unlike Richards' theory of a thorough understanding of the original text before translating, Ezra Weston Pound (1885-1972) viewed the theory of translation as the transformation of superfluous details, of individual words, or even fragmented images. Being influenced by the "occultism" which was popular in Western civilization during the early twentieth century, Pound's philosophy of translation was based on the pursuit of the flowing energy in language. Pound took words as simple letters typed on a page transmitting a certain message, in a broader and artistic sense. To him, they are like sculpted images, such as words engraved in stone. The translator then needs to work as an artist, is not too worried about the meaning of specific words in order to focus on the rhythm and the flow of words.

According to Roman Osipovich Jakobson (1896-1982), if we look at the subjects around us considering the relationship between "signatum" (*meaning*) and "signum" (*sign*), we could not understand a word like "cheese" unless we had knowledge of the meaning assigned to this word in the English lexical code. Words are used to define the semiotic fact. An array of linguistic signs is required to introduce an unfamiliar word. No matter whether it is to be used in a linguistic atmosphere or in ordinary circumstances, it is due to indicate the essentiality of the sign.

Accordingly, Jakobson labelled three different kinds of translation:

1. Intralingual translation or <i>rewording</i> is an interpretation of verbal signs by means of other signs of the same language.
2. Interlingual translation or <i>translation proper</i> is an interpretation of verbal signs by means of some other language.
3. Intersemiotic translation or <i>transmutation</i> is an interpretation of verbal signs by means of signs of nonverbal sign systems.

(charted following Jakobson's, 1959: 139)

However, translation from one language into another language does not only refer to an exchange of separate code-units but to a change of the entire message within the background of other language. Achieving the equivalence in different languages is the cardinal problem of language and a major concern. No concept could be interpreted properly without a translation of its sign into other signs within the same system or into other signs of another system.

Sometimes we cannot perceive the point of a sentence even when we think we perfectly understand each single word. The reason could be related to the fact that, the actual meaning of words which we think to be the correct one is not, in this particular context, the corresponding meaning of these code-units. The practice of interlingual communication, particularly in translation activities, must be kept under close scrutiny in linguistic investigations. This is a relevant need, and it is of significance for a careful comparative definition in bilingual dictionaries on all the correspondent units under different contexts.

Various researchers, both on the theory and the practice of translation, have implemented the dogma of the "untranslatability" of texts. The derivations of terminologies in many existing languages are associated with human cognitive experiences from one's cultural background. When there is a deficiency in transferring terminology from one to another, a necessary amplification by loaning words could be called for.

Besides, the lack of correspondence between grammatical structures in the

language translated into another one, makes a literal translation impossible to transfer the entire conceptual information from the original text. If some grammatical category is absent in a language, its meaning may be translated into this language by alternative lexical means. There are many inevitable lacks equivalence between languages caused by plural/dual forms; male/female gender; tenses...etc.

Thus, the piece of information offered by the grammatical pattern of different languages is unlike others. Hence, languages essentially differ in what they must convey and not in what they may convey. For example, one of the translators' difficulties is preserving the symbolism of genders. When translating fairy tales, the figure of "sun" could be female or male from one culture to another.

Overall, the XX century has meant a relevant period for Translation Studies, ("La era de la traducción", Hurtado Albir [2001, 118]) with the increase of technology, science, and international relations. The philosopher José Ortega y Gasset (1883-1955) in *Miseria y Esplendor de la Traducción* (1937) pioneered a strong trend towards the relationship between translation and linguistic activities. To him, translation is another literary genre, rather an individual one.

Francisco Ayala (1906-2009) published *Breve Teoría de la Traducción* (1943), whereby he referred to support a different conception on translation that could imply an unachievable "perfect" translation; "El ideal de la traducción resulta, pues, inalcanzable".

Noam Chomsky's (1929-) saw translation as a process of exchange of the surface structure, which used to represent the non-linguistic core—the deep structure. In other words, the translatability of a text varies from the level of how it is inserted in its own culture. It is a key point that decides the distance between the cultural background of a source text and its target audience. Literary texts, especially those having a peculiar connection with a piece of a cultural issue, tend to be less easily to translate than those texts dealing with universal issues, such as science. Hence, the problems occurred during the translation process could hardly be blamed on the source text itself, but rather on how meaningful the nature of the translated text to future readers is, as compared to

the original texts for readers of the original culture, as stated by Snell-Hornby,

The concept of culture as a totality of knowledge, proficiency and perception is fundamental in our approach to translation. If language is an integral part of culture, the translator needs not only proficiency in two languages; he must also be at home in two cultures, being bilingual and bicultural. The extent of his knowledge, proficiency and perception determines not only his ability to produce the target text, but also his understanding of the source text.

(Snell-Hornby, 1988: 42)

Traditionally speaking, theories or thoughts on translation were mainly restrained to criteria such as “right”, “faithful” or “free” because institutions were keen to reach the rightness on the translation, considering that those works to be translated (from the Bible, or the Greek and Roman classics) were significant works for all human beings, and they were no doubt worthy of being truly understood.

As a result of the translation theories’ evolution, the reflections on of translation began to move away from comparative literature to linguistics, with the first publications (1959, and 1953, respectively) and of Eugene A. Nida (1914-2011) and Andrei Fedorov (1909-1987), to cite a few. Back to that time, many scholars began to rewrite the dominant linguistic theories into textbooks for translation practice. Linguistic theories were not able to offer all what they needed for translation practice because linguistic theorists took language as an object of systematic rules and conventions whereas translators, though dependent on specific genres, dealt with more specific and context-dependent cases.

According to Eugene Nida, since every language is unique, it is very difficult to establish a full correspondence between two languages. Hence, no translation can be called a “complete translation” (Nida, 1959). A translation could just be indefinitely close to the original.

Generally speaking, people tend to consider two types of translations in terms of their classification: free translations and literal ones, although there are more steps of translating involved in the real world. The following three basic factors create the main differences in translations: the nature of the message, the purpose/s of the author or

translator and the type of audience/readership.

The prevailing information offered by the content or form of the text is regarded as the key point to distinguish among messages. The content and the form attach to each other, but a choice has to be made from time to time on which is the primary consideration. It is an obvious choice on poetry translation when the content itself is constrained to the form. Therefore, translating a lyric poem as prose may not be the appropriate method, because the emotional intensity, the rhyme and the flavor would have been missed.

Additionally, the purposes of the translator are key factors that decide which type of translation it is. Sometimes translators share a similar purpose with the authors of the original work, but this is not always the case. Whereas in the original text a storyteller might merely want to amuse her/his audience, some translators could apply a literal way to show how the techniques were used in the original language without amusing the target language audience in the translation. Some translators tend to transmit more implications than information. They expect the reader to be able to appreciate the connotations conveyed in the text, and not just understand the literal meaning.

Readers differ in the ability of decoding the text and in their interest on that text. According to Nida and Taber, decoding ability at least ranges in four levels:

- (1) the capacity of children, whose vocabulary and cultural experience are limited;
- (2) the double-standard capacity of new literates, who can decode oral messages with facility but whose ability to decode written message is limited;
- (3) the capacity of the average literate adult, who can handle both oral and written messages with relative ease;
- (4) the unusually high capacity of specialists (doctors, theologians, philosophers, scientists, etc.), when they are decoding messages within their own area of specialization.

(Nida and Taber, 1969: 155)

Obviously, translations must be varied, even for the same selection of foreign classic collections, from those written for children and those designed for literate adults since they need distinct abilities in decoding the text. As for the interests on the text, it

depends on how deep its passion is in achieving its goal by reading the translation, whether reading it for fun and curiosity or in the need of achieving certain skills.

One should always manage to achieve the closest equivalent when translating, although one has to bear in mind that there are two different types of equivalence: One is formal equivalence, which focuses on the message itself, both form and content. The translation should be as close as possible, by including all elements, to the source language. The term “gloss translation” is usually mentioned as an example of this structure. Translators try to maintain the original style in the translation. They take it for granted that readers will identify themselves the customs, the way of thinking and the means of expression of the source language, though most of the time readers are not capable of acting as having acknowledged the style of the original text but could even feel overwhelmed with abundant translator’s footnotes.

On the contrary, the “dynamic equivalence theory” offer by Nida is based on the intention to create the same effect on the target readership as the original text did on the original (source) readership. A translation with dynamic equivalence does not insist on maintaining the patterns used in the original language it rather aims at an absolute naturalness and lack of *straightjacketness* of expression.

No matter whether dealing with “formal” or “dynamic equivalence”; there are different extents of relatedness which decide the distance between the linguistic and cultural codes used to convey messages. One shall not only be cautious on the problems that would be caused by large distances between the source and the target languages, and also when these two languages are too related, because some problems, as the so-called “false friends” (deceptive cognates) might arise under these circumstances.

Generally speaking, formal equivalence is a source-oriented method and should reveal as much as possible the form and contents of the original message, including:

- (1) grammatical units:
  - (a) translating nouns by nouns, verbs by verbs, etc.
  - (b) keeping all phrases and sentences intact (i.e. fragmentizing and readjusting the units)
  - (c) preserving all formal indicators, e.g. punctuation marks, paragraph breaks, and poetic

indentation

(2) consistency in word usage;

(3) meanings in terms of the source text.

(Nida, 1964; apud Venuti, 2000: 161)

In order to reproduce the meaning in terms of the source context, “formal equivalence translation” normally attempts not to make adjustments in idioms and set expressions, rather to reproduce them literally, so that the reader may be able to perceive something of the way in which the source text used employed “local” cultural concepts to convey meanings.

The attention of dynamic equivalence is focused on the receptors’ responses. It must clearly reflect the meaning and aims of the source text. This type of translation should satisfy three tasks: equivalence, naturalness, and close response of the target readership (as to the source readership).

The first point relates to the equivalence of response rather than the equivalence of the form. Meanwhile the concept of naturalness in translation involves two main areas of adaptation, namely: grammar and lexicon. Many grammatical modifications are due to be established since they are appointed by the “compulsory” structures of the target language. However, there are less obvious rules for lexicon translations because there are various alternative possibilities. Naturalness of expression in the receptor language is essentially a problem of co-suitability, which can rank from different levels: word classes; grammatical categories; semantic classes; discourse types and cultural context. It is when serious anomalies appear that the reader will notice the lack of naturalness of the translation, so we could affirm that one of the keys of a truly natural translation lays rather on what anomaly it has avoided than of what it has expressed.

Overall, Nida’s move towards a science of translation has proved to be especially influential in Germany. One of the most prominent German scholars in the field of translation science during the 1970s and 1980s was Werner Koller (1942- ), who carried out a relevant contribution on “equivalence” in translation. Koller examined more precisely on the concept of equivalence in *Research into the Science of Translation*

(1979).

In his contribution, Koller developed five different types of equivalence,

1. Denotative equivalence, which is related to equivalence of the extra-linguistic content of a text.
2. Connotative equivalence, which is related to the lexical choice, especially between near-synonyms.
3. Text-normative equivalence, which is related to text types, with different kinds of texts behaving in different ways.
4. Pragmatic equivalence/communicative equivalence, which is oriented towards the receiver of the text or message.
5. Formal equivalence, which is related to the form and aesthetics of the text, includes word plays and the individual stylistic features of the ST.

(Koller, 1979: 186-91)

After having identified different equivalence types, Koller mentioned that the crucial point is that equivalences need to be put in hierarchically order according to the communicative situation which includes language function, content characteristics, language-stylistic characteristics, formal-aesthetic characteristics, and pragmatic characteristics.

Equivalence was the key word in Nida's first publications. It is no surprised to see that translators once took the word as a unit to translate in order to guarantee translation equivalence. However, it did not always work. We can take the analysis of "Bachelor" as an example, some people once equal it to "male" + "unmarried" but it is not true, which shows the danger of ignoring the historical and contextual elements. Moreover, cases like this marked the limitation of linguistic-based theories. The word as a single unit was proved to be not enough to guarantee the equivalence. Accordingly, scholars began to move to the field of text linguistics.

Text linguistics takes the text as the way to communicate with people by expressing its functions in a certain way-situation-culture. Later they were disappointed by the fact that there are always situations that do not fit this idea, which inspired them

to distinguish the text type before undertaking any analysis of translation process and the translated text. This distinction later tuned into the development of the typology of texts. However, text linguists gradually put themselves into a dilemma: they had considered text as a single unit and transfer its function into another culture, but they still wanted to hold the equivalence of single words, which was too difficult to achieve at the same time. Mostly since scholars find that they do not so frequently share the same value neither on which kind nor to what degree the equivalence is.

Anton Popovič (1933-1984) had been investigating on the theories of Russian Structuralism (from 1910s to 1930s), Formalism (born in 1st World War), the Leipzig School (1956- on), the Heidelberg School<sup>15</sup> and the Moscow-Tartu Semiotic School (1964- on) before he established his own theories. Based on František Miko's system of expressional values in 1960s, he developed the concept of "shifts of expression" during translation though the idea of "shift" had been used years before by scholars like John C. Catford.

In his first monograph on translation, *Preklad a výraz* [Translation and Expression] (1968b), Popovič emphasized the importance of analyzing specific translations before reaching conclusions on translation. He tried to take both diachronic and synchronic perspectives into consideration. For example, Popovič argued that there are two types of calendars involved when we compare the original text with its translation. The regular calendar is the one used to indicate the year and day when we are living, for example one original text composed in 1930s. However, there is another calendar which Popovič called it as "cultural time", used to compare the degree of development of the original's culture in comparison with the translation's culture. To explain better this calendar, we can create a hypothesis based on the example mentioned above: when the translation was undertaken in 1960s, one aspect of the target culture was at the same level of development or might be less developed as source culture as in 1930s (when the original text was written). As a summary, all the countries share one same big calendar and each country has its own calendar which marks its stage of development, and every country

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<sup>15</sup> With the Institut für Übersetzen und Dolmetschen (IÜD, 1929).

has its own rhythm.

The difference can be explained by means of three situations:

1. The time of the original's culture is identical to the time of the translation's culture
2. The time of the translation's culture lags behind the time of the original's culture
3. The time of the original's culture (a particular segment of it) is completely absent from the translation's culture.

(Popovič, 1971: 104)

In his monograph of 1971, Popovič mentioned some key words such as metatext, metacommunication, metacreation, praxeology (the analysis and programming of the practice of translation by objective methods). At that time, he was trying to address the manipulations during the translating practice. He suggested that literary critics, the opinions of the academic institutions or even actors will influence on the way how relevant literary works are to be translated. For example, the "metacommunicational context of translation" refers to situations of how one text conditions another one, "metacreation" refers to a secondary literary activity, a type of literary creation depending too much on allusions, parodies, imitations...etc.

Popovič continued with three basic criteria of critics on how to judge a translation:

1. subjective taste (as a pattern for a wider literary taste of the given period)
2. analytical evaluation of the translator's product
3. function of the translation in the context of contemporary literature.

(op. cit. p. 24)

Later, he came up with three types of translation depending on how well they are finished:

1. partial translation - "under-interpretation"
2. full translation - "adequate interpretation"
3. oversaturated translation - "over-interpretation"

(p. 45)

He believed that we need to keep in mind that every original work has an invariant core and variant features (elements) and all of them together will have impact on the

production of translations. The invariant core is difficult to deal with because it is more related to the text's "inherent poly-structural and multi-dimensional nature" (Popovič 1971: 53) than to translators' interpretations.

Popovič agreed to the opinion hold by the group of Czech scholars on translation: they think translating is a constant decision-making process. They believed that it is a translator's mission to take the best decision in order to choose the best way to translate in a certain time based on all the materials they are able to gather for the decision-making. So, it is no wonder that students of translation need knowledge of what one could possibly imagine: linguistics, literary history, literary theory, cultural history...etc.

During the second half of the XX century, scholars used to believe that if we can understand the process of translation, we could apply a process-oriented approach in translation and interpretation research. Under such presumption the procedures of translation could reappear, be analyzed, then finally be replicated. Trainees need only to be taught on how to replicate this process in order to become perfectly competent and skilled translators and interpreters. Furthermore, perhaps, it would lead to the development of programmers for computer translation which aims at producing qualitative translation comparing to those developed by the best human translators, but with less costs.

John Michael Cohen (1903-1989) noticed that twentieth-century translators who were influenced by science-teaching and the growing importance of accuracy were gradually ignoring the imitation of form and manner. However, translation cannot be judged according to mathematics-based concepts of semantic equivalence since meaning refers to an unchanging unified essence. Despite the diversity of methods and approaches that could be applied, one common feature in the research of Translation Studies is an emphasis on cultural aspects, the contexts within which translation occurs.

The maps proposed by James Stratton Holmes (1924-1986) on translatology in 1972 led to a rapid expansion of the discipline of Translation Studies, moving from source-text orientation and developing new theories based on socio-cultural subjects

rather than linguistic ones. The new thinking drew inspiration from subjects such as communication theory, literary theory, anthropology, history, gender studies and cultural studies. Indeed, he is regarded as the scholar who gave the actual founding relevance to the field of Translation Studies.

In early years when the field of Translation Studies was establishing itself, it advocated to place itself against both linguistic and literary studies, arguing that linguistics failed to take into consideration broader contextual dimensions, meanwhile literary studies were focused on making evaluative judgments. Post-colonialism theory once offered very special perspectives for translation theories. Just as colonialism was based on the notion of a superior culture taking possession of an inferior one, so as an original had always been 'superior' to its 'copy'. Hence, the translation was to exist in a position of inferiority regarding the source text from which it derived. The translator is then seen as a sort of *liberator*, s/he frees the text from the fixed signs of its source shape making it no longer subordinate to the source text but visibly endeavoring to bridge the space between source author and readers from the target culture.

Frederic Will (1928-) tried to continue Translation Studies from contemporary critical theories. In his essay, *From Naming to Fiction Making* (1984), he intends to prove that, considering that different languages construct realities from different perspectives, the connotation of words could be very flexible depending on the reality they come from. It might be even dangerous sometimes, if we take for granted the correctness of those theories based on a universal objective reality. On the other hand, the reality can only be learned through the names we attached to it, so to some extent, language is how the reality is made with.

Will thinks that we could take translation as a form of naming, fiction-making, and knowing. Among them, naming is the most fundamental activity because it is the essential part of language and it contributes to distinguish us between animals. With the help of language, we can first learn then modify our characters, desires and finally be able to construct our inner selves.

Moreover, Sherry Simon (1948-) also investigated on Translation Studies, but from

the perspective of gender-studies. She envisioned images of domination apart from the issues of fidelity, faithfulness and loyalty. Feminist theorists see a parallelism between gender studies and the status of translation, which is often considered to be inferior to the original writing, as the same happened to women who are always repressed in society. This is the main conception of feminist translation theory which tries to liberate both women and translation from the inferior class of the social and literary hierarchy.

Mary Snell-Hornby (1940-), no longer defined translation (1988) as an activity that takes place between two languages but views it as an interaction between two cultures. She perceived culture as not just a reflection on human being's advanced intellectual development, rather in a broader anthropological sense since it is a reference to all socially conditioned aspects of human life. Actually, in *Constructing Cultures* (1998) Bassnett and Lefevere suggested that since translators have always been playing a vital role to enable interaction among different cultures, the next logical step is to study not only translation itself but also cultural interactions.

Katharina Reiss (1923-2018) and Hans Vermeer (1930-2010) believed that, based on what they observed within professional practice, almost all translation practice is undertaken to achieve certain goals (*Skopos Theory*: Reiss in 1971; collectively in 1984) required by the target culture and it is not always the same one in the original culture. Just as Nida mentioned that it could be impossible to have only one way to translate an original text because the ways to translate texts are totally dependent on each function.

These functionalist scholars tend to take the translating process as a kind of behavior or action which is usually to be carried out for one purpose, such as human behaviors. They presume that the target text ought to be determined by its ends, which suggests that the translation is no longer a simple process of linguistic transcoding but a form of interaction that is interfered by cultural elements. That is to say, translation is not only determined by the original text but also decided by the cultural circumstances or the social conditions of the target culture.

Reiss and Vermeer (1984) used the translation of the slogan of an advertisement as a clear example to prove that there could be two completely different methods of

translating depending on whether you want to transmit the exact meaning of the slogan or if you want to transmit the way they have been promoting the products. What draws our attention is the power of target cultural conventions, which have normally been treated as a priority during the practice of slogan translation.

Based on the theory of the “three functions” proposed by sign linguistic Bühler, Reiss and Vermeer came up with three textual categories (informative, expressive and operative). Then they pointed out that the category to which the original text belongs will remain the same as of the target text, that is to say the “Skopos” (σκοπός) of the translation will not be too powerful to push the target text into another category different to the original text.

Thinking about translation problems, Polysystem theory was at first used to solve the problems relevant to the complex historical structure of Hebrew literature. This theory considered literature as a compound of varied systems in hierarchical order under a permanent transformation. Polysystem theory refused to take the canon as something stably superior and it explains how to decide what kind of role the translated literature should play in a determined culture.

Itamar Even-Zohar (1939-) adopted Tynjanov’s concept of a hierarchical literary system and coined the term “polysystem” (1979; 1990) to refer to the entire network of correlated systems including literary, semi-literary and extraliterary structures. It was used to explicitly argue the dynamic and the heterogeneous characteristics of a literary system as opposed to synchronous and correspondent characteristics that people used to believe. He also presumed that some parts of the systems hold a more central or primary position while others are secondary.

Though translations had been classified as secondary systems in all previous theories, Even-Zohar argued that the relationship between the translated work and the domestic literary work depended on the specific circumstances within each literary system. He then listed three contexts where the translation maintains a primary situation: when a literature is “young” or in the process of being established; when a literature is “peripheral” or “weak” or both; and when a literature is experiencing a “crisis” or

turning point. Later, he continued to discuss that the texts to be translated are chosen by the target culture and the way they are translated depends on their relation to target language systems. According to his research, texts are chosen to be translated because of their compatibility to achieve a complete, dynamic, homogenous identity in the target culture.

Considering the types of translations, Peter Newmark (1916-2011) believed that there are two main types: “semantic translation” and “communicative translation”. “Semantic translation” exists in the realm of equivalence: it looks for a semantically equivalent content for words from the source text because it concentrates more on the meaning of the source text. “Communicative translation”, by contrast, is more of a “cultural adaptation” of the source text than a semantic equivalence so that readers from the target culture could feel it is less difficult to follow a translation. Additionally, he added 3 types: “literal translation”, “faithful translation”, and “adaptation”, all of them could be summarized as charted below:

SEMANTIC TRANSLATION: The exact message must be conveyed, using some strategies, if needed
COMMUNICATIVE TRANSLATION: Rather a cultural adaptation
LITERAL TRANSLATION: Makes full use of the closest translation equivalences (at diverse levels)
FAITHFUL TRANSLATION: Provides a significant level of translation fidelity
ADAPTATION: Free translation form (adapting, for example, contexts).

Newmark’s idea (1981) was proposed during the 1980s when contemporary writers began to consider that it might be the time to abandon the concept of “equivalence” based on the fact that it could no longer contribute to anything useful. They suggested that there should not have any exact rules for “equivalence” anymore because everyone would be capable of finding a construction in order to properly translate any given original text. Equivalence ought to be a kind of construction for an ideally adequate

translation being built in the scholar's brain, a construction that transmits the spirit of the original text while reflecting the scholars' own insights, prejudices, shortcomings, limitations, wishes and hopes.

Concerning the translation practice, Francis George Steiner (1929-) introduced the concept of "hermeneutic motion" (1975) when he intended to explain the translation process. According to his explanation, the process should be embodied in a series of acts of elicitation and appropriative transfer of meaning, specifically between languages.

Accordingly, there are four stages which correspond to four steps in translation practice. The first step described by Steiner (1975: 25) in this process is "trust". Translators should believe that there must be some meaningful information worthy of being transferred. A translator ought to have the capacity of radical generosity while trying to "get rid of" the human ignorance of perceiving this world as a series of simple symbolic relations. However, sometimes people might feel they are being betrayed when they find out that there is no worthy information after having devoted their full trust in it. Nevertheless, the ability of recognizing the worthy and unworthy parts could lay on how well they have acquired a foreign language. Therefore, translators must decide whether one text is worthy translating the moment they start to work on it so it is almost like gambling: a prediction of the value of a text while the result could be fifty-fifty. Sometimes it may happen that although there is something meaningful, without "trust" there would be no point in translating into another language.

The second motion is "aggression", which Steiner explains as incursive and extractive. It relates to the process of comprehension which is known to everyone; it is not merely a cognitive or memorizing act but more like ingestion. Hence, in translation practice, the comprehension of the original text could be involving exhaustive deciphering, the dissipation of the foreignness and the possession of the core message. Therefore, the relation between the translator and the original text could be compared to hunter and prey. In the first step, translators choose to follow the valuable information to work on. Then in the second step, translators should begin working by comprehending the text, which means to ingest the original information and then hold on the central part.

So, as people say, the translator invades, extracts, and brings home. But this is not the correct way to translate or it is not enough yet to complete the process of the translation.

The third movement is “incorporation” (*embodiment*). Translators might try to domesticate the text at first by using a way of naturalization in order to deal with some expressions from the original text that could cause strong strangeness if translated directly. However, no matter how successful domestication has been, the act of interpretative importation of the original message could not potentially last long, because the original message not only fits into the original context, but it is also in harmony with the development of all the following messages. But it might not go well in the translation considering that the relation between one phrase and the whole text in the translation is not as natural as in the original text. So does the same case as a simple “foreignization”, a mere mimicry. It would not fit for a long time because the native core will try to eliminate of the constraints of the foreign carrier.

Neither pure “domestication” nor “foreignization” could be suitable, hence a profound incorporation is called for. In step two, we talked about how aggressive the process of comprehending could be. However, it is the very experience of comprehensive appropriation to others what shapes our own being. Every time people translate a text, they should start on a completed understanding and ingestion of the information of the original text. They have absorbed so many energies and spirits from the original language that now they should try to incarnate them into their own language. It is not an easy transfer between languages; it might involve certain creation and expansion to their own current linguistic system. When they are inventing, they must be very cautious on the acceptability of the reader in the target language while being very loyal to the original aims and goals.

The last step is the process of “compensation”. In Steiner’s view it is rather a very abstract and complicate process. Generally speaking, it is the time of comparing the original text with the translation, making sure that they are equally powerful. In Steiner’s own words:

Genuine translation will, therefore, seek to equalize, though the mediating steps may be

lengthy and oblique. Where it falls short of the original, the authentic translation makes the autonomous virtues of the original more visible while it surpasses the original; the real translation infers that the source-text possesses potentialities.

(Steiner, 1975: 197)

Steiner believes that fidelity could only be achieved when translators manage to restore the balance between documents, the source text, and the target text. Moreover, this process could overcome the rigid classification among literalism, paraphrase, and free imitation. Let us now summarize the four parts stated above:

<b>TRUST:</b> Confidence of a translator of the value of the source text
<b>AGGRESSION:</b> Translators should begin working by comprehending the text
<b>INCORPORATION:</b> Kind of assimilation (domestication) of the source text into the target one
<b>RESTITUTION:</b> Translators must balance the “aggression” and “incorporation” committed.

During 1980s, the new approaches presented in Germany were changing towards cultural transfer rather than linguistic transfer and they intended to view translation as an act of communication. Hans Hönl (1941-2004) and Paul Kussmaul (1939- ) began taking the text as a “verbalized part of a socioculture” (1982). They thought all the texts come from a given situation, which explains the way they are conditioned by its sociocultural background. The translational process is then dependent on what role it is going to play in the target culture, people can choose from preserving the original function of the source text in its own culture (*funktionskonstanz*) to changing the original function then adapting to the specific needs in the target culture (*funktionsveranderang*) as they suggest.

The translational action theory proposed (1981) by Justa Holz-Mänttari (1936- ) has studied both theories of communication science and action science in order to offer a guideline for a wider range of professional translation situations. Translational action

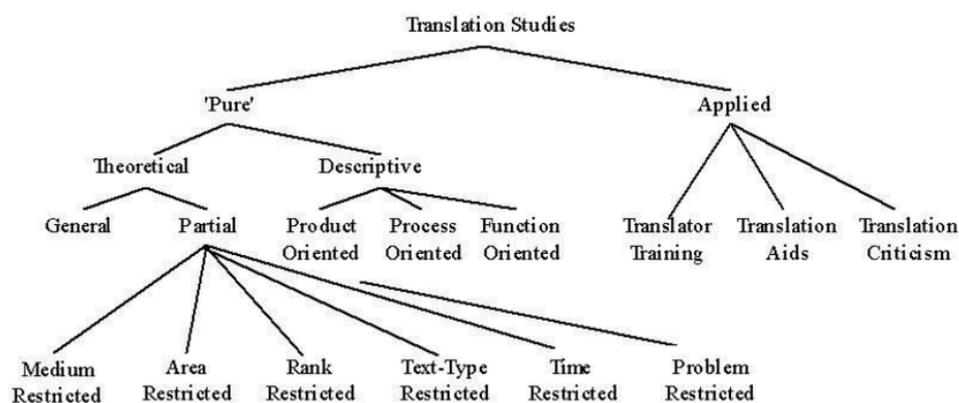
theory visualizes translation as a purpose-driven, outcome-oriented human interaction and it takes language as a message carrier, whereas it takes translation as a channel to transfer intercultural information. Hence, translation is not just about transforming words, sentences or texts but also to guide this information through cross cultural barriers and finally enable the functional-oriented communication.

According to translational action theory, the target text should be functionally communicative to the receiver. That is to say, firstly, the form and genre of the TT must be guided by what is equally functional and suitable in the TT culture (comparing to the relation between original text and original culture), rather than a simple transformation of the source text. Secondly, whether it is functionally suitable or not is to be judged by the translator, whose role is to make sure that the intercultural transfer could take place satisfactorily. Then, before the production of the TT, the ST needs to be analyzed in order to solve the dilemma between ‘content’ and ‘form’. The needs of the receiver of the translation are determining factors for this dilemma. For example, when a technical term is to be translated for a non-technical user, a single term might be paraphrased into a short phrase for a better understanding. Overall, Holz-Mänttari’s theory (1984) has begun to move towards the “socioculturalization” of the translation practice and has established a commercial connection between translator and the receiver of the translation.

Gideon Toury (1942-2016) located translation in the middle position between original texts and target texts. During the process of translating, new information/messages are always inevitably introduced/invented comparing to the original one, meanwhile some untransformable messages from the original texts will be always left untouched. The norms that are used to distinguish what choice is right or wrong, what option is adequate or inadequate are usually constrained to culture, society and time.

Toury (1980; 1995) believed that there are three points related to the concept of norms: First, to distinguish how decisions are made during the translation process, then to make generalized rules regarding the decision-making process, finally to reconstruct

the norms in translational operations. There are three kinds of norms that play significant roles at different stages of translation process: initial norms, preliminary norms and operational norms, which occur inside the map of Translation Studies (divided into ‘pure’ and ‘applied’) which can be seen below (Toury 1995, 10):



[[https://www.researchgate.net/figure/Holmes-map-of-Translation-Studies\\_fig2\\_321882859](https://www.researchgate.net/figure/Holmes-map-of-Translation-Studies_fig2_321882859)]

Initial norms deal with the choices that translators need to make during pre-translational process, whether choose to be subject to the norms of source text (ST) or to the norms of the target text (TT). Toury then further explained that, translations would be “adequate” if they are subject to ST and translations would be “acceptable” if they opt for TT.

Preliminary norms focus on the perspective of the source text. They consist of translation policy and the directness of translation. The translation policy talks about factors that determine the selection process of the original texts, on what to be translated and the directness of translation. Regarding the idea of “directness” normally related to whether there is a third language as an intermediate one between the original language and the target language, for example, we could either choose to translate a German book into Chinese or choose to translate the Japanese translation of that German book into Chinese.

Operational norms include *matricial* norms that indicate the completeness of the TT comparing to the ST, sometimes the target text is finished with many information unmentioned from the original text due to all kind of reasons. And textual-linguistic norms deal with the selection of materials for TT.

Later, in the book *Descriptive Translation Studies - and beyond* (1995), Toury argued that since all translations are initiated by the target culture, this is where we should begin with. One of the most challenging parts is that Toury began to establish a set of coherent “rules” that can be used to explain and predict translation behavior. The laws were supposed to extend to the applied branch as well, influencing both translation practice and training.

The first law describes the situation that when translators are searching for equivalents, they always tend to generalize those items that they cannot find a specific correspondence, they always end up with picking one from all the available choices from the target language. And the second is about translation interference. He explains that people tend to be more tolerant about interference in translation when the original text comes from a ‘major’ or highly prestigious language/culture, and the target language/culture is ‘minor’, or ‘weak’.

Regarding the translation function, Christiane Nord (1943- ) functional theory depends very much on the purpose and function involved within the text. Nord has formulated four assumptions which rooted in four types of relations:

1. The target receiver takes the translator’s interpretation for the intention of the sender.  
(The relation between the Sender’s Intention and the Receiver’s Expectation)
2. The function of the translated text is based on the interpretation of the sender’s intention and on the target-cultural background knowledge and expectation of the target receivers. (The relation between Fiction and the Real World)
3. In both the source and the target situations, the comprehension of the text world depends on the cultural background and the world knowledge of the receivers. (The Relation between the Text and the Receiver)
4. The elements of the target-literature code can only achieve the same effect on their receivers as the source-literature elements have if their relation to literary tradition is the same.

(Nord, 1997: 85-88)

Following Toury’s trend on norms, Andrew Chesterman (1946-) proposed two set

of norms (1997) covering the conception of Toury's initial and operational norms and he believed that all norms are under prescriptive goals. They are "product/expectancy" norms and "process/professional norms".

Product/expectancy norms are built on the expectations of target readers, concerning on what a translation should be. Factors such as the predominant translational tradition in the target culture, the discourse conventions of the similar TL genre, and economic and ideological considerations are decisive ones.

Whereas process/professional norms are more complex, he suggests three types:

-The 'accountability' norm. This is an ethical norm, dealing with professional standards of integrity and thoroughness. The translator will accept the responsibility for the work produced for the commissioner and reader.

-The 'communication' norm. This is a social norm. The translator, the communication 'expert', works to ensure maximum communication between the parties.

-The 'relation' norm. A linguistic norm deals with the relation between ST and TT.

According to Chesterman (1997), a translator can only deliver a good judgment on the relation between original and target text considering the following aspects: text-type, the wishes of the commissioner, the intentions of the original writer, and the assumed needs of prospective readers.

In the vein of translation intentions, the Göttingen group is a research center of literary translation founded in 1985. Theoretically, they started with definitions laid out in Theo Hermans' *Manipulation of Literature* (1985) and then undertook a reevaluation of the hierarchical nature of the poly-system. The German group arrived at a point of taking translations as transfer-oriented instead of target-oriented practice, which means they appreciated more on each translator's individual efforts, especially on creative choices, such as stylistic preference. They thought the conflicts and evolution within a literary system may be more irregular and complicated than polysystem theorists' hypothesis. Indeed, it raised questions like, whether translating literature means translating the interpretation of a literary work. We know this depends on what the literary traditions are in the target culture. Literary translation, according to the German

group, is a part of the country's literary language and cultural heritage.

Due to the need for translation research, the second half of the XX century witnessed the birth of relevant journals on translation theory: *Traduire* (1954), *Babel* (1955), *Méta* (1956), which opened a new path for other periodicals on this field.

Within this decade, Lawrence Venuti (1953-) is one of the most influential scholars in Translation Studies of North America. He began criticizing (1986; 1995) domestic beliefs that had been popular for centuries. People tend to (blindly) worship the authorship of the original texts. Indeed, "Invisibility" was the word Venuti introduced in his book *The Translator's Invisibility* (1995) to describe both the role played by translators and how their translating activities should turn out to be. He pointed out that there were problems within translation industry: translators get used to self-eliminating and be invisible because, "British and American law defines translation as an 'adaptation' or 'derivative work' based on an 'original work of authorship', whose copyright, including the exclusive right 'to prepare derivative works' or 'adaptations', is vested in the 'author'". (1995: 8-9). This leads to a situation where many translators do not see themselves as creators then trying to be less creative but faithful to the author.

On the other hand, scholars of translation criticism tend to ignore the difficulties and struggles that translators have to face during their practice because they believed, the best translators have access to the universal sense of the meaning and can reflect what is essential in the translated text. The most accepted translations usually are those more "pure" and "fluent", without any "linguistic or stylistic peculiarities... seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text—the appearance, in other words, that the translation is not in fact a translation, but the 'original'." (1995: 1) In fact the situation described above requires a large number of efforts and activities being put into the process of translating, the satisfactory result could then easily make people ignore those efforts.

He then added that these problems could cause severe difficulties, such as it could lead to the marginalization of the translating practice. People would show less and

less interests in working in this area meanwhile the value of a translated book could be considered as less meaningful by society. The worst part might be the gradual decrease of linguistic and cultural differences chosen to show in the translation, since people are more likely to alter the foreign images for a better acceptance of the target audience. That is what he called “cultural imperialism”. Whether it was investigating and analyzing topics like language, discourse and subjectivity, Venuti questioned the relation between originality and authorship. He thought translation is a creative activity so it could not possibly or hardly be transparent due to each culture’s peculiarity.

Michael Halliday’s (1925-2018) systemic functional grammar (SFG) was built on theories of different academies, such as Ferdinand de Saussure (1857-1913) and Prague School. The core concept of this grammar is a social semiotic approach, trying to put the writer’s linguistic choices under a socio-cultural context and analyze the interrelation between the surface structure of linguistic functions and the sociocultural framework. Halliday came up with the term “metafunction” (1985) to express the idea that all languages are considered to be shaped and organized in relation to three functions or metafunctions.

Halliday drew a complex map indicating the relations between each element. As the most decisive element, the sociocultural environment decides the “genre” of a text, so it could be either a business letter or an advertisement of a product. Generally speaking, the “genre” of the text decides the “register” (the style of the language), the “register” decides “discourse semantics”, then “discourse semantics” decides “lexico-grammar”. It would be easier to understand if what Halliday proposed was just a map showing one-dimensional-vertical relations between elements mentioned above. To complete this map, every element (register, discourse semantics and lexico-grammar) is divided into three metafunctions, then each metafunction belonged to different elements.

- The field of a text is associated with ideational meaning (discourse semantics), which is realized through transitivity patterns (lexico-grammar)
- The tenor of a text is associated with interpersonal meaning (discourse semantics), which is realized through the patterns of modality (lexico-grammar)

- The mode of a text is associated with textual meaning (discourse semantics), which is realized through the thematic and information structures (lexico-grammar).

Regarding levels, Mona Baker (1953-) believed equivalence could vary in different levels: word, above-word, grammar, thematic structure, cohesion, and pragmatic levels (1992). She applied a systemic approach (SA) especially to the thematic structure and cohesion level and tried to incorporate SA to the pragmatic levels by analyzing the ideational and interpersonal functions.

One relevant issue in her thematic structure analysis is the study on the markedness of the thematic and informational structures. “Markedness” is used to describe the level of standing-out as unusual or difficult character in comparison to a common or regular form. A form takes minimum effort to transform what is known as “unmarked” and the opposition is called “markedness”. Markedness involves the normalization of a piece of linguistic unit in terms of more “irregular” or less “irregular” forms. Baker pointed out that this can help us to be more conscious when we need to make appropriate choices and better understand what kind of messages speakers and writers are transmitting.

On the other hand, Baker reconsidered the definition of pragmatics with the help of communication theories, she thought that “Pragmatics is the study of language in use. It is the study of meaning, not as generated by the linguistics system but as conveyed and manipulated by participants in a communicative situation” (Baker 1992: 217).

According to Baker, the three main concepts in pragmatic equivalence are ‘coherence’, ‘presupposition’, and ‘implicature’. The coherence of a text depends on the receivers, more specifically speaking, “depends on the hearer or receiver’s expectations and experience of the world” (Baker 1992: 219), which is difficult to achieve because the expectation and the experience of both sides are usually very different. Presupposition relates to the linguistic and extra-linguistic knowledge the sender assumes the receiver already has or should have in order to receive the sender’s message. At last, with ‘implicature’, Baker urges us to pay attention to what the sender really want to say with the words, not words themselves, but deeper meanings.

Basil Hatim (1947-) and Ian Mason focused on the studies of ideational and

interpersonal functions in their books, *Discourse and the Translator* (1990) and *The Translator as Communicator* (1997). They confirmed the relation between the transitivity structure with ideational function proposed in Halliday's map, indicating that changes in the transitivity structure seem to cause a shift in the ideational function of the text. Their investigations were mostly about register and pragmatic analysis. They believed that texts are the most usual ways to transmit socio-cultural messages and to express power relations. According to them, the way of speaking and writing reflects the attitude each social group has adopted and how they would think and behave in certain socio-cultural activities. Idiolect and dialect have also performed a semiotic function, the syntactic, lexical and phonetic features always indicate peculiar connotations that are always uneasy to replicate in target languages.

Though it is controversial whether their model can be applied to conventional situations, they made significant contributions to identifying 'dynamic' and 'stable' elements in a text. The formula would be like, the more 'stable' a ST is, the more possible it is to adapt a rather literary approach; and the more dynamic a ST is, the less appropriate it would be to adapt the literary approach and the translator tends to be facing with more challenges.

Translation is a process of intercultural transfer that calls for constant moves between linguistic and cultural boundaries. The act of translation always involves with other aspects more than language itself because no texts can be produced without cultural, historical, and political contexts. For many years translation practice was purely an aesthetic act, disregarding those ideological problems. And the strategies employed by translators sometimes reflect the social context where the translation is to be submitted. It is not a simple and easy practice as people tend to expect but rather a highly manipulative activity even from the very beginning. Just like Octavio Paz pointed out, the process of translation began from the composition of the original text because,

No text can be completely original because language itself, in its very essence, is already at translation- first from the nonverbal world, and then, because each sign and each phrase is a translation of another sign, another phrase.

(Octavio Paz [1971] 1992: 154)

Hence, it is not about translating only once but twice when we are talking about translating literature. The first translating step is the process of putting the world concepts into words and the second is the translation between languages which rarely involves equal relationship among texts, authors or systems.

Scholars who work on post-colonial theories have been trying to compare the relationship between the source and the target text with the one between the colonizers and colonies. The European culture was regarded as the great original and the colonies were treated like the “translation” or “rewriting” of Europe. Translation used to be evaluated as less original because normally they have to eliminate some essence of the original during the adaptation process.

By comparing literary translation with post-colonial literature, we can achieve a better understanding of how people used to think about literary translation. We all know that post-colonial writers are not just transposing a text; they are rather transposing a culture through a piece of literary work. So apart from pure linguistic issues, literary translators usually have to transport unfamiliar cultural factors to the target audience.

Furthermore, post-colonial writers have to make constant decisions on what cultural elements to choose and how to present them in their work. They could introduce some unfamiliar cultural elements in a rather aggressive way or put them in a secondary position. A similar dilemma will have to be faced by a literary translator during his/her task. Since they are not able to cover every aspect, they thought necessary, they choose to emphasize one specific aspect which they feel as most meaningful. Most of these special characters are encoded in specific lexical items for which there are no equivalence in the target culture, such as material cultural items (foods, tools, garments), social structures (including customs and law), and features of the environment world (weather conditions, plants, animals).

The introduction of a considerable number of unfamiliar words could stress out target readers but at the same it proves that translation is indeed a cultural activity during which the vocabulary of one culture expands through loan transfers, calques, and so on.

There are always complicate things like customs or economic situations that puzzle the translators, and they are important because they play a background/context role in the original text.

On the other hand, this also showed how translation can act as one type of formal experimentation in target cultures to test whether the dominant poetics of the local language can be challenged by the importation of genres or strategies of the source text. Since translation resides in a special position of a literary system, such kind of experimentation is more tolerable. It is of significance and great necessity that a dominant language comes to understand and appreciate the standards of minority groups in order to cultivate an independent worldview in this cultural world.

Regarding literature and translation, Suzanne Jill Levine (2012) has investigated on Borges's translation aesthetics in her article "Borges sobre la Traducción". According to her view, Borges regarded translation as a literary practice not merely involved in issues such as aesthetical choices and objectives, but also linked to the process of reading and writing. Borges believed that the concept of "texto definitivo" (the definitive text) can only be correspondent to a religious dogma because there always will be two ways to translate any text, depending on the different perspective or approach to interpret any literary text. He then defined two ways of translating based on the aesthetics, explained by Levine as "el enfoque clásico centrado en el arte y el enfoque romántico centrado en el artista" (2012: 16).

Francisco Chico Rico (2015) has discussed the dilemma of translating philosophical texts: the translators of literary texts tend to consider philosophical texts as either scientific or technical, while the translators of scientific and technical texts tend to believe that those texts are more literary by nature.

According to Chico Rico,

El texto filosófico puede ser entendido como la representación de una reflexión metafísica a través de una lengua natural concreta, ya que tiene como objetivo la descripción y explicación de lo que está más allá de la física y lo físico, de lo material y lo tangible, para, superándolos, capturar y abstraer las ideas y los principios esenciales.

(Chico Rico, 2015: 95)

He agreed with Albert (2001: 176-177) on the metaphysical feature of philosophical texts in capturing and abstracting the objective ideas and principles of the world. Then he offered two possible reasons which might lead to the current situation:

- 1) el uso de términos especializados con mucha frecuencia de la propia invención del filósofo, que pueden llegar a ser prácticamente intraducibles
- 2) y el relativo a los problemas sintáctico-textuales inherentes a la utilización de un lenguaje altamente elaborado con sus correspondientes características estilísticas y de ambigüedad semántica.

(Chico Rico, 2015: 96-97)

More recently, Raffaella Odicino (2018) has analyzed the translating philosophy of Haroldo (Eurico Browne) de Campos. According to Odicino, this Brazilian translator believed that to some extent, it is impossible to translate a piece of literary work (especially with poetic translation), which leaves the recreation as the better choice. As Haroldo himself put in his paper “Da tradução como criação e como crítica” (2016), the translation of creative texts will always be *recreation* (if it is not a parallel creation), autonomous but reciprocal. The more difficult the text is, the more seductive the possibility of recreating the text will be.

Moreover, Haroldo is not severely worried about the conception of “loss” in the translating process; he rather considers the translation as a powerful resource to nourish the target culture and reconstruct the target language with the help of semantics and aesthetics from the original language and culture, which means he might ponder on translation more from the perspective of benefiting the target readership and culture. Furthermore, in his transgressive proposal, he associated translation with the construction of cultural identity when back in 90s people were concerned with the ideological and ethical issues in literary translation, which could be interpreted as a “backwards conquer” under some circumstances.

After addressing some relevant issues on translation theory, let us now move to some aspects of Chinese translation, which is also linked to our PhD research.

## 2.1 SOME ISSUES ON CHINESE TRANSLATION

Although our research corpus is not a work on Chinese-English/Spanish translation, Chinese language and culture are actually entailed within our novel's translation. Accordingly, we will now present some aspects of Chinese translation and its more significant theoretical contributions.

The history of translation could be dated back to commercial issues, wars and exchanges, when the translators worked as interpreters/mediators. The rules of the practice used to be simple: translators completed the communicational task for both sides in order to achieve economic benefits, and they usually received direct feedback from both sides. To them, successful deals could mean a good translation. To achieve the goal, translators were highly likely to adjust their way of translating to satisfy the expectations from both sides.

Eva Hung introduces the term “cultural borderlands” in her chapter “Cultural Borderland in China's Translation History” (2005, 43-64). This term has two connotations:

- Communities which were exposed to bicultural or multi-cultural influences because of their location at geographical and/or national boundaries
- Communities, large and small, which arose as a result of special social and political arrangements that allowed for the systems and norms of more than one culture to co-exist.

(Hung, 2005: 43)

Indeed, this term fits the idea of “interculture” proposed by Anthony Pym (1998), introducing the idea of two geographical overlapping groups share the same linguistic and cultural roots, such as many cases in European. Nevertheless, this case is slightly different because it is people-centered, which means a single translator is considered as a micro-interculture herself/himself.

According to Hung, there were three waves of translating practice in Chinese history. The first wave related to the spread of Buddhism in China. During the 2<sup>nd</sup> to the 5<sup>th</sup> centuries, there were groups of important translators gathering in the area of

Taklamakan oases states who made great contributions to bringing Buddhism to China. The emergence of a multi-cultural lifestyle derived from the constant conflicts between the nomadic civilization and Chinese agricultural civilization. Ethnically speaking, in this small area once lived Turkish, Iranian, Scythian and Xiongnu descents and politically speaking, it once belonged to the Kushan, the Chinese and the Xiongnu empires.

Central Asian countries brought Buddhist books to China, so the scripts were originally written in Central Asian Languages. An Shigao (148-180), who came from a dominion state of the Parthian Empire, explored new approaches and standards for Sutra translation together with Zhi Qian, Dharmaraksa of Dunhuang and Kumarajiva. They were rather more competitive than Indian monks because they had the skills and knowledge on Chinese language.

Hexi corridor is the narrow territory that connects northwestern China to West Region. It had mixed population whose inhabitants were given unique chances to different languages, customs, and social and economic patterns. There were two Chinese monks who played an important role in Sutra translation, Zhu Fo Nian and Bao Yun (5<sup>th</sup> century) both of whom worked as interpreters and translators for foreign monks.

The two geo-political borderlands described above were not only crucial to the introduction of Buddhism in China; they also played a significant role in encouraging translators to fulfill the government's administrative and diplomatic needs. Historical records showed that, during centuries, China's governmental translating practice was dependent on people from these geo-political borderlands whose work played a vital role in maintaining centuries of active engagement with the other part of the world.

The second wave of translation activities in China started between the late 16<sup>th</sup> and the early 17<sup>th</sup> led by Jesuit missionaries who came all the way to China from Europe. Since the entrance of foreigners was under strict controls, it was difficult to bridge between China and Europe. The Jesuit project had to lay a foundation of trust from both sides. Working in the Chinese institution of court and government, they had to try their best to establish their credentials and trustworthiness and at the same time, they had to

prove to the Church that they had been making efforts in converting more people to follow the principles of Catholicism.

The translation practice undertaken by the Jesuits missionaries reflected the different demands of two masters they were working for. Scientific, non-religious work was to satisfy the needs of the Chinese government as well as the scholars and court officials who were their friends. Translations of Chinese philosophical literature were developed to convince the Church in Europe of the correctness of Jesuit policy in China.

The last wave began with the funding of the city of Shanghai as a cultural borderland together with the changes of political and administrative structures required by the Treaty of Nanjing<sup>16</sup> (also Nanking, 1842). However, Shanghai was not a colony in a regular sense: in the Chinese administrative areas the political and legal systems remained Chinese, even in the concessions, Chinese social norms were a part of everyday life. The translation tasks undertaken by foreigners were matched by Chinese government goals. The official Translation Bureau consisted of Western missionaries who provided the linguistic and cultural knowledge about Western meanwhile Chinese assistants offered their Chinese linguistic and cultural skills. Thanks to the high quality and quantity work finished by foreign translators, it became the leading center to offer translations of technological and scientific works during a quarter of a century. The popularity of new knowledge led to speed changes in Chinese dominant norms. Since that, a wide variety of texts by the reformist generation had been published and inspired people to rethink about new Chinese culture that had to learn from Westernization and Modernization.

People tend to take the current way of developing translations for granted but it was actually a way chosen from all the possible ways used to deal with other cultures. That is to say, these taken-for-granted ways always differ from times. Generally speaking, translation practice shows the way how one culture treats other cultures, whether a total “domestication”, a “foreignization” or something in between.

Cultures that regard themselves as central and homogenous tend to consider their

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<sup>16</sup> It actually ended the first Opium War (1839-42) between the UK and the Qing Dynasty of China.

ways of doing things as the most natural and best ways. When dealing with other cultures, they would not bother too much in maintaining the original, instead, they tend to naturalize those foreign elements without too much trouble. Taking the translation of Buddhist scriptures during the spread of Buddhism as an example, Taoist concepts were mixed with Buddhist ideas to construct the ideology of Buddhism (originated in India, VI-IV centuries BC) in China. This makes sense if we apply “Skopos” theory to this historical phenomenon, the purpose of the translation of Buddhist scripture into Chinese was to persuade the Chinese royal class to believe the goodness of Buddhist doctrine, and the best way was to show that it had something in common with what they respected at that time, the Taoist (道教) doctrine (born in China, 4<sup>th</sup> century BC). But as the consequence of this kind of technique, translations always took the original text in a natural way while few people wonder what the original version really looked like, whether there was something distinct to what they have seen in the translation.

Overall, China had stayed much longer in the period of interpreting communication than Western culture. The participants associated in translating practice, from the foreign monks to the exclusive literati class, the interpretation of the translation had always been kept within a limited group. So, it means that the audience of Chinese translators had always been a small group, which resulted into the application of specific standards and aesthetics.

On the contrary, Western culture moved to a different stage when dealing with the translation between Sumerian and Akkadian languages. The appearance of “words” reexamined the criteria of translation because now translations could be reviewed and criticized later. In classical Greek, a single word was seen as a grammatical unit that equaled to an invariable object. That explains people preferring linguistic transcoding than interpreting or paraphrasing. The original Sumerian was taken as prestigious and the translation never sought to surpass the original. The reason of adapting a so-called “tertium comparationis” is strongly related to the Christian God. Western translators were familiar with the less lenient sides of the Christian God, including his power not only in life and death but also in salvation or damnation. But Buddha himself does not

have very much in common with the Christian God in this regard, which could explain why Chinese thinking about translation could feel even less guilty than its Western counterparts.

Western translators firmly believed that the scriptures were inspired by God himself so it should be transformed into the target language as accurately as possible. On the contrary, Buddhism translation in China was a completely different case. To begin with, translators did not have the same pressure to “faithfulness” as Bible translators did because there were not any scriptures available in Chinese at the first place; the available texts were written in Central Asian language (where translators such as Zhi Qian came from) and Indic/Indo-Aryan languages. The process of translation went through three steps. Translators firstly had to prepare an oral interpretation of the texts and tried to borrow ideas from Chinese Taoism to acculturate Buddhist concepts into Chinese, at last, writing down the *Taoismized* Buddhist ideas in Chinese.

Not until the New Culture movement in the early 20<sup>th</sup> century did scholars and the whole academy start to think about another revolution or reformation of translation. There were discussions on free translations and literary translations, even on the topic of romanization/latinization of Chinese language. Though there was no real colonial territory in mainland China even after the Nanking Treaty, scholars have been worried on issues such as the cultural and linguistic colonization for twentieth century.

Representative arguments from 20s to 90s are introduced in the book, *Twentieth Century Chinese Translation Theory: Modes, Issues and Debates* (Chan, 2004). As mentioned before, there was a third wave of translation activity in China, when innumerable works from Europe were able to be translated into Chinese language. However, after the strong promotion of vernacular Chinese during the New Culture (The May Fourth Movement), the dominant methodology in translating was to make the linguistic features of the translation as closely as possible to the source text. Some scholars had expressed their concerns that Europeanized structures and expressions, significant importations of foreign terms and expressions might interfere on the ethnic and national identity of following generations. Nevertheless, investigators have proved

that modern Chinese language has absorbed many elements from English, Japanese and Russian languages.

Based on the information from the book recently quoted, three proposals on the reformation of Chinese language have been extracted below: (modern) vernacular Chinese, traditional vernacular Chinese, and post-vernacular Chinese. The name of “vernacular Chinese” is invented to be compared to “classic Chinese” which for centuries was used among a specific class, such as Chinese literati for artistic creations and political communication. Globally, people used the term “vernacular Chinese” to refer to modern Chinese language. But in order to distinguish it from the second proposal, “traditional vernacular Chinese”, we should use “modern vernacular Chinese” for a better explanation.

Modern novelist Zhao Shuli (1906-1970) advocated the invention of a new language with Chinese characteristics because he believed that linguistic habits differ from every nation and ethnic group. A similar opinion was expressed by educator Ye Shengtao (1899-1988), who thought language meant a supreme symbol of ethnic character. People in the group of modern vernacular Chinese called for a modern “new” language, in a sense different to other nations even divergent to the versions of language we once had in history.

There had a form of written Chinese language, different to the classic one, that began to be used around the ninth century. It is more like the verbal version of the spoken language used for popular writings, like plays and novels among the mass people, some scholars call it as language served for “low-cultural function”. Although the modern vernacular language developed from the traditional vernacular one, scholars from the traditional vernacular group felt it had already been Europeanized to a considerable extent. Frederick Tsai (1918-2004) described the way they translated in his book *Studies of Translation* (1972): excessive use of nominal constructions, the direct transposition of the passive, misuse of suffixes of suffices of plurality. People in this group urged to free Chinese language from the foreign influences.

After 1960s, people tend to reconsider the possibility of introducing classical

Chinese into the reformation of modern written Chinese. Zhang Yiwu (1962-) came up with the option of Post-vernacular Chinese. He supported the worth of classical Chinese language. He declared that,

... advocacy of the post-vernacular does not mean to return to the classical languages. What he stresses is the potency of the classical language as a carrier of cultural residue and its possible contribution to the emergence of a new mode of expression.

(apud Chan, 2004: 37)

Apart from these proposals on written language, there were discussions on how Mandarin pronunciation on each character should be since it could differ from each dialect. Only after the establishment of the standard pronunciation of characters could people begin to learn and finally be able to communicate with people from other provinces or be able to communicate with the local people when they travel to other provinces. It was a fact that most people used to stay in one place, normally in their village for the rest of their lives except for businessmen and people who had received an elite education. As introduced before, the written language used to be limited within literati class. Ordinary people used to live in their village communicating with people in their dialects, in cases they needed to send letter to families or friends who lived faraway, they usually paid for someone who had some education and skills in written language.

In the book *Translating Chinese Culture* (2014), Valerie Pellatt, Liu and Ya-Yu Chen discussed about issues occurred during the process of Chinese-English Translation. They believed that transcreation could be used to translate Chinese poetry to audiences from another country due to the lyric and narrative nature of this specific kind of poetry.

While there is not always a clear distinction between the lyric and the narrative in Chinese poetry, some poems are very definitely narrative. While the lyric poem may invite a symbolist, minimalist or at least economical treatment, avoiding pronouns and tenses, narrative poems tie the reader, and certainly the translator, down to decisions on specifics. As noted above, any translation of a Chinese poem will have anachronisms, displacement and problems of register. For the sake of communication to a new audience, and for the sake of creativity, the translator is surely justified in choosing modern, rhythmic, rhyming genres that specify persons, places,

actions and times.

(Pellatt, Liu & Chen, 2014: 106)

Later they also introduced the difficulty of translating Chinese ChengYu into another language. ChengYu is a type of four-character idiomatic expression that comes from articles of Chinese classics. It usually talks about the wisdom of Chinese philosophy dated from ancient times. They approved the idea of taking the form of Chengyu as ‘the icing on the cake’ (Xing, 2006: 50) and focused on the translation of the meaning of it.

Chengyu are dense in meaning and implication, and frequently require many target language words for an adequate rendering. We can render these succinct, colorful expressions in terms of their surface meaning, retaining their metaphorical and cultural color, or we can render them according to their actual illocutionary meaning. (p. 123)

Yaohsin Huang’s article dealt with four versions on how to translate one of the Chinese Taoist anthologies “Dao De Jing”. The author pointed out that, due to the complex aesthetics of expressing ideas in paradox, readers and translators might easily become confused about certain ambiguous conceptions. Moreover, the interpretation of ideas always depends on the interpreters’ first languages and their former experience, just as Huang stated,

...la función del traductor va más allá de la simple labor de traslación del sentido del texto original a otro idioma, sino que implica también una interpretación subjetiva del texto que, en cada uno de los casos, estará siempre relacionada con el pensamiento particular de cada uno de los traductores.

(Huang, 2019: 106)

Furthermore, Huang explained that the connotation of “harmony” in Chinese philosophy differs from the conception derived from ancient Greece period. So translators should be prepared to accept the difference, as the author said, “si alguien se aferra a una norma fija y se estanca en una ideología (pensamiento inflexible), surgirán grandes problemas al aumentar las desigualdades y los deseos innecesarios” (p. 115).

Xiao Jia Huang has analyzed the translation practices during late Qing dynasty in

China (1811-1911) in *English-Chinese Translation as Conquest and Resistance in the Late Qing 1811-1911* (2019) by using a postcolonial perspective. There are chapters which introduce the translation practices undertaken by different institutions in China, including foreign missionaries in China (in charge of Bible translation) and foreign employers worked for Chinese institutions (for Treaties translation).

When British and American protestants arrived at China, they opted for a contrary attitude to preach the Bible. According to Huang,

in contrast to the Roman Church that discouraged the textualization of Bible in vulgar languages with a stern adherence to the clergy's interpretation of the Latin Vulgate and a strong prejudice against the potential of other vernaculars in transliterating the revelation of God, the Bible Society was established with a solid principle to "supply every man with the Holy Scriptures in his own mother-tongue".

(Huang, 2019: 26)

To begin with, both sides took different opinion on how to translate the very term, "God", between "Shangdi" (Lord of Above/Supreme Emperor) and "Tianzhu" (Lord of Heaven). The first alternative implies the utmost hierarchy of "God" in the universe but did not introduce the origin. The latter choice implies the deity identity, and it is inevitably connected to Chinese polytheist tradition. Huang also pointed out that despite the different preference, both sides agreed to make great efforts:

Despite their distinctive perspectives on the Chinese awareness of the Divine Being, the British and American Protestants shared one thing in common: in searching the most proper Chinese appellation of God and tracing the tradition of the Chinese theology and literature to justify their arguments, they endeavored untiringly to make sure that the Oneness of the Creator would not be contaminated in the target language and culture.

(Ibid., p. 38)

After providing a brief skyline of Chinese translation theory and tradition, let us now go on to relevant data on a figure who grew up in China and authored the book under research: Pearl S. Buck.

### 2.1.1 Pearl S. Buck Biodata and Life: from a Presbyterian to an Activist

Pearl Comfort Sydenstricker Buck (1892-1973), also known for her Chinese name Sai Zhenzhu<sup>17</sup> (Chinese: 赛珍珠) was a bilingual American writer who grew up in China and devoted herself to composing dozens of books about China and Chinese people throughout her life. She was born<sup>18</sup> in the United States (since her parents decided that she should be delivered in American soil, hence achieving her a U.S. citizenship). Daughter of Presbyterian American Missionaries (Absalom and Carolyn-Carie- Sydenstricker) *christianizing* the Chinese community in China, Buck then received a Philosophy major from Randolph-Macon Woman's College, where she actively attended and supported other students, who needed her advice. She married John Lossing Buckand, an agricultural economist missionary, and delivered a baby girl, called Carol (who underwent clinical admissions due to her severe disease: Phenylketonuria, or PKU). Between 1920 and 1933<sup>19</sup> the couple lived in Nanking, and they both worked as university lecturers (she taught English literature at Ginling College and at the National Central University, both belonging to University of Nanking). In 1924 Buck received her master's degree from Cornell University (during her spouse's sabbatical year).

During the 20's decade, and specially in 1927, she suffered the Nanjing Incident, whereby foreign warships bombarded the city of Nanjing (later Nanking) to avoid foreign residents from looting. Both the Royal Navy and the United States Navy were engaged in this issue. Thanks to the rescue by American gunboats, the couple moved to Shanghai, and then to Japan (living a year in the country), and afterwards returned to Nanking. After that significant period Buck devoted herself to her passion: writing. In 1929, Richard J. Walsh, who worked as an editor for the publishing firm called John Day publishers (New York), accepted, and published her novel *East Wind: West Wind*. Her famous and novel view on Chinese culture and religion from a different (not

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<sup>17</sup> A China-hearted woman.

<sup>18</sup> Before 1934, she spent most of her time in Zhenjiang (or Chinkiang) in Jiangsu Province, China.

<sup>19</sup> An alternative story to the one held by Marguerite Goodner Owen, an American woman who served as a missionary in China from 1933 to 1941 (and again from 1947 to 1951). (Owen, 230)

Presbyterian) perspective was reflected on the newspaper article “Is There a Case for Foreign Missions?” *Harper's* 166 (January 1933 issue). Nevertheless, due to the readers’ reactions against her view, she felt the need of resigning from her position within the Presbyterian Board.

After 18 years (1917-1935) of marriage, in 1935 she divorced her first husband -when divorce was not regarded a common option at all- in Nevada (Reno). Shortly (the same day of the divorce registration), she remarried (Richard J. Walsh<sup>20</sup>) and relocated to the United States, where they adopted 8 children (when delivering Carol, she underwent a complete hysterectomy due to a tumor). The spouses lived in Pennsylvania until Walsh’s death in 1960.

After 1949, and the Communist Revolution, Buck was not able to move to China anymore. Actually, despite her noteworthy production and novel points of view, Buck was regarded as an ‘American imperialist’ (inside the context of the Cultural Revolution), and that fact even prevented Buck from revisiting (with Richard Nixon) China in 1972. Therefore, she regrettably lived in the United States for the rest of her life. In 1973, she died of lung cancer. She had previously ordered to grave her tomb with her name in Chinese characters.

Overall, her production was significant (as can be read in the Appendix); more than 70 books (novels, essays, poetry) during her lifetime, and in 1932, won the Pulitzer Prize for her novel *The Good Earth* (John Day, 1931). Additionally, she won a Pulitzer Prize and the Howells Medal (1935). She was also awarded (in 1938, when she decided to deliver her speech on The Chinese novel) the Nobel Prize for Literature (becoming the first American woman who achieved it), and this fact was met with derision by many writers and critics (Encyclopedia Britannica, n.d.).

As Watts (2008) points out, she was an advocate for both non-adoptable (disabled, coming from Asia) children’s rights as well as for women’s rights. Accordingly, she first founded the “the Welcome House” (for children to be adopted). Indeed, as stated by Soojin Chung (2019: 345), it represented the first transracial and transnational adoption

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<sup>20</sup> They were married from 1935 to 1960.

agency in the country, marking the beginning of the transnational adoption of mixed-race ‘Amerasian’ children. In 1964 she created “the Pearl S. Buck Foundation”, (nowadays Pearl S. Buck International<sup>21</sup>), committed to fighting discrimination and promoting humanitarianism.

The accurate and objective depictions -she was regarded a realist writer- in her work had a great influence on changing American views towards Asian people and culture. People from all over the world have been able to appreciate her works and several studies and papers have been released both in Chinese and English about her noteworthy influence on cross-cultural communication between China and the United States. As Shaffer highlights (2016), Buck succeeded in achieving the links and similarities in the social conditions of Asian and American women.

Despite her vast production, there has been little research so far on the issue of comparative studies on the translations of her works into other languages, as it is the case of the original English version and its Spanish translation.

Considering that Buck spent the first half of her life in China (lived in the country for forty years) and had proficient knowledge and skills both in the Chinese and the English language, she used to be mentioned as someone writing in English but thinking in Chinese, which made her work a peculiar compound of English and Chinese items, concepts, structures... As Conn (1998: 257) pointed out, she was the “best-known authority on Asia” in the middle of the twentieth century, who won 85 awards and honors (as can be seen in Appendix no. 2).

Let us now take the book *East Wind: West Wind* as an example. It depicts the stories and episodes happened in a Chinese traditional wealthy family in the early twentieth century. The main characters are Chinese, and the plots and sets followed Chinese tradition, not to mention those details on Chinese customs or on traditional domestic decoration.

When this book was to be translated into Spanish, it was probably troublesome since there are words and expressions with the lack of an exact equivalent in several target

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<sup>21</sup> <https://pearlsbuck.org/>

languages. The present widely used Spanish translation of the book was made by Gossé brothers and published in the 1940s, after the original text had been spread in a time when relevant events were happening in the world.

### **2.1.2 *East Wind: West Wind, the Story behind the Scene***

With women as the epicenter, and written by a women writer herself, the book was first published by Macmillan & Co Ltd in 1930 (under the title *East Wind: West Wind, the Saga of a Chinese Family*), then reprinted in 1941, 1950, 1956, and so on. This was Pearl Buck's first novel and began developing themes she wrote on throughout her work life.

After being born in the US, Pearl was taken to China in 1892 when she was only three months old. She had been living in a quiet and peaceful neighborhood, as all the missionaries had been arranged under a high protection due to the treaties signed after the Boxer Rebellion (“Uprising” or “Yihetuan Movement”, 1899-1901). She willingly related to local people and became familiar with the local culture while she was studying their language and literature.

During 1910s, the U.S.A. had been concentrating on Mexican issues meanwhile tensions had been growing up in Europe and finally the combatants were divided into two rival blocks in 1915; The main “Allied Powers”: Great Britain, France, Russia<sup>22</sup>, against the “Central Powers” (Triple Alliance formed in 1882): Germany, Austro-Hungary (and later Italy). At the beginning of the war, the U.S.A. intended to remain neutral to both sides because it wanted to preserve its trade with all the nations involved. It was not until six months before the end of the war that the U.S.A. finally introduced a large number of troops to help France repel the Germans: The victory of the Allied was thus secured.

Meanwhile, on the home front, the financial mobilization required by the Great War (First World War, 1914-1918) led to the efficient collaboration between commerce and the government searching for a modern bureaucratic state with a modern system of

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<sup>22</sup> The first 3 countries composed the “Triple Entente” partnership, signed in 1907. Later on, additional countries added to the partnership.

income taxation. Moreover, labor shortage had encouraged African-Americans and Mexican-Americans to work in northern factories in spite of the discrimination they were to meet. A similar situation had happened to women, they were able to work in a better-paid factory although they believed that their jobs would return to men after the war. Many people believed that a wide range of social reforms might follow the war. However, few people could foresee the proposal of woman suffrage (the legal right of women to vote in elections), which had been finally certified on August 26, 1920 in the Nineteenth Amendment (Amendment XIX) of the Constitution, changing the American electorate forever.

When the war finally ended in 1918, U.S. President Woodrow Wilson (in office from 1913 to 1921) was confident in spreading his idea on building a new world order during the Peace Negotiations (Paris Peace Conference 1919-1920). He intended to extend to the rest of the world the ideals of America, such as democracy, freedom and peaceful economic expansion. But the fact was that the leaders of Great Britain, Italy and France sought a peace that differed from Wilson's plan. He was disappointed to see that many of his goals had not been achieved, but he believed in the negotiator's commitments to the proposal of the League of Nations. However, this proposal was not even ratified by the Senate of the U.S.A.

In addition, the U.S.A. was to undergo severe racial strife and labor unrest in the aftermath of the war, partly because Wilson's motto about democracy and self-determination had raised the expectations of African-Americans and the rest of the workers. There is no doubt that the war left racial, ethnic and class tensions in its wake throughout the 1920s.

The domestic US economy was experiencing a bumpy transition from wartime to peacetime, but new techniques of management and mass production had brought prosperity to the industries despite there being signs which already had foreseen the Great Depression (a severe global financial depression) of the 1930s. Not only did the business leaders but also the majority of the working class benefit themselves from the new trend toward corporations among companies. The power of American corporations

also extended to the global market because of the huge demand for U.S. capital, especially from the countries which participated in the war. Furthermore, the United States had been inviting countries like Great Britain, France, and Italy, to join international cooperation.

Another representative progress in 1920s was the development of a mass national culture, consisting of an emphasis on leisure, consumption and amusement which was promoting the American culture as the leading model for the whole world. On the other hand, what had been evoked together with these modern lifestyles were the conflicts over immigration, religion, prohibition and race relations.

Britain had been managing to maintain the same diplomatic policy of keeping itself isolated from other European powers until the late nineteenth century. Being the case of an especially stronger power intended to threaten the balance of the European continent, the United Kingdom would make diplomatic allies of those weaker ones but would also avoid the possibility of joining a war. However, the Great War was a complicate issue with preceding events.

After the Second Boer war (1899-1902), German had revised the naval legislations related to Britain Royal Navy (RN). It threatened the security of the British Isles. Since that, British press and politicians feared that the country would be invaded anytime and they insisted on the necessity to strengthen the navy. Although both military and naval forces had been reorganized by 1914, Britain had been extremely anxious about the rapid development of Germany. Signing an *entente* (or “entente cordiale”) with France and then Russia was in line with some interests at that moment, but it rather surprised Britain when Russian insisted on supporting Serbia whereas Germans supported Austria after the assassination of the Austrian archduke Franz Ferdinand Carl Ludwig Joseph Maria of Austria (June 1914). It was almost impossible to avoid an international war. Britain joined the war in an over-optimistic mood believing it would end by Christmas. Unexpectedly, it lasted for four years.

One significant social change had taken place during wartime on British working class: Because of a shortage of labor, workers were able to abandon low-paid

occupations for skillful jobs. Moreover, the wartime experience had stimulated the class consciousness of many workers. For example, the number of strikes, after a short fell during the war, reversed and increased from 1917 to 1920. The developing labor forces had great influence on politics, with a turning-point in 1918 when the Liberals were divided, leaving the Labor as the largest party of the opposition, as the alternative government.

Another noticeable social change during wartime was the working conditions of women. Thousands of them gained the opportunity to remove their low-paid domestic services for better-paid positions in factories. Although most of them were forced to leave their new jobs when the war ended, there was still one favorable bill passed during 1917 and 1918 to extend the vote to women over thirty years who were either local government voters or married to local government voters. Women's role in society might have not changed yet, but some difference was made.

Simultaneously, before the success of WuChang Revolution<sup>23</sup> in 1911, there had been a series of policy reforms carried out by the Manchu government since mid-19<sup>th</sup> century, whose main purpose was not a complete reshuffle of the political system, but rather merely an easement of the domestic conflicts and the pressure from foreign forces. However, all those political reformations had in fact some merits, because they, together with the treaties signed after the wars between those foreign countries, had led to inevitable intellectual, social, and economic changes in the end of the Ch'ing (or Qing, [tɕʰiŋ]) Period (1644-1912), which resulted in the necessary embryo for The Revolution.

Although the main political principles were not affected by those reformations, a new trend of studying on Western theories, military and industrial techniques, political institutions, economic systems, social structures, scientific theories, as well as philosophical thought had been warmly encouraged by means of a number of translation practices carried out by individual intellectuals and, institutionally speaking, by an official translation bureau.

One of the biggest social changes brought by the spread of foreign doctrines and

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<sup>23</sup> Also known as Wuchang Uprising.

political philosophy was the disintegration of the family-centered society, as mentioned in “The Rise of the Modern China” (Chapter XVIII),

Until the late Ch'ing, the traditional Chinese family resembled a miniature kingdom where the head occupied the place of the sovereign, with authority to enact family law and make life and death decisions for the members. The government, recognizing this familial omnipotence, never intervened in the domestic relations between father and son, husband and wife, and brother and sister. (Hsü, 1970: 427)

However, during the first decades of the 20<sup>th</sup> century, traditional Chinese values such as family loyalty, filial piety, chastity, the Three Bonds (subject-ruler loyalty, son-father obedience, wife-husband chastity), and the Five Relationships of Confucianism (ruler to ruled, father to son, husband to wife, elder brother to younger brother, friend to friend) gradually gave away to Western ideas of individualism, freedom, and gender equality. Young Chinese began to realize that individuals were endowed with inalienable rights that should not be infringed even by the family seniors and elders. This is exactly one of the topics discussed in Pearl's book, *East Wind: West Wind*. The elder son who is the narrator's brother requests his parents to accept his wife<sup>24</sup>, whom he married when he was studying in the United States. Despite the threat of being disinherited by his family, he insisted on his choice and moved out of the family yard to live with his wife and their son. The consistency of fighting against his parents for his own happiness reflects the changes that happened on the young Chinese generation living in the early 20<sup>th</sup> century.

Indeed, Kwei-Lan (the protagonist) was a well-raised daughter from a traditional wealthy family in southern China. Following the Confucian Codes of Conduct, her mother (a traditional, loyal and honorable woman) had instructed her to be a patrician, a good wife and good daughter-in-law to guarantee her a smooth life after she got married. However, twelve years studying abroad made her husband (a Chinese medical doctor educated abroad) not attracted to those traditional values. She had to convince herself to accept what she considered weird at first, aimed at winning her husband's heart and

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<sup>24</sup> An American, and a blond-haired, blue-eyed girl: also representing the paradoxes, and contrasts from the West to the East, Occidentalism towards Orientalism, etc.

becoming a good wife. Gradually, she became glad to be a little modern as the story goes.

Kwei-Lan's husband and brother represent the younger generation who have studied abroad in Occidental universities. Kwei-Lan's husband had studied foreign medicine twelve years abroad, and he insisted to earn his life by himself being a doctor instead of depending on his father's estate. Though he is married to Kwei-Lan as his parents planned (by an arranged marriage), he never ceased to teach Kwei-Lan what he learned abroad, aimed at rejecting the constraints of old values. At the very beginning, he -apparently- did not take interest in her until she asked him to unbind her feet<sup>25</sup>. In the same vein, Kwei-Lan's older brother had married his tutor's American daughter, Mary, before he came back to China. After one year's struggling and persuading his parents (who had planned another arranged marriage for him), at last he decided to reject his inheritance as the elder son to be able to live with his wife all by themselves.

Conversely, Kwei-Lan's parents represent the old generations who were defending and advocating the traditional Chinese patriarchal system: a father thinking of taking fourth concubines though he already had three<sup>26</sup>; insisting to let their son marry the daughter of Li (whose father had a friendship with Kwei-Lan's father even before Kwei-Lan was born) as they both had planned years ago; persuading Kwei-Lan to agree and follow her husband's opinion, etc.

Subsequently, Kwei-Lan's son was born shortly after her mother was dead as a result of being ill for a long time. Kwei-Lan's brother moved out of his family house with his wife and since then, he began to work as a teacher to support his own family. Kwei-Lan's father appointed the first concubine (the second lady) to act in the capacity as the new first lady of the family.

The main protagonist speaks out in English language from a Chinese mind point of view, providing the readership with a somewhat female-feminist approach, inside the

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<sup>25</sup> A Chinese custom of putting tight wrappings to women's feet.

<sup>26</sup> La-May was a dance girl before Kwei-Lan's father brought her home as the third concubine. She thought she had won the master's whole heart with her beauty and this should have stopped him taking more concubines. Unfortunately, several years later the master decided to take a new concubine and La-May swallowed jewelry to fight against this decision. However, no one cares for her except for Kwei-Lan's mother who called a doctor and afterwards sent her to the countryside for a better recuperation. Since then, La-May decided not to speak nor think of him anymore.

oppression of a traditional men's world, when there were female voices were not voiced out. As Chung (2017: 134) states, Buck had an identity as a missionary and a humanitarian who formed a bridge between the East and the West.

Overall, this inter-cultural novel gives a voice to Chinese youngest female communities of the time, originally taught to submit in everything, with marriages even arranged before their birth. It depicts contrasts between the East and the West, between tradition and modernity, the previous woman and the new woman, *home* versus *abroad*, culture and crises<sup>27</sup>, between both societies, cultures, traditions...and also bring aqueducts between them.

### 2.1.3 Biodata of the Spanish Translators of *East Wind: West Wind*

Luis Gossé Cleyman<sup>28</sup> (1916, Herrerías, Cuevas del Almanzora- 2001, Barcelona), a fond of crime and police novels, cooperated, both on his own and together with his brother Guillermo Gossé Cleyman<sup>29</sup> (whose biodata is much less unknown) in the book collection *Misterio* (Ediciones Clíper, Germán Plaza 1944), creating fictional characters such as Honorato Perochon (1943) or Peter Wong (1944). Overall, they both shared alias such as E. Van Davin, Lewis & William G. Cleyman, S. (Stanley) Palmer & W. (Warren) Powell, G. & L. G. Cleyman, among others.

On his own, Guillermo Gossé published<sup>30</sup> *El universo* (1942) or *El cepillo de dientes* (n. a.). Collectively, both brothers publicated a vast production of crime books: *El caso del crimen repetido* (1945), *Doce horas de vida* (1945), *El papiro de la muerte* (1945), *La muerte al final* (1944-5), *El caso de los 4 enigmas* (1945), *Disparos al amanecer* (1945), to name a few. Apart from those mentioned above, they had been participating into the translation and publication of over ninety works (92 Luis and 99 Guillermo).

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<sup>27</sup> "Culture and Crisis", as mentioned by Srivastava & Shukla (2015).

<sup>28</sup> Also known as Blain, Luis G. de; Powell, Warren; Gossé Cleyman, Luis; Powell, W.; Cleyman, L. G.; and Gossé de Blain, Luis.

<sup>29</sup> He also used the alias and full names of Palmer, Stanley; Palmer, S.; Gossé, G. L.; Cleyman, G.; Gossé Cleyman, Guillermo, and Gossé, Guillermo.

<sup>30</sup> <http://datos.bne.es/persona/XX1013117.html>

Being the author and translator of popular novels, Luis Gossé had been dedicating himself to radio programs and to the composition of criminal or mysterious stories during the 1940s. He had collaborated with his brother Guillermo for the mysterious collection called, “Clíper del avisgado” in which they have created figures such as Honorato Perochon (1943) and Peter Wong (1944), as mentioned above.

As one of the pioneers of radio narrations in detective stories, Luis began to collaborate with Radio Barcelona from 1945 and then his masterpiece *Taxi Key* was born, which had been broadcasted until 1962, and meant a significant influence on Manuel Vázquez Montalbán. Beforehand, in 1949, Luis Gossé had already adapted his creation for *El Coyote* (Ed. Clíper), achieving a stable presence during many years.

Luis then continued with the composition of criminal novels during 1940s and the early 50s under the name *James Brant* and *Luis G. de Blain* when he became even more well-known by the public. Later, he started a new career as the script writer for *Las tinieblas quedan atrás* (Miguel Iglesias Bons, 1947). He also worked as film commentator for a series of publications of Barcelona such as *Cine Art*, *Cinema* and *Fotogramas*.

As the autochthonous popular novel market gradually decreased in Spain during 1960s, Luis Gossé stopped undertaking literary translation nor writing novels. He then dedicated himself wholly into radio and film writing, among with most produced in Barcelona, *Palmer ha muerto* (Juan Fortuny, 1960), *La boda era a las doce* (Julio Salvador, 1962), *Todos eran culpables* (León Klimovsky, 1962), *Las hijas del Cid* (M. Iglesias, 1963), *Enseñar a un sinvergüenza* (directed by Agustín Navarro in 1970), *Las siete vidas del gato* (Pedro Lazaga, 1970), *Blanca por fuera, rosa por dentro* (1971), *Black Story* (directed by Lazaga in 1971), *Detrás del silencio* (Umberto Lenzi, 1972), *La mansión de la niebla* (Francisco Lara Palop, 1972), *La muerte llega arrastrándose* (Mario Bianchi, 1972), and *El pobrecito Draculín* (J. Fortuny, 1976), to name some.

After closing these sections, let us now turn to salient issues on translating literature.

### **3. SOME ISSUES ON TRANSLATING LITERATURE**

Since this doctoral dissertation is going to analyze some aspects of literary translation, this section will be focusing on introducing a brief summary on some issues linked to translating literature, especially in recent times, since we have already dealt with historical periods.

Accordingly, it is always important to bear in mind that translations differ in types. Within the academia, the taxonomy of translations is often divided into specialized and non-specialized texts. The categorization is also very important apart from the necessary extra-linguistic knowledge, because the grades of intervention among linguistic varieties depend on the topics. The choice of the textual types is decisive to define whether it is about a specialized text or some non-specialized one.

Specialized texts refer to those prepared and targeted for specialists and written in a highly technical language such as scientific language, legal language, business language and administrative language, although technically speaking, every translation could be ascribed to -at least- a specialized area. According to Teresa Cabré (1947-), the specific professional languages are seen as sub-categories of the general language which can be pragmatically categorized by three elements: the topic, the user and the situation under which specialized texts are written (1992). One specialized topic from one specific area is normally being investigated with a certain language; the variety of languages depends on the group of users though they are talking about the same topic; and situations refer the professional or scientific criteria that usually guide specialists to make distinct choices from one another.

There exist specialized languages (jargon) of diverse types with different degrees of specialization: some types show a high level of specialization in subjects such as physics, mathematics, statistics.....whereas others share more features with general language.

Allegedly, the translation of specialized texts could be regarded as diverse to literary texts' one because there is a certain stability in the group of "meanings" of which the texts are made up. Overall, translators need to have thematic knowledge<sup>31</sup> in certain area in order to be able to render a translation. For example, scientific translators should have knowledge and skills in scientific and technical areas and the required competence for understanding the specialized context. In case of encountering unfamiliar information, they should be capable of facing it with the knowledge of how to look for the required information. Therefore, the capacity of documentation and the search for parallel documents is highly important.

Although terminology has been considered by many people as the most important part, it has been nowadays placed in a rather comparatively secondary position. In order to understand terminology and find the equivalent choice in the target language, it is necessary to know how to see through the word (into the concept) and be able to reach the accurate sources (both personal and documentary). Besides, the translator must know specific conditions (i.e., the translation brief) under which the translation is to be undertaken and the peculiar function of each of them. In so far as linguistic and textual conventions do not share the same conventions with a handbook. In short, the capacity of making record, checking, and enriching the documentation takes a very central position in this kind of translating practice. It makes issues such as terminology and textual norms of different genres less difficult and could make translating practice more efficient.

Since 1965, Translation Studies have been exploring new grounds, trying their best to bond with areas such as stylistics, literary history, linguistics, pragmatics, semantics, semiotics and aesthetics among others. We know that translating literature requires the cultural and literary traditions of both cultures. It is an action involved in distinct subjectivities and intentions from the translator and the author. The authors clearly have their opinions to express and have their goals achieved. And translators have to mediate between two literary traditions, always with certain goals in their minds,

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<sup>31</sup> As well as linguistic, cultural, lexical, documentary knowledge, to cite a few.

which clearly explain why it is rather impossible to make the original show in a complete neutral and objective way.

Translations cannot be produced following simply what translators or writers expected. On the one hand, translators themselves could be constrained by the times in which they live, the literary traditions they try to convey, and the features of the languages they work with. Since they are familiar with two cultures and two literatures, they also have the power to manipulate the image of from literature just to impress the readers. They share this power with literary historians and critics who rewrite texts under similar constraints at the same historical moment,

On the other hand, writers are also born into a certain culture at a certain time. They inherit that culture's language, its literary traditions (its poetics), its material and conceptual characteristics (microwaves and ideas of Sigmund Freud in twentieth-century American culture; chamber pots and the ideas of the Enlightenment in eighteenth-century England), in a word, its "universe of discourse" and its standards.

(Lefevere, 1992a: 86)

However, it does not necessarily mean that writers are prisoners of culture; on the contrary, they have several options to choose from. They could write within the parameters set by that culture or they can try to rewrite them, or even go beyond them in order to cope with what they felt and wanted to transmit in their works. Both the poetics and the ideology of a culture are marked by tension and struggle between the customs in the central position and those in the peripheral position. Sometimes the central ideas or traditions have to give up its domination to those peripheral ones perhaps because there has been a mental revolution going on inside the mind of most people in one society. Within a period of time, people began to reflect about what is important and less relevant to them, connecting to what they have seen from the works.

Lefevere shared some opinions on all the problems which could arise during the process of translating literature. He also suggested the hierarchy of them should be following the order of ideology, poetics, universe of discourse, then language. This hierarchy might seem surprising to those who hold prejudices towards translation. This

group of critics normally considers translation as a mere matter of substitution of words and phrases, but this kind of simple procedure could easily result into a dramatic failure of the production of the translation.

First of all, translators are interested in having their work produced or published. It could be more difficult if there are conflicts with standards within the ideology of target culture. Any translation will read more easily if it corresponds to the dominant expectations on literature in the target culture. Sometimes, certain features of the author's universe of discourse may have to be placed as less important to a target audience.

Hence, literary translators do not just translate words; they also transfer a universe of discourse, a culture, an ideology. Moreover, their decision on whether or not to translate something more likely depends on considerations of the levels of ideology and poetics than the level of universe of discourse. In other words, translators tend to make decisions on the translatability of a given work on a level that is less in "common sense" —something translatable does not always mean worthy of being translated—.

Translators need to understand the position of the source text in the source culture and its literature; without such knowledge they cannot engrave the translation for the target culture. For this reason, among others, translations should be considered as works of creativity and scholarship: Translators could be regarded as artists who are creating under the literary, historical, and cultural contexts of the source text.

Anne Cluyenaar (1936-2014) mentioned in her book, *Introduction to Literary Stylistics* (1976), that she believed that the translator should not work with universal doctrine when determining how to parallel to the source text. Instead, s/he should work with an eye on each individual structure no matter it is a prose or verse, since each structure owns special stress on certain linguistic features or levels than others. Her theory was based on a structuralist approach to literary texts that conceives of text as a set of related systems, operating within a set of other systems.

As an envision of ideas mentioned above, Robert Scholes (1929-2016) believed that every literary unit, from the individual sentence to the whole order of words, can be

seen in relation to the concept of literary system. In particular, we can look at individual works, literary genres, and the whole of literature as related systems, and we can even look at literature as a system within the larger system of human culture.

To this regard, Yuri Lotman (1922-1993) came up with some ideas related to the science of communication, highlighting the response of the receiver of the message. Accordingly, he proposed four essential positions that could feature the reader:

- (1) Where the reader focuses on the content as matter, i.e. picks out the prose argument or poetic paraphrase.
- (2) Where the reader grasps the complexity of the structure of a work and the way in which the various levels interact.
- (3) Where the reader deliberately extrapolates one level of the work for a specific purpose.
- (4) Where the reader discovers elements not basic to the genesis of the text and uses the text for his own purposes.

(apud Bassnett, 1980: 80)

Translators sometimes must sacrifice one “peculiar” (i.e.: cultural linked) item for another “distinctive” one though they have made efforts. The inevitable consequence would be readers’ half understanding of the translation of the work they are reading, no matter they like it or not.

Later on, based on the reader-response theory, Leo Chan Tak-hung discussed on issues such as “whether reality could exist outside the language” (p. 197) or “each language is composing one reality of the world (from the perspective of its culture)” in the article, “Lily Briscoe’s «Chinese Eyes»: The Reading of Difference in Translated Fiction” (2008). He began with the analysis of one fragment from Virginia Woolf’s *To the Light House*, about how the main protagonists in the book have been talking about another character, Lily Briscoe, especially of how her “Chinese eyes” might be bringing negative impacts on her life. Chan wondered how Chinese readers would actually react when they would be reading this part of the (target) text.

Unlike translators or readers from the original culture, people who choose to read a translation are more interested in being familiar with the cultural surroundings described

by the author. Accordingly, Chan pointed that,

What troubles the reader is the assertive difference within a translated text, an Otherness that the translator cannot erase, much as he might have tried. Whatever the extent on naturalization, reading a translation is inevitably an encounter with the foreign, with the alterity of the Other.

(Chan, 2008: 198)

Readers then have to stop for a moment and think about between the new information they just acquired from the translation and what they have always stored in mind in order to interpret the author's intention and better understand the story. Some readers might just give up in the middle if some of the information is too difficult to accept for them. That is the reason why Chan thought the reading process of a translation is about breaking the boundaries around ourselves, from how we perceive the world.

Gisele Dionisio da Silva discussed the redefinition of translators' role in literary translation in the analysis, "Shakespeare's Sonnets in Brazil: Striking a Balance: Between Losses and Gains in the Translation Process" (2009). The idea of "loss" and "gain" is always being brought up when talking about literary translation. Translators were thought to be playing a "faithful" role whereas the authors were to play the "creative" role. Silva explained that this could be derived from a custom: a search for truth.

...this search for Truth influences conceptions of the subject, language, and translation. This notion implies an obligation to transport form and content from one language to another without the least interference from the translator, whose task is mechanical and non-creative.

(Da Silva, 2009: 835)

Though scholars like Derrida (1930-2004) preferred to believe that the interpretation of "meaning" depends on the contexts or factors such as space or time, logo-centralism was still supported by a considerably amount of people, especially in poetry translation. Translators are to go through the "guilty feeling" of what is gained or lost during the linguistic transfer since it was apparently impossible to perfectly reproduce what the author expressed in the original language. Hence, Silva's article has

questioned the expectation that people tend to have at the beginning when reading a literary translation: whether it has achieved a balance between form and content, loss and gain. In a word, this article reminded us of, during the Post-modernism and Post-structuralism era, how to construct the identity of a translator, which is also very much linked to the discovery of new technologies.

Concerning this question, Karen Korning Zethsen's article, "Has Globalisation unburdened the Translator?" (2010), has analyzed the possible impacts of globalization on the translation industry. The author has expressed the doubts that many people might be holding since an increasing number of people buy the same products, or watch the same films on the world, people might be wondering that it is a sign that people are sharing a 'cultura franca', which could make the translators' work much easier. For a better understanding of this article, the author has proposed two hypotheses of the conception of "cultura franca",

- 1.a common culture existing in a discourse community and thereby facilitating communication between members of this community and by extension from lingua franca;
2. a globalised common culture which transgresses discourse communities and which eliminates the existence of cultural barriers in international communication (including translation).

(Korning Zethsen, 2010: 549)

With the help of a later analysis on translating an English text (under retailing context) into Danish, Korning Zethsen showed that people might have overestimated the power of globalization. Despite the fact that subcultures (from one specific national culture) have been able to be globally developed, translators' task of being a cultural mediator is still challenging.

After having analyzed the translation of two pieces of literature, *The Palm-Wine Drinkard* and *Things Fall Apart*, Ruth Bush observed that, "Translation is the key mechanism, dynamic and metaphor in the theory and practice of world literature" (2012, p. 512). Then the interrelation between translators and translated texts could clearly show that, apart from the aesthetic stake, the political and commercial stakes are crucial

concerns in publishing industry. This explains that, as Bush put in “Le Monde s’effondre? Translating Anglophone African Literature in the World Republic of Letters”, “the idealized connotations of translation as intercultural movement and exchange may distract from the material realities of a multi-directional process shaped by uneven conditions of production and reception.” (p. 512-3)

Based on the fact that few people have extensively explored the role that technology could have involved Translation Studies, Elisa Alonso and Elisa Calvo have shown their concern on the issue that people should stop considering technology as a simple instrument/assistant like a dictionary and fully reconsider its potential impacts because of the dramatic effects it might have unto the translation industry.

As they put in the “Developing a Blueprint for a Technology-mediated Approach to Translation Studies” (2015),

immediate connectivity of people and information through the Internet is perhaps the most powerful catalyst for a new order in translation, to propose new theoretical frameworks that consider the reality of elements in the translator’s universe.

(Alonso & Calvo, 2015: 140)

Meanwhile, they suggested that a technology-based approach to Translation Studies could offer a new perspective on issues such as the notion of authorship and copyright, on translator skills models, translation norms, etc.

Despite the opportunities that the last two decades of the new century have boosted at increasing the visibility of international literature (in and by means of translation), the data show that there are still significant obstacles in lifting the proportion of translated fiction published. Marion Dalvai, in “Translating literature into English in the twenty-first century” (2019) observed that, this situation could be due to the circular of misperception among translators, publishers and readers (based on the report published by Dalkey Archive Press):

...translators seem to think that publishers are biased against translations, while publishers perceive a bias against translation on the part of the media. The media respondents to the

Dalkey Archive study are of the view that readers are not particularly interested in translated literature. (Dalvai, 2019: 394)

He also pointed out that a lower receptiveness of translated literature in English could be explained since it is somewhat difficult to live one's life just as a professional translator though the professional opportunities are much more prosperous than 20 or 30 years ago.

### **3.1 Illocutionary Power in Literary Translation**

In the book *Translating Literature* (1992a), Lefevere offered a complete instruction on how to translate literature from the perspective of four levels: language, illocutionary power, text and reception.

This scholar began with the discussion of language. He pointed out that, grammatical rules and conventions usually differ among languages, and the difference will be even intensifying when these languages come from different linguistic families. It is not practical to impose rules of one language on another despite the tradition in the past, translation was used to help the less prestigious target language reach the same excellence as the source language did. Nowadays translators have been relieved from strictly maintaining the grammatical system of source languages and they are free to switch grammatical categories to express themselves in an easier way for the target audience.

Since language is the linguistic expression of a culture or part of the culture, pieces of information which stick too tightly to that culture are normally very difficult to transfer completely into another language. The target language would not likely share these specific words from the original, but it may have some expression that carries the same semantic information and has the same illocutionary power.

“Illocutionary power” refers to the effect brought by some well-formed, peculiar ideas. For this kind of information, translators always could feel neither too long nor too short and in general uncomfortable about the production they just finished. Consulting dictionaries could hardly solve the problems that translators are confronting during the

translating practice. People should learn how to identify and recognize problems, then check all the possible solutions before finally decide which solution to adopt. We must also bear in mind that the ideology and the poetics of a culture change from time to time.

Lefevere recommended us that when dealing with issues of illocutionary level, translators should remember that their first task is to make the original accessible to the audience for whom they are translating, that is to say they need to behave as mediators between their audience and their text. The ideal way would be taking after both the semantic content and the illocutionary power. However, in reality, a much more practical approach is to remind them of the problems that could arise on the illocutionary level of language use and to trust them to be able to aware of all the problems and work on aspect of languages and cultures to achieve the illocutionary equivalents.

The following pages are to introduce the advices Lefevere made (1992a; 1992b) towards a series of aesthetic resources and figures under which translators could easily find themselves vulnerable or indecisive regarding how to transform them into the target language, such as ‘alliteration’, ‘allusion’, ‘the use of foreign words’, ‘genre’, ‘mistakes’, ‘names’, neologisms’, ‘metaphors’, ‘parody’, ‘poetic diction’, ‘syntax’, ‘puns’, ‘register’, and ‘rhyme and meter’.

a) Alliteration

Alliteration refers to the repetition of the same sound at the beginning of consecutive words, which has a long history in most European languages and poetics. Alliteration gives emphasis to particular words and a certain rhyme to the sentence/verse. Translators should ask themselves whether it is necessary or important to reproduce these two features. They could try to match either the sound or meaning but it is hard to achieve both. They have to make decisions based on the context and the overall strategy they are applying. They have to think about whether to introduce alliteration into a language which does not have the same stylistics.

b) Allusion

Writers tend to allude to fragments of well-known texts in their writing because it is an efficient way to enhance the effect of the points they are making, of course, on the

premise that people are already familiar with the context and effect of these famous fragments, which has exactly explained the challenges translators are facing.

First of all, the question is whether translators are also familiar with this fragment and secondly, whether they choose to reproduce it and the final question would be how. In the case that they have recognized this fragment, there are two possibilities: a. this fragment makes sense to target readers to perceive the point made by the writer, b. this fragment no longer makes sense to the target reader to perceive the point made by the writer. Generally speaking, when translating into a language which has a strong cultural distance from the original one, translators tend to choose from the following options: a. introducing the allusion with the explanation in a footnote (gloss); b. omitting it; c. replacing with a new analogous one to the allusion from the original.

c) The Use of Foreign Words (Borrowings or Barbarisms)

A problem is caused by the use of foreign words from an original text related to the illocutionary power writers plan to produce. This power might lose “magic” if translators choose to translate them as if they were written in the original language. In some case, these foreign words may accidentally be written in the target language or might be much more familiar to the target reader than they are to the author, in which case it would be a difficult task to keep the same effect intended by the author. Sometimes, foreign words are used to add ‘local color’ of the original culture during a specific period of time. Lefevere suggested as a normal solution to leave the foreign word or phrase the way it is, and then offer a translation between brackets.

d) Genre

Genre is a label with which people can identify among different types of texts. If poets name a poem as “sonnet”, people know what kind of poem they are going to read. The expectation needs to be obvious to the author, reader, and the translator. The problems arisen, for example, when introducing a “sonnet” into a culture that have no similar poetic or literary tradition. Translators have to take into account how the intended audience would welcome the genre’s reception.

e) Mistakes (on purpose)<sup>32</sup>

Writers sometimes commit grammatical mistakes in the text not because they have not realized it is a mistake, but because they need this “mistake” to depict some characters or to complete a rhyme in poem. Lefevre recommends translators to take into consideration the role of mistakes played in the source text and try to match the grammatical error in the source language, with the help of a grammatical error in the target language - if they think it is necessary-. Then, we have decided, for this PhD dissertation, to use the term “error” as an unconscious type of mistake. We selected this term following Delisle’s (1980), as will be explained in subsequent chapters.

f) Names

Writers use names for characters not just for the sake of names but for the description of those characters. Readers usually perceive a clear impression of characters from a story, novel, or a play. The name usually contains cultural connotations so the readers’ imagination and expectations could be inspired from the moment they see these names. It is obviously not easy to reproduce this effect in another language so sometimes translators might not bother too much since readers can always get how these characters are with the help of the stories themselves.

g) Neologisms

Writers could invent new words in order to strengthen the illocutionary power of their texts. However, new words are normally constructed on existing words, or are combinations of parts from common words. The tight semantic connection between the new words and the existing words could be difficult to reappear exactly the same way in the target language. Translators must think about the importance of each new word then consider the possibility of creating an analogous new word in the target language. The option B could be replacing the role of the new word with something that shares the same illocutionary effects.

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<sup>32</sup> Hereintofore, since “mistakes” was used for those committed on purpose, we will make use of “errors” for our corpus identification, and analysis.

#### h) Metaphors

The metaphor produced by the creative combination of usual images could bring great illocutionary power into one language/culture, but the power tends to be weakened in another language/culture if not lose all of them. What can trigger a fully emotional reaction in one culture might sound like just understandable or “making sense” in another culture. Not to mention there are always more acceptable elements in one culture and less acceptable ones in another one. Lefevere suggested us to substitute the metaphor with a new one if we must do so because he believed that the aesthetic of “metaphor” itself requires a flexible mind even in the original culture and people from the target culture could always try to absorb the metaphorical conception if they share this flexibility.

#### i) Parody

When working on parodies, translators need to translate the original text and re-transmit the effect of each parody. Parody connects the reader to another work from the original culture, so the translation depends much on whether the target readers do know this work. It happens more often that though readers from a target culture know a work, they might not be able to appreciate the way of connecting two works, the parody. It is not easy because not all people from the source culture share the interest in parody.

Translators who try to translate a parody into a certain language in the same place of the original could set themselves an impossible task. However, this situation sometimes arises, simply because the calls for translation or the target publishing market for some books do not always follow the chronological order of the books published in the source culture. In a situation like this, translators could try to look for a work from the target literature that could be occupying a roughly analogous position to the work parodied in the source literature. They could switch this one instead. The worst situation would be no analogous work in the target literature available at that moment, so translators may then have to use footnotes to introduce the imitated one, which might please academic readers but that might not be to the taste of most of the audience.

#### j) Poetic Diction

The idea of “being poetic” usually refers to the cases that concentrated illocutionary power in few words, phrases or sentences. Whether the poetic images could be transmitted or not depends on the literary language in target culture. Generally speaking, people who are fond of poetry would like to know more ways to be poetic, which means they are interested in absorbing the poetic images existing in other culture. A situation like this gives the translator an opportunity to introduce foreign poetry for an assigned group of readers.

Sometimes translators feel that poetic diction is not highly welcomed in their literature. Instead, they prefer to believe that other features from the original could be more attractive to the target audience. In a case like this they could likely give up the form of poetic diction and adapt another form to convey the same intensity in language.

#### k) Syntax

Syntax does not only allow us to understand a sentence but also offers us a logical pattern to express ideas. We can choose sentences from different languages which share a same meaning, but we are not sure about how “same” they are to each group of people. We are less certain of whether the change of stress from noun to verb, or object to subject caused by syntax of different languages would make some difference or not at all during the literary translation task.

The biggest challenge could even be the “punctuation” of the information. One paragraph of the original text could always be translated into a paragraph in the target language (longer or shorter). But sometimes one sentence in the original language which easily contains three or four or more “pieces” of information might be less “natural” if literally translated. Though the illocutionary effect must be somehow changed by the modification of a sentence, it is always relevant to keep a coherent and intelligible text for the sake of readers.

#### l) Puns

“Pun” is a word play and indicates that two meanings can be activated and connected at the same time with one word/phrase. The denotation and the connotation both

contribute to make the sentence be understood in two ways. The connection between two meanings conveys the illocutionary power. The translation of a pun can be achieved if translators can find a word/phrase which works the same way as the one from the original. Sometimes, translators may have to produce a new pun in a different place (hence “compensating” in the target text). At least they should do something to keep the overall sense of the translation equal to the original.

m) Register

All texts are written for a specific situation, so the use of language differs from each other on how proper the situation is. Writers could be wandering from different utterances (the use of language) and situations (the particular context in which languages is used) to enhance the illocutionary power of their texts. Translators must make sure that the registers, the types of utterance, fit the analogous situation in the target culture.

n) Rhyme and Meter

Rhyme refers to the stressed vowels and consonants at the end of a word. Since non-Western languages do not always use end rhyme in poetry, translators have to neglect part of the original features during their translation. Considering the important role of rhyme in poetry, translators have to think twice before taking some of them out of a poem. On the other hand, translators must take into account the role played by meter, rhyme, and rhythm in the target literature, assessing the necessity to recreate the emphasis and rhetoric figures of the original poem. However, the most important point to bear in mind is, that they may not risk themselves producing rhyme or meter when not being confident in achieving them. Accordingly, the levels of ‘text’, and ‘context’ must be also regarded.

### **3.2 The Levels of Text and Context in Literary Translation**

Writers have their cultural identity, which is a conception that includes linguistic, literary cultural aspects and other ones, Lefevere called them “universe of discourse”. The poetic way writers describe or express in their works is always filtered by this universe of discourse.

In order to have their translation published, translators have several questions to concern about. Firstly, their translation may not be in conflict with the dominant ideology of the target culture. Secondly, they should be consistent to the dominant literary tradition in the target culture. And the last, the translation might appear (as) less intelligible to the target audience as compared to the way the original text was produced to the original audience. This could be realized in two directions, considering literary genres or specific cultural concepts. Some literary genres from the original culture may easily trigger the expectation to its domestic reader but they might appear less common to the readers from the target culture. People may have no idea of it or have no interest in it. The same reaction might happen to some specific customs or concepts from the original. What translators could do is establishing connections on the emotional and philosophical level, looking for parallel phenomena in the target culture. That is the reason why people state that translating is a process of making constant choices or compromises.

Translators ought to be familiar with the literary and historical contexts of the source literature in order to understand the position of the source text in the source literature and source culture. The decisions made during the translating process that are normally based on the ideological issues rather than the illocutionary use of language because translators do not just translate words; they are introducing a new ideology. The motivation of undertaking the translation of a certain text is mostly to introduce some new ideas the target culture is not fully equipped with at the moment. This also reveals the coming challenges, how translators should do if the audience from a target culture has not learned some basic information of the writers and the works of writers from the source culture.

Translators sometimes commit grammatical changes in order to express the same information in their target text though they could cause inevitable differences of illocutionary effect. Lefevere explained that translators and writers in fact begin from the contrary point. To explain this, we should know that “frame” is the linguistic form of the “utterance”, whereas the “scene” is the personal experience that gives rise to the “frame”.

The writer starts from a scene and produces a frame to express this scene. However, translators first face the frame on the page, trying to reach the scene activated by the frame.

When translators are working on poetic diction, they use to substitute vague or precise terms for general terms from the original text if they do not opt for footnotes/endnotes as explanations. Undoubtedly, footnotes could weaken the poetry presented in the text. Translators could carry out an attempt to use some allusion to keep the special effect of the original though will not be the same. However, most translators have to carry out translation techniques during translating in one way or another: either adding features that are not relevant to the original text on a one-to-one basis (but somehow to the spirit of the original text) or adding analogies that were not necessary but feasible after not being capable of reproducing the exact idea from the original text.

Let us now move to how translation interacts with other parts in a wider context, the culture. The legend of how seventy translators developed the same translation for a fragment of the Bible might be a proof that during some periods, translators must have gone through difficult and even entangled moments before they accept the task, which left them clear clues on what kind of job they were expected to carry out. This showed that translation was normally produced to fulfill or echo an expectation, mostly to the authority of the manager/boss but also to the authority of a culture itself viewed as the central or mainstream one.

To begin with, the manager selected texts for translators to translate the way in which they want that work to be satisfied. They ordered translations and then were responsible for the publishing task. It was not them who checked the translation though, but the group of experts were employed to deal with this task. Experts should develop and revise the translation in the way that the translation could echo the trust and expectation from the readers. But this was far too complicated to achieve since people were not likely to accidentally share the same opinion on everything, the group of experts could find difficult reaching the agreement.

As it is known, between 500-1600, literary translation used to be read by

considerable small groups of bilingual or multilingual people, during centuries when the language of authority was Latin then followed by French. People produced translation to reform their own language and readers always compared the translation with the originals because they could understand both. After the native culture was gradually encompassing the original culture, fewer and fewer people knew more than one language. Translation began to be read for informative purpose and that was when the difference of audience type began to decide the style of translation.

Conversely, from 1700 on, publishers started to hold power in deciding what to translate. After collecting the information of what “popular books” were in other country, they usually reached out to translators to deal with books that sold well in other countries. Since the criteria now set for translators was to guarantee these translations could be easily accepted by readers and then become sold out, translators sometimes could even eliminate some (peculiar) information from the original, since they believed their audience would find them less acceptable. Since they knew that people preferred to see some similar features in the literature they were translating, translators had to make selections of what to translate. Sometimes, they might adapt the order of word, sentences or paragraphs and they might even delete some of them.

There are always some specific cultures considered to be more “authoritative” or “advanced” than other cultures during a period of time. Therefore, culture holding a central position inevitably possesses a comparative cultural prestige. Members from this “superior” culture might look down on members from “inferior” cultures and, they might even try to use the way of doing things from their own culture as the best way to evaluate all relevant phenomena from other cultures, then trying to make the conclusion that other culture is not good as theirs, which is also known as “ethnocentricity”.

Meanwhile, on the “bright” side, the difference from two cultures can also bring some kind of “acculturation” and make these cultures be closer and related to each other. When firstly introduced into Europe, Russian novel had to be translated adding footnotes explaining some Russian dishes, but centuries later, people have no problem finding them served in local restaurants.

A similar anecdote occurs with poetry genres. At first, translators saw it impossible to introduce certain aesthetics from other culture because they were afraid of that it might threaten what they have in their own culture. But the truth is there will be new inventions coming out; it will never be as simple as either aesthetics B conquers aesthetics A or A replaces B. The appearance of the C on the basis of what A has absorbed from B is also achievable, very much linked to translation competence.

#### **4. TRANSLATION COMPETENCE**

In order to be able to face the concept of “error”, translation competence should be researched beforehand. The conception of “competence” for translating was firstly derived from the distinction made by Noam Chomsky (1966) on linguistic competence and linguistic performance. According to Chomsky, linguistic competence refers to the knowledge one has for the mother tongue, while linguistic performance refers to the actual use of the language in specific situations. Many investigations have taken this distinction as a starting point to discuss further about translator’s competence, such as communicative competence and translator competence.

Mariana Orozco-Jutorán (2000) pointed out that few people had explicitly defined this term (‘competence’) despite the number of articles discussed on this topic. Several terms have been used to refer to this conception: such as competence of transfers, translational competence, translators’ competence, translation competence, translational ability and translational skills. Let us move to a summary of the contributions very much connected to our research aim.

The term “communicative competence” was invented by Dell Hymes (1966) to complete the ideas proposed by Chomsky. Hymes posed a theory about multilingual speakers and individuals with various linguistic capacities who live in a heterogeneous community. We can imagine that people living in such community would have different levels in different languages they know, and they could even have different levels in speaking or listening to one language they know, all these elements would influence their communicative result with other people in this multicultural community.

Again, communication was of utmost relevance. Michael Canale (1983) then made a distinction between “communicative competence” and “actual competence”. Communicative competence refers to the necessary knowledge and ability for communication whereas actual competence refers to the achievement of said knowledge and ability under certain psychic and contextual conditions. There are four sub-competences under the item communicative competence: grammatical, sociolinguistic, discursive and strategic ones.

1. Grammatical competence relates to the capacity of linguistic code, such as vocabulary, knowledge in words and phrases, pronunciation, spelling and semantics.
2. Sociolinguistic competence refers to the capacity of producing and understanding appropriately according to the sociolinguist context, factors such as the mental or physical state of the participants, the purposes of the communication and the norms and conventions.
3. Discursive competence refers to the capacity of combining grammatical forms and meaning, including the knowledge of coherence and cohesion.
4. Strategy competence refers to the capacity of gathering other verbal or non-verbal capacities to compensate the errors during the communication or reinforce the effect.

Within this line, Lyle F. Bachman (1990) preferred to use the term “communicative linguistic ability” to indicate the knowledge and capacity of properly applying any required language. There are three components within:

1. Linguistic competence consists of aspects of organization and pragmatics. The organizational competence is formed by grammatical competence and textual competence. The pragmatic competence is formed by illocutionary competence (the functions of language) and sociolinguistic competence (correctly adapting the language to the context).
2. Strategy competence is used to evaluate how the necessary information has achieved the communicative purpose, to link the new information to the relevant information and perform the necessary psychophysical mechanisms.
3. Psycho-physiological mechanism, referring to a neurological process implied in the

actual use of language.

Roger Bell (1991) has continued with what Hymes defined on communicative competence and explained the competence of translators as the knowledge and ability which allow translators to undertake communicative tasks, not only appropriately performing in grammar but also in social contexts. Bell believed that translators should have linguistic competence of two languages and communicative competence of two cultures.

Overall, Donald Kiraly (1995) proposed an integrative model which consisted of knowledge and abilities as summarized into three aspects in the article “El modelo sociológico y psicolingüístico de Kiraly”:

1. conocimientos acerca de los factores situacionales que pueden rodear una tarea traductora;
2. conocimientos necesarios para una traducción determinada: incluye conocimientos lingüísticos en ambos, conocimientos culturales en ambos y conocimientos especializados;
3. una habilidad traductora para iniciar los procesos psicolingüísticos apropiados con el fin de formular el texto de llegada y controlar su adecuación al texto original.

(apud Hurtado Albir, 1996: 385)

According to Nord, a translator should perfectly master both the source culture and the target one then should be able to synchronize the understanding of the original text with the production of the target text. Thereby, Nord pointed out that the competence for translators must include the competences of transfer, the linguistic one, and the cultural one. Later in 1992, these items mentioned above were revised and redefined as: competence of receiving and analyzing texts, competence of documentation, competence of transferring, competence of producing the text, competence of evaluating the translation and competence of linguistic and culture.

Hurtado Albir defined translator's competence as the ability of knowing how to translate, which can be divided into five sub-competences as shown below:

1. competencia lingüística en las dos lenguas, que se compone de comprensión en la lengua partida, producción en la lengua de llegada, y que es escrita u oral según se trata del traductor o del intérprete;

2. competencia extra-lingüística, es decir, conocimiento enciclopédico, cultural y temático
3. competencia de transferencia o traslatoria, que consiste en saber recorrer correctamente el proceso traductor, o sea, saber comprender el texto original y reexpresarlo en la lengua de llegada según la finalidad de la traducción y las características del destinatario;
4. competencia profesional o de estilo de trabajo, que consiste en saber documentarse, saber utilizar las nuevas tecnologías, conocer el mercado laboral;
5. competencia estratégica, procedimientos conscientes e individuales utilizados por el traductor para resolver los problemas encontrados en el desarrollo del proceso traductor en función de sus necesidades específicas. (Ibid.)

Hultado Albir then added that the first two points were not especially designed for translators, but to anyone who has knowledge in more than one language. What really should matter is the rest of the points, and the competence of transferring is the central point among them for translators.

Regarding translators' abilities, Gyde Hansen (1997) believed that translator's competence consists of implicit and explicit abilities and knowledge, and generally could be divided into competence of transferring, competence of social, cultural and intercultural aspects and communicative competence. Then she further explained that despite the skills and abilities one should have in his/her mother tongue and foreign language, translating is a practice that requires characteristics such as talent, courage, independence, justice, responsibility, precision, creativity, critical attitude...etc.

From a pragmatics perspective, Hana Risku (1998) talked about "speculative mode" under the branch of cooperative pragmatics and proposed a conceptual competence of translators including four subcomponents:

1. Capable of constructing the macro-strategy (to anticipate the communicative situation in which the translation will be inserted).
2. Capable of integrating the information (to create and compare the representations from the original text and the translation for the purpose of evaluating the documentation).

3. Capable of planning and making decisions (to guarantee the intra-textual coherence and the contraction).
4. Self-organization (to provide continuous reflection and evaluation for the decisions).

Basil Hatim and Ian Mason (1997) talked about the abilities of translators based on the mode of communicative ability. During the interpretation of the original text, people should acknowledge about the intertextuality (genre, discourse...), situation (register...), intention of the text, organization of the text and structure of the text. Then people should be able to assess the informativity, depending on whether it is a statistic text with pre-established textual norms or a dynamic one with other type of textual norms.

During the process of transfer, translators are going through a strategic re-negotiation among 'efficiency', 'effectiveness' and the level of relevance on "communicativeness", with specific requirements for this task in order to achieve certain rhetoric purposes. Finally, in the production of the target text, translators have further tasks to perform, including the establishment of intertextuality, the creation of intentionality, the organization of the text structure and balance on the informativity, and keeping a comparatively same effect for the target reader as the original text to its reader.

According to Dan Sperber and Deirdre Wilson (1986), our cognition develops through a process of constant adding and modifying mental configurations in our brain. Generally speaking, there are two kinds of resemblances: "descriptive resemblance", which builds a connection between an object and a mental representation; and "interpretative resemblance", that builds connections among mental representations. Hence, the unit of texts we are to read and translate can generate contextual effects which are progressive and recursive to our mental environment. From the connectionist point of view, our cognition is the result of an internal mechanism and external stimuli, like social interactions. Moreover, connectional networks are used to enable learning abilities or intelligent behaviors.

Accordingly, there are two important issues about translators' competence: the

instrumental sub-competence and psycho-physiological components. The instrumental sub-competence reflects the ability to use reference tools and can be acquired procedurally or declaratively. Psycho-physical components show how body regulation interferes with subjective consciousness, which include both emotional and physiological aspects.

Regarding the assessing systems, Pardee Lowe (1987) came across with some doubts when attempting to adopt the scales by American Council on the Teaching of Foreign Languages/Educational Testing Services on the assessment of translations. He noticed that this system was dedicated to measuring a general linguistic competence, not for specific areas. Besides, if people consider that the ability of being a translator is made up of different sub-components, perhaps the best way is to apply one exclusive system, including all standards. Therefore, Lowe (1987, 55) proposed eight entries about what an ideal profile for a translator should be:

1. Reading comprehension in the source language.
2. Writing ability in the receptor language.
3. Comprehension of style in the source language.
4. Control of style in the source language.
5. Comprehension of sociolinguistic/culture in the source language.
6. Control of sociolinguistics/culture in the receptor language.
7. Speed/Integrative ability.
8. The X-factor.

The last entry is described as a complex factor because it is the one that could tell the right translation apart from other parallel proper options; this could be a standing-out capacity that differs from other capacities with which we are more familiar. Accordingly, Anthony Pym (1991) divided this category into two situations:

- The ability to generate a TT (target text) series of more than one viable term (TT1, TT2...TTn) for a ST (source text).
- The ability to select only one TT from this series, quickly and with justified confidence, and to

propose this TT as a replacement of ST for a specified purpose and reader.

(Pym, 1991: 281)

Pym declared that these two skills represent the essential competences for translation practice although they seem to have little relation with linguistic skills. It is clear how important are the abilities in grammar, rhetoric, terminology, and world knowledge for translation practice, but few people have the capacity of choosing-as serious competence the right one out of several alternatives-.

PACTE (*Procés d'Adquisició de la Competència Traductora i Avaluació*) defines this “competence” as “the underlying system of knowledge and skills needed to be able to translate” (2000). They undertook an investigation about competences of translators, on how to obtain them when translating writing materials. The competences of translators are supposed to be different from simple bilingual competences because they are not only comprising distinct competences but also competences of distinct levels, such as epistemic knowledge, operative knowledge, and skills, and among them, the application of strategies is of great importance.

They consider the competences of translators as a system of declarative knowledge which owns special characteristics: not every bilingual speaker possesses it because not everyone has expert knowledge in translating; it is practically an operative knowledge and is made up of several sub-competences that related to each other; the operative component is considered to have the most importance among all the related skills.

The relevant model proposed by PACTE in 2003 is composed by five sub-competences with psycho-physiological components within them:

The sub-competencies of translation competence are considered to be: a language sub-competence in two languages; an extra-linguistic sub-competence; an instrumental/professional sub-competence; a psychophysiological sub-competence; a transfer sub-competence; and a strategic sub-competence.

(PACTE, 2003: 47)

Fábio Alves and José Luiz Gonçalves have discussed on translator's competence by suggesting a more dynamic cognitive model. They encouraged a way of focusing more on awareness-raising and meta-cognitive processes when dealing with this issue. In their article, "Modelling Translator's Competence: Relevance and Expertise under Scrutiny" (2007), they mentioned that there are types of competences involved with any translation task, including procedural knowledge, declarative knowledge, and knowledge related to cognitive sub-systems. They were based upon theories from Relevance Theory and Connectionist Principles (psycholinguistics) because they found that both of them had indicated a dynamic processing in cognition and biological development, which can be applied to language, translation and social interaction. The different aspects between GTC (General Translators Competence) and STC (Specific Translators Competence) may vary, depending on the operational experience of individual translators. Accordingly, they offered two possibilities on describing the competence of translating: GTC and STC. GTC is summarized as "all knowledge, abilities, and strategies a successful translator masters and which lead to an adequate performance of translation tasks" (Alves and Gonçalves, 2007: 13). On the other hand, they also mentioned that the mechanism of translators' competence could also be made up of one dominant competence and some sub-competences with which it coordinates. As we have mentioned earlier, this "specific translator's competence" (STC) was built on Relevance Theory, Connectionist theory, and some of the ideas of sub-competences were also borrowed from PACTE.

They stressed the dynamic characteristic, which is not something that already existed in the brain but as a cognitive organization that could develop, based on internal and external experience. Then they set two levels of STC: higher level of STC and lower level of STC,

-Higher Level of STC: drawing heavily on meta-cognitive processing, making more conscious decisions, increasing the management of the cognitive resources available in the process of translation.

-Lower Level of STC: drawing more intensively on automatic processes, making fewer conscious decisions and decreasing the management of the cognitive resources available in the process of translation.

(Alves & Gonçalves, 2007: 48)

Beatriz Rodríguez has discussed on the latest challenges in teaching literary translation in “*La traducción literaria: Nuevos retos didácticos*” (2011). Rodríguez reminded us of methodologies widely applied for Translation Studies during 80-90s: a thorough contrastive analysis both on the original (our “source”) text and the target text, including the following,

...el tipo de encargo y de lector, la intención del autor, el género literario, el autor, la técnica narrativa, el registro, el prólogo, la división en capítulos, el contexto histórico-cultural en que se sitúan los dos textos, etc. Se analizará en detalle la intertextualidad cultural.

(Rodríguez, 2011: 30)

Rodríguez believed that this exercise could improve students’ competence regarding ‘linguistic competency’, ‘literary competence’ and ‘translation competence’. At the same time, it is a key issue to make students understand that they should consider the task they are to undertake as a whole, including its rhythms, image and stylistics...etc. With the help of information mining and other new technologies, students could be able to develop their professional competence as the same as psycho-physiological competence.

In Ana Gregorio Cano’s article “*La competencia cultural e intercultural en traducción*” (2012), she explains how intercultural competence could guarantee an efficient communication within the same group whose members come from different cultural backgrounds. “Cultural” could include values and beliefs that we have been used to during growing-up, as well as traditions, attitudes, and behaviors. Both cultural and intercultural competence should indicate the ability to abstract and recognize the distinct aspects that have been implied during communication, which could assure a successful task.

Linked to translators’ competences, Guadalupe Soriano Barabino (2018) has also discussed the competences required when facing the translation of legal texts after

contrasting the views that scholars have come up with during decades. Barabino believed that to in order to achieve a caution way to complete the translation task, there are two starting points that should be taken consideration: the first case is to begin with translation competence in general and to add the necessary competences for the translation of legal texts; the second case will be built on the law-related thematic knowledge that has been acquired, that means to develop a complete legal translation competence.

Previously, in “Explaining Development and Stagnation from a Dynamic Systems Perspective” (2013), Susanne Göpferich applied the Dynamic System Theory, which refers to the sets of variables that interrelate with each other and have impacts on the sub-competences of each translation. Then, she divided translation-related competence into two groups: Translation routine activation competence comprises the knowledge and the abilities to recall and apply, such as language-pair transfer operations. Moreover, strategic competence controls the employment of sub-competencies such as tools and research competence.

Then she conducted the research adapting three measures interpreted below:

- The development of the awareness of the criteria that a specific target-text section has to fulfil in order to achieve an adequate correspondence.

- The participants’ ability to switch between a routine mode of translation and a creative and cognitive (more demanding) mode of translation.

- The distribution of cognitively demanding decisions in relation to (cognitively) less demanding or routine decisions.

According to Federico M. Federici (2013), scientific research on translation has moved to alternative orientations like decoding psychological process when undertaking translational and interpretational tasks, especially investigations on what factors might be interfering the translational and interpretational behavior and performance. This is a sign that cognitive and psycholinguistic approaches have been introduced into the translation process research in order to decipher the competence for translating.

Anthony Pym commented that current dominant models of “translation competence” tend to be multi-componential, such as a set including language

competence, thematic competence, intercultural competence, technological competence, etc... However, he believed that the conception of all competences mentioned above is due to change because of the popular use of machine translation/translation memory.

Then Pym proposed a workflow of translation which can be adapted as a translation and post-edition methodology,

texts are segmented for use in translation memories (TM); the segments are then fed through a machine translation system (MT); the output is post-edited by non-translators (crowd translation); the result is then checked by professionals, reviewed for style, corrected, and put back with all layout features and graphical material that might have been removed at the initial segmentation stage, resulting in the final localized content.

(Pym, 2013: 492)

In this vein, Ricardo Muñoz Martín (2014a) considered that “competence” and “expertise” have been almost used to refer to the same ability of translating or interpreting. He feels that “research which has been constructed from cognitive psychology to underpin the potential range of cognitive, motivational and personal traits, habits and dispositions that will produce outstanding results” (54). According to Muñoz Martín, neither expertise for translating nor for interpreting has specific lists of requirements; all depend on each task or each situation.

Reza Esfandiari, Sepora and Tengku Mahadi (2014) have displayed their research on how the evolution of diverse theories influences on translation competence. They believed that during recent decades, translation competence has been considered as multi-componential competence despite the fact that there were scholars who once investigated and formed theories on translation competence as a “summation of linguistic competence” and as “one super-competence”.

Christian Olalla-Soler (2017) has reported on a pilot experiment designed to investigate on acquiring cultural competence during translators’ training, where a selection of various indicators and variables are also mentioned. The idea of “cultural competence” of translator came from PACTE’s structure of translators’ competence (2003, 2009) specifically from the item of extra-linguistic sub-competence

(“sub-competencia extralingüística”).

Olalla-Soler has considered the theories from anthropology, translatology and cross-cultural studies in order to construct the idea of cultural competence which includes the abilities,

...para movilizar y contrastar los conocimientos sobre la cultura de partida y los de la cultura de llegada en relación con un fenómeno cultural percibido en el texto de partida, con el fin de llegar a una solución aceptable en el texto meta. La competencia cultural del traductor está en constante relación con las subcompetencias que forman la competencia traductora.

(Olalla-Soler 2017: 94)

Later Olalla-Soler explained that this competence may actually be divided into sub-competences including aspects such as “conocimientos culturales”, “habilidades” and “componentes actitudinales” (2017). “Habilidades” consists of capabilities related to the acquisition of cultural knowledge and contrastive capability. The main issue from “componentes actitudinales” refers to the attitude that stimulates a better understanding for other cultures and could be helpful in being conscious of the impact from our own cultures on how we perceive, evaluate, and interpret other cultures.

Recently, Piccioni and Pontrandolfo (2017) have designed an experiment to investigate the relation between the application of informative resources and the quality of the translation rendered meanwhile reflexing on the advantages and limitations on the use of resources for the translation process. They have chosen two groups of students who are all native speakers of Italian but have distinct levels in both Spanish language and translation. Their experiment firstly showed that it was not easy to design a specific experiment for testing the correlation between translation competence and informative resources. Then they confirmed that technology is useful for translating but cannot replace the training of translation since instrumental competence is just one sub-competence inside the translation competence. Furthermore, if the technological device is not applied with logic and a critical spirit, it might not be very helpful for improving the quality of translation.

In order to be able to deal with the coming new age, Pym (2013) gave three pieces

of advices on skills people could be working with: “Learn to learn”, “Learn to trust and mistrust data” and “Learn to revise translations as texts” (p. 494-496).

We will next turn to the section dealing with translation errors and mistakes, strongly related to the issue of translators’ training, abilities, and competence.

## **5. TRANSLATION ERRORS AND MISTAKES**

There were centuries during which people used to take translation as a means to transmit what the foreign writer wanted to express. People assumed that meaning is a timeless substance, easily translatable between languages and cultures as long as translators have chosen the right way. Some people have yet considered issues of diachronic context and synchronic context.

Since then, many efforts have been made to clarify conceptions such as “translations”, “versions” or “adaptations”. People even tried to establish a hierarchy of ‘correctness’ among them. There are three important key issues involved in translating practice: the original text, the translator, and the reader, to mention a few. Until nowadays, there are still people tending to consider the first and the last role as completely objective, in the sense of “invariable”, which explains why translators were used to be the ones to blame on since they were playing the only ‘active’ -visible- role.

Thanks to the reflections and discussions on this area, people began to have alternative opinions on the role of the source text and its readers. For example, how intercultural and inter-temporal aspects work on the interpretation and understanding of the original text and how communication science shows the active role of readers. Based on all the points above, scholars have been working on topics such as the evaluation and assessment of translation, the taxonomy of translation errors and translators’ competence.

Eugen Coseriu (1985) reminded us of the fact that an “absolute good translation” does not exist. What does exist is a “relatively good translation”. Those have satisfied a certain purpose or are the most proper for the receptors or most appropriate under certain historical circumstances. Moreover, he summarized three categories of knowledge for

being a translator: “histórico”, “elocucional” and “particular”. The first one refers to the knowledge on the linguistic tradition of each community in the text whereas the third one indicates the capacity to be aware of the context and the circumstance of the text. “Elocutional” knowledge is related to the way of choosing words and thoughts within a specific speech. Let us now see relevant contributions to this field.

Overall, the assessment of translations used to be dependent on which group it belonged to, the proficient group or the expert-to-be group. Obviously, the latter one will have less experience and maturity and will be more problematic. It was Amparo Hurtado Albir who brought up the idea to change the divided-by-two situation: a world that decided by the value of the translation of the literary text. She also researched on the evaluation of translations in *Traducción y traductología. Introducción a la traductología*:

La evaluación en traducción suele identificarse con la valoración de traducciones (la crítica de traducciones) y la corrección de traducciones y por ende, su análisis se ha confundido a veces con el análisis del error; además, en el ámbito didáctico, la evaluación se ha identificado con la evaluación de carácter sumativo (los exámenes). Sin embargo, la evaluación, tal y como se entiende actualmente en otras disciplinas, ocupa un campo mucho más vasto, por lo que no debemos reducirlo en Traductología a la valoración o corrección de traducciones; el objeto de la investigación traductológica sobre la evaluación no es sólo el resultado de la traducción (el producto) sino también el individuo (es decir, sus competencias), el traductor o el estudiante de traducción, proceso que éste desarrolla para llegar a ese resultado.

(Hurtado Albir, 2001: 156)

Hurtado Albir pointed out that we should not compare the evaluation of translations with the assessment of translation exams; how many errors there are, how accurate and fluent a translation is...etc. It is a much more complex task than analyzing how good or poor the product (*translation*) is, because what challenges and limits people when they are translating ought to be accounted for in the investigation as well. If a translation could show what kind of struggle the translator has been going through, it is a valuable

translation despite its lower correct rate.

In *A vueltas con la traducción en el siglo XXI* (2009), África Vidal Claramonte stated that people who were investigating in Translation Studies during 21<sup>st</sup> century should not continue perusing after the conception of “equivalence” nor should they follow any simple and absolute criterion because these two topics might no longer be the priorities during that century. After decades of investigating on “equivalence” and forming criteria in a traditional way, it might be the time to turn to another direction.

However, Rosa Rabadán (1991) believed two decades before that equivalence is the central notion of Translation Studies, but being “equivalence” in a dynamic sense, not a simple linguistic equivalence. For example, people should take into consideration the functional condition and other relevant elements, especially being aware of the importance of the socio-historical context. Rabadán believed that the connection towards a socio-historical context could help to construct the proper definition of the nature of translation.

In this line, Umberto Eco has offered some suggestions based on translational experience, in his book *Decir casi lo mismo. Experiencias de traducción* (2008). He proposed the idea that, “La fidelidad (de la traducción) depende de las finalidades que se plantea el traductor”, that is to say, how faithful a translation will turn out to be normally depends on what kind of plan translators have prepared for their translation, the method to translate and what kind of idea they held on the conception of “faithfulness”.

Simultaneously, Susan Sontag commented in the book *Al mismo tiempo. Ensayos y conferencias* (2007) about the choices needed to be made during the translation practice. She stated that the choices that we used to think as pure linguistic-related ones were choices that related to “ethics”. The entire translation practice is a test and a challenge to people’s integrity, responsibility, fidelity, boldness, and humility.

Regarding our research translation directionality (English into Spanish), there were not too many investigations on the subject of translation between those languages, especially not on the topics linked to the classification and extraction of errors

committed by trainee translators. Before 1970s<sup>33</sup>, the errors were merely something to be avoided, especially during 40s-60s, when contrastive interlinguistic analysis was popular and translation errors were evidences to show the divergences between diverse linguistic pairs.

Before 1970s, some translation errors were barely of importance and merely something that ought to be avoided in foreign language studies. It was Stephen Pit Corder (1967) who brought about the importance of errors during language-process learning and then people began to discuss how a mother tongue linguistically interfered on foreign language studies. Moreover, he pointed out that not only are of significance errors related to linguistic interference, but all kinds of errors should be treated carefully. Then Corder distinguished among the conception of “mistake”, “error” and “lapse”. “Mistake” meant the improper form applied during the action of translating; sometimes it could happen to native speakers as well because of a sudden failure of memory. “Error” related to the competence of translating, such as incorrect grammatical forms. This normally occurred during the process of learning a language. “Lapse” was also called “desliz” or “lapsus”.

Larry Selinker discussed the need to invent a new term, “interlanguage” (1972), in order to describe the situation where individuals find themselves being manipulated by some mental processes during the course of learning a new language. The existence of “interlanguage” makes people involuntarily mix their mother tongue and the foreign language when they are speaking the latter language.

Indeed, Selinker explored on more issues in his essay “Interlanguage” (1972). There are patterns of behaviors which used to be treated as mistakes to avoid during the second language acquisition, but Selinker believed that these “recurrent” behaviors should be under careful investigation if we want to construct the methodological system of second language learning. They are the evidence to show what is happening in the brain during the process of learning, including the attempt at understanding a sentence of the second language or building a new one.

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<sup>33</sup> Since we already mentioned some scholars who dealt with the notion of “faithfulness” in translation, we will now focus on alternative contributions to the field.

Selinker's "interlanguage" is related to Max Weinreich's (1953) theory of "interlingual identification" and Eric Lenneberg's (1967) theory of *Latent Languages Structure*. Weinreich believed that there exists a psychological structure in the brain though it tends to stay latent and would be activated when one attempts to learn a second language. To this regard, Lenneberg suggested that there is a piece of formulated organization in the brain, which could be regarded as the biological entity of what we consider universal grammar. This organization is to be transformed, by an individual infant who is supposed to live within different linguistic backgrounds, into another biological entity of what we could name as a "particular" or "specific grammar".

Selinker agreed with the idea of the existence of a latent structure in the brain, but he also thought that each brain is different in real life. That is to say, people cannot take for granted that this latent structure will always be activated whenever they are learning a second language,

(...) there is no guarantee that this latent structure will be 'realized' into the actual structure of any natural language, and there is every possibility that an overlapping exists between this latent language acquisition structure and other intellectual structures.

(Selinker, 1972: 212)

By comparing the utterance made by the language learner to the one delivered and by the native speaker when trying to express the same idea, Selinker defined "interlanguage" as the way language learners express their ideas with the language they are studying. He also mentioned that language learners are normally under the "fossilizable" influence from their mother tongue, which means linguistic items or rules from a particular native language that tend to come in the way when speakers try to express themselves with the language they are studying. This linguistic phenomenon meant a "translation error", during which people intend to translate or study a second language.

In 1970, Jean Darbelnet tried to find an objective method for the purpose of evaluating the quality of translations when undertaking the revision of *Traduction litterale ou traduction libre* (1969), and he came up with five parameters which could

guarantee a good translation:

1. Exact transmission of the message from the original text.
2. Considering the current grammatical norms.
3. Developing into an idiomatic translation.
4. Keep the same tone as the original text (stylistic equivalence).
5. Completely intelligible to the target text for target readers (cultural adaptation).

In 1977, Jean Darbelnet (1977, 16) presented the idea of “deviations” (*errors*) with a classification of seven levels in the process of revising a translation:

1. le niveau sémantique (ou le sens du texte)
2. le niveau idiomatique (ou les tours de la langue)
3. le niveau stylistique (ou la tonalité de l'original)
4. le niveau culturel (ou les faits de culture)
5. le niveau des allusions (ou les allusions littéraires et folkloriques)
6. le niveau de l'intériorité (ou les intentions de l'auteur)
7. le niveau du public pour lequel on traduit (ou le besoin du destinataire).

All of these levels, intentions, and allusions could be interpreted as shown below:

a. Semantic level

- preciseness and coherence (organic sense): without sense, missense, and false sense
- integrity and cohesion (global sense): unnecessary omissions and additions, connectors

b. Idiomatic level

- idioms and idiomatic expressions: calques, metaphors
- terminology: improper use of terms

c. Stylistic level

- tone and tonality

d. Cultural level

- cultural references

e. Allusions level

-allusions

f. Interiority level

-intentionality of the author

g. Receiver level

-adaptation to the receiver.

Although Darbelnet did not use the word “shift”, it was precisely what he was talking about. The term “shift” seems to be first mentioned in John C. Catford’s *Linguistic Theory of Translation* (1965) where he analyzed language as communication based on the context that normally differs in levels. As far as translation is concerned, Catford made an important distinction between formal correspondence and textual equivalence.

A formal correspondent is ‘any TL category (unit, class, element of structure, etc.) which can be said to occupy, as nearly as possible, the “same” place in the “economy” of the TL as the given SL category occupies in the SL’.

A textual equivalent is ‘any TL text or portion of text which is observed on a particular occasion...to be the equivalent of a given SL text or portion of text’.

(Catford, 1965: 27)

To this regard, Catford defined translation shifts as “the changes which occur in translation”, making the translated sentence departure from a formal correspondence. Then he divided translation shifts into two types: level shifts and category shifts. According to Catford, level shifts are normally grammar or lexis related, such as the shifts in tense. He established a comparison between Russian and English language when trying to express some contextually “marked” messages, the “perfect sense” would be chosen in Russian whereas the “continuous sense” would be used in English.

On the other hand, category shifts are related to structure, class, unit, and intra-system. Catford used the translation of “a white house” into French as an example to explain the structure-shifts and class-shifts. By translating “a white house” into “une maison blanche”, the structure of the phrase has changed.

“Unit-shifts”, are also called “rank-shifts”. “Rank” refers to the hierarchical

linguistic units of sentence, clause, word, and morpheme. There are many times when the correspondent translations of the source text come from different rank of units. Finally, intra-system shifts describe the situations that both SL and TL possess within correspondent linguistic systems, but the translation does not appear as corresponding to the ST (for example L'amour/Love.)

Catford further discussed about varieties of language, which are normally decided by a certain context or situation, or specific “performer” and “addressee”. They are *idiolects, dialects, registers, styles, and modes*. Catford pointed out that dialects, including geographical, temporal, and social ones are permanent, but other varieties such as register, style and mode are transient. He then highlighted that the core differences among all these varieties could vary from the phonetic, phonological, graphological, grammatical levels to the lexical one. That means that any signal of departing from the “standard” dialect should be marked as something to be prudently dealt with during translation, though Catford himself believed that it is not always necessary to translate an idiolect, the variety determined by the personal identity of the performer.

In explaining on how to select an equivalent TL for a marked SL dialect, he suggested that the “social” and “human” elements are more practical than pure geographical correspondence. According to Catford, people tend to pick Northeastern French dialects when translating Cockney accent despite the fact that this British accent comes from Southern England. Furthermore, it is not always lexical-to-lexical or phonological-to-phonological, sometimes it could be lexical-to-phonological as well. A similar problem could be disclosed in translating temporal archaic dialects. Translators would not opt for 12<sup>th</sup> century English language when translating into 12<sup>th</sup> century Russian because the translation would turn out to be less intelligible to an English reader than the original to a Russian reader.

When dealing with the issue of “register”, since register-markers are usually lexical and grammatical-related, the untranslatability would happen when TL does not have same forms. The issue of “style” is the same, the fact that whether exists the equivalent style in TL or not directly decides the translatability of the ST. Catford has also made

clear points on the limits of translatability; he believed translational equivalence depends on communicative features such as function, relevance, situation and culture rather than on mere formal linguistic criteria.

At the same time, Gerardo Vázquez-Áyora (1977) expressed the idea that we should avoid transmitting ambiguous information in the translations, encouraging translators to act more bravely and be more determined. Meanwhile, he also warned scholars about the problems that could be produced with literal translation (like calques).

On the issue of errors and mistakes, Juliane House (1973) commented on a fact that everyone knew although it had been omitting: before analyzing one error, one should first distinguish between “translation error” and “language error”. Later on, Anthony Pym (1992) would reaffirm the difficulty of dividing those errors into “linguistic” or “translatability” ones. He proposed a biphasic taxonomy: *binary errors* (identified as “correct” or “incorrect”) and *non-binary errors* (apparently “correct”, although something else happens).

Jean Delisle (1980) made some significant improvements to the previous theories; he distinguished a series of errors, methodological errors, language errors and translation errors in the book *Terminologie de la Traduction* (1999). A translation error, as explained in the book, is any fault occurring in the target text, ascribable either to ignorance or to an inadequate application of translation principles, translation rules, or translation procedure. Let us list the main errors previously suggested by Delisle (1993), who listed a highly relevant group of items for Translation Studies’ evolution and will be partially applied to our corpus’ research.

-Addition: where the translator introduces into the target text superfluous information or stylistic effect that is not in the source text (p. 20)

-Misinterpretation: a term or phrase translated with a wrongful translation caused by misunderstanding the source text (p. 25)

-Incorrect meaning: where a sense is attributed to a word or a segment from the source text that it does not have in the context in which it appears (p. 31)

-Nonsense: where the translator misinterprets the sense of a word or statement in the

source text or commits a methodological error (p. 37)

-Omission: where the translator fails to render a necessary element of information from the source text in the target text (p. 38)

-Hyper-translation: using the translation option which is far more distant from the original (p. 33)

-Under-translation: where the translator omits in the target text any compensation, amplifications or explicitations required, in order to obtain an idiomatic translation that conforms to the presumed sense of the source text (p. 45)

-Over-translation: where the translator explains elements of the source text that ought to be implicit in the target text (p. 46)

He also added “barbarism” (calque, borrowing), “inappropriate paraphrase” (a text segment translated using an inappropriately long target text), “interference” (resulting from ignorance, the translator introduces a characteristic peculiar to the source text into the target text). Overall, this taxonomy meant a significant contribution to the field.

Simultaneously, Sigrid Kupsch-Losereit (1985), from the point of view of functionalists, declared that there are four criteria that could be used to assess translations: whether covering the requirements on the form, whether being coherent to the original text, whether the target text is possessing coherence and whether the target text is being independent to the forms of expression from the original text.

Suzanne M. Bianchi et al. (1985; 1986) presented another taxonomy based on errors made in translation exams, distinguishing among speech errors (barbarism, solecism, omissions, punctuation errors, redaction errors and style errors), and textual errors (missense, partial nonsense and nonsense).

Paul A. Horguelin has also been working on the revision of translations. His work focuses on Canadian instructors who decided to devote themselves to the work of translations revision. In his work *Pratique de la Revision* (1985) he explained how the evaluation of translation has been characterized by the power of subjectivity. He also made a brief analysis of the development of contemporary translations' evaluation, which has been a very subjective exercise until recently. A call for a methodical

approach began in this decade, and translation criticism could finally be able to move to another age.

In the chapter *Second Thoughts on Translation Criticism* (1985), Raymond Van de Broeck made a proposal on translation criticism. He suggested that it should be built on a systematic description with inter-subjective studies of translation process and translation product, since translation criticism should no longer be merely pleasing the literary taste of certain institution or group. Then he compared the tradition of translation criticism in Eastern European countries and the West during 80s, and it turned out that apparently the Western tradition in translation criticism was less professional than in Eastern European countries: translator's organizations were not treated as equal as writers' organizations in Eastern Europe, neither were they encouraged by publication purposes.

Moreover, the review of translations was normally undertaken by individuals or groups of philologists or literary critics that either came from the source literary and cultural background or the target literary and cultural background. This matter could be responsible for the methodologies applied, which were commented as "amateurish" by Van de Broeck when he listed three types of methodologies:

- treating the translated work as if they were dealing with an original written in their mother tongues
- spending most of their time on the original author and his work, then comparing the original and the translation
- making an attempt at error analysis and leaving no clue to the readers of what kind of criteria they apply.

(Van de Broeck, 1985: 54)

According to Van de Broeck, all these methods failed to take into account the systemic relations of the translated text to other texts within that system. Hence, he came up with a theory which takes into consideration the subjective aspects in evaluating translations but, more importantly, it also entailed other processes: beginning from the comparative analysis of both the source and target texts; being

involved with both texts structures and systems of text types; concluding with the decision of how well the translational method applied in the task has achieved the goal of satisfying the future target audience.

Accordingly, Robert Larose (1989) undertook a textual linguistic analysis showing that the severity of errors is decided by textual elements including superstructure, macrostructure and microstructure, which were firstly proposed by Teun A. Van Dijk in 1971 as the three elements of critical discourse analysis. “Macrostructure” emphasizes on the meaning related to the discourse topic, used to transmit the central information of the discourse, however not paying much attention to the choice of a single word or phrase. As a comparison, “microstructure” emphasizes more on the semantic, syntactic, stylistic and rhetoric aspects and it shows that language has more power to communicate than a simple tool. The different choices in the aspects mentioned above can shift the old image and create a new one, can basically achieve whatever the goal would be. Back to Larose, error in the superstructure level is considered the most important among all of them. The superstructure is then the logic within a story/message, about how people could reach to the conclusion from introduction, with the help of all the arguments.

Providing scholars with a significant corpus, Daniel Gouadec (1989) collected 675 types of errors, 375 of them were syntactic-related and the rest of them were lexicon-related. He believed that we could classify errors in two categories, the “absolute” and the “relative” ones. However, Cruces Colado (2001) argued that all the errors could be counted as “absolute” regarding the production of the original text.

In the same year, Juan Carlos Sager (1989) introduced a classification of “relative” errors and divided them into five types: omission, addition<sup>34</sup>, deviation, modification, and inversion of the meaning. According to Sager, there are two parameters to which we could apply when analyzing the quality of professional translation: the mistakes already committed, and the confusion caused within the text.

Simultaneously, Candace Séguinot (1989) deepened in the field of errors in

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<sup>34</sup> Already mentioned by Delisle (1993, p. 20, 38).

translation by offering possible arguments for it: a limited capacity in processing the translation, an insufficient time devoted to (reoccurring) translation problems, a lack of knowledge for organizing the information, and a lack of capacity for producing the translation.

Simultaneously, Malcolm Williams (1989) made a necessary distinction on translations into two fields, the academic field and the professional field. This distinction has broadened and paved the way on how people think of the evaluation of translation.

A year later, Margret Ammann (1990) conducted an analysis of literary translation in investigating contexts, using ideas from Skopos theory to prove that the function of translations in a target culture decides the key techniques to be applied during the translation process.

As Bianchi et al., Stuart J. Campbell (1991) analyzed translation errors in translation exams, meanwhile showing special attention to the process of translation and how translation competence can be showed in those exams. Campbell believed that the way we think of a translational option as “very acceptable” or “little acceptable” is a purely subjective judgment since it is impossible to measure the “correctness” or “accuracy” of that transfer. He mentioned a couple of helpful tools, such as bilingual dictionaries or “ideal” bilingual background samples. However, he also pointed out that dictionaries are inevitably lacking contextual information, and it is an even complicate task to identify “ideal” bilingual background samples.

Moreover, he has distinguished two conceptions regarding translation competence: “disposition” (the attitudes and psychological qualities of a translator) and “proficiency” (bilingual-related skills and development potential). To be more specific, he listed three important points: “lexical coding of meaning”, “global target language”, and “lexical transfer”. Campbell admitted the difficulty in designing a test to evaluate translation competence it could only be realized in a more practical way by using a series of “purpose-written” passages and each one should be focusing on one particular aspect of said competence.

Both C.W. Stansfield et al. (1992) and Gabriela Mahn (1989) expressed the need for developing an analysis based on a series of scales that could show the levels of translating competencies. Then they proved that two basic translating skills coexist: *accuracy*, regarding the “content”, and *expression*, regarding the “form”.

Marsha Bensoussan and Jason Rosenhouse (1990) advocated for an evaluation for translations that could be as complete as possible: focusing on the linguistic level as well as other aspects, like pragmatic ones.

Juan Carlos Palazuelos et al. (1992) reminded us that those elaborated taxonomies were used to distinguish between translation errors and production errors. Following Eugen Coseriu’s theories, Palazuelos et al. distinguished three types of errors: *particular errors* (inappropriate expressions), *universal errors* (incongruous expressions) and *historical errors* (incorrect expressions). After applying Coseriu’s ideas (errors could be made due to the lack of knowledge of different areas), Palazuelos et al (1992) finally classified the translations rendered into the categories below:

- Correct (correct interpretation of the textual content of the original text and correct reproduction of the textual content of the target text).
- Incorrect (with errors made in the speech of the original or target language).
- Bad (errors in the speech of the original and target language).

Then the same group of linguists suggested that knowing how to translate contains two connotations: Knowing how to correctly interpret the textual content expressed in the original language and knowing how to reproduce them correctly in the target language. Being aware of the students’ struggle in finding more adequate options in their mother tongue, they came up with a taxonomy of translation errors, based on the relation between original text and target text.

1. Sentido equivalente (SE): reproducción, en B, de un sentido equivalente, a través de la reproducción de una designación equivalente. Traducción sin errores.
2. Sentido diferente (SD): reproducción, en B, de un sentido diferente, a través de la reproducción de una designación diferente. Traducción con errores.
3. Sentido contrario (SC): reproducción, en B, de un sentido contrario, a través de la

reproducción de una designación contraria.

4. Sentido ininteligible (SI): reproducción, en B, de un sentido ininteligible, a través de la reproducción de una designación ininteligible. Traducción con errores.

5. Sentido ampliado (SA): reproducción, en B, de un sentido ampliado, a través de la reproducción de una designación ampliada. Traducción con errores.

6. Sentido restringido (SR): reproducción, en B, de un sentido restringido, a través de la reproducción de una designación restringida. Traducción con errores.

7. Sentido emparentado (SE): reproducción, en B, de un sentido emparentado, a través de la reproducción de una designación emparentada. Traducción con errores.

(apud Vázquez y del Árbol et al., 2011: 29-30)

Hurtado Albir (1995, 71) proposed three significant types of errors and named them as “inadecuaciones” (inadequacies):

- “inadecuaciones” that affect the expression of target language,
- “inadecuaciones” of functional type,
- “inadecuaciones” that affect the understanding of the original text.

The field of translations’ errors was also nurtured by other contributions and alternative points of views. Paul Kussmaul (1995) criticized that one of the translation errors that draw most attention was the linguistic one but we should evaluate translation errors considering the communicative function, just like what we have in the professional world, meanwhile we need to keep in mind the function and the role of the text, the assignment and the receptor.

According to Kussmaul, what we regard as a mistake from the “language teaching point of view” might be no longer a mistake if we re-check it from a communicative point of view. In his book, *Training the Translator* (1995), Paul Kussmaul pointed out the fact that foreign language teachers and professionals have centered in different aspects when they are assessing the text,

Foreign language teachers: centred on the word or phrase as an isolated unit and it is also centred on students as a learner of a foreign language. This type of assessment of errors does not so much take into consideration the communicative function of words and phrases within

passages within texts within situations within cultures but centres on the foreign language competence of the student.

Professional translators: focused on the communicative function of the word, phrase or sentence in question. Distortion of meaning must be seen within the text as a whole and with regard to the translation assignment and the receptor of the translation.

(Kussmaul, 1995: 128)

Kussmaul also suggested that the evaluation of a translation is not only a qualitative task but also a quantitative one. Hence, we ought to ask ourselves a series of questions when we are trying to identify and classify an error, such as, “How far-reaching is the error?” “Does it distort the sense of a sentence, of a passage or even of the whole text?” Later he listed five important items for the evaluation of translations: cultural adequacy, situational adequacy, speech acts, meaning of words, and language errors.

According to Kussmaul, a “complete adequacy” is impossible to achieve when it is associated to cultural elements. However, we could try relating the text to its future reader in order to solve the problem in a practical way. He also pointed out that the word choice might be deliberate for the concern of showing the social class or social attitude of a certain individual. One has to consider the possibility to recreate it in other linguistic groups. Kussmaul believed that it would be a serious defect if a translator is incapable of judging the illocutionary power of the speech. Then he reminded us to pay attention to the effects of words when assessing the scale of seriousness of the errors. Finally, he summarized that though language errors appear in translation, the standards we apply for evaluation ought to be distinct to those applied in language teaching.

From a functional point of view, Jacqueline D’Hulst concentrated on the documents from specialized discourses that tend to keep the same function in the original culture and in the target one. In the article, “Focus on the Target text. Towards a Functional Model for Translation Quality Assessment” (1996), the conception of translation was described as “an independent text functioning in the target culture.”

Isabel Diéguez and Karin Riedemann have analyzed those errors occurred when dealing with translating “-ing forms”, and they reached the conclusion in the article, “La

traducción de metáforas: ¿un acto de rebeldía permanente?” (1999), that they believed that there exist some characteristics in all the texts that belong to the world of “exact sciences”, a world with more restricted semantics and less grades of interdisciplinary nature; with more univocal terminology and connected with more specific conceptions than abstract ideas, which allow people to perform better when translating these texts.

From a holistic approach, Christopher Waddington (2000) undertook an evaluation considering the psycholinguistic and sociolinguistic inputs. The criteria are based on how many words were affected by errors, including seven items: errors of language; 5 words affected, then 6-20 words, 21-40 words, 41-60 words, 61-80 words, and up to 81-100 words. In his following research Waddington suggested that, “the quality of a translation can be assessed more accurately if the method of assessment combines error analysis with a holistic appreciation”, indicating that it is not practical to evaluate a translation by using absolute norms (2001).

To his regard, Brian Mossop has shown the concerns that translators or students of translation trainees could come across when working on the revision and edition of non-literary related writings. In his book, *Revising and Editing for Translators* (2001), Mossop offered an alternative perspective of examining the errors of translations, which is displayed from the revisers’ point of view. The twelve parameters he set could be divided into four categories: Transfer parameters; content parameters; parameters related to the stylistics of the text and parameters related to the format of the text.

Transfer parameters consist of “accuracy” and “completeness” of the translation. Mossop explained that being accurate does not equal to being “source-oriented”. That is to say, translators do not have to translate as accurate as possible, but as accurate as necessary. He then pointed out that, different to readers, translators will not be allowed to ignore information no matter it is boring or difficult. Translators must try their best to understand each piece of information before they make the decision of how to deal with them. However, Mossop clarified that the connotation of “completeness” does not mean that translators should reproduce the poorly written source texts in the translation. Moreover, “completeness” does not require “explicitness”, if readers can perceive all the

information with the help of common sense or what has been introduced before.

Content parameters consist of “logic” and “facts”. Translators should keep an eye on each section and try to guarantee that the translation makes sense to its reader.

Mossop has mentioned two forms of lacking logic,

+ The source text itself is illogical due to poor expression, and the translator has not done anything about it.

+ The source text makes sense, but the translator has introduced nonsense due to the lack of source-language knowledge.

(Mossop, 2006: 130-131)

When talking about factual errors, he considered them as serious interferences towards the communication, committed either by the author of the original text or the translators themselves. Since most of the revisers are educated in linguistic, not in technical backgrounds, sometimes they fail to notice some errors.

Within the category of stylistic-related parameters, Mossop presented four ideas including “smoothness”, “tailoring”, “sub-language”, “idiom”, involving elements such as the tense, the formality, the technicality and the idiomaticity of the language. And at last but not least, Mossop mentioned that it is important to make sure that the original and the translation are consistent in the format (“mechanics”, “layout”, “typography”, and “organization” of texts).

Regarding the aim of translations, Christiane Nord (1997, 73) defined “translation error” in terms of whether the purpose of translation practice had been fulfilled, “if the purpose of a translation is to achieve a particular function for the target addressee, anything that obstructs the achievement of this purpose is a translation error.” This broad definition is then followed by a functional model of translation errors which can be classified into four categories:

- Pragmatic errors: caused by inadequate solutions to pragmatic translation problems such as a lack of receiver orientation.
- Cultural errors: related to the question of whether or not source-culture conventions should be adapted to target-culture standards.

- Linguistic errors: caused by “an inadequate translation when the focus is on language structures”.
- Text-specific translation errors: arising from text-specific translation problems and can usually be evaluated from a functional or pragmatic perspective.

Olvera et al. (2003) distinguished in the article “Evaluación, corrección, revisión y edición”, between the concepts “evaluation of translations” and the “evaluation of translators”, reviewing on the criteria which have been applied in evaluating translations: “informatividad”, “propiedad”, “textualidad”, “eficacia” and “eficiencia”.

Cobos (2009) concentrated on errors in legal translation and summarized four types of “problems”:

1. problems on “form”, such as the misuse of the capital letters or punctuation,
2. problems on “terminology”, such as the one with international organizations,
3. problems on “stylistics”, Cobos found that most translations are coming to approach the textual style in Spanish,
4. problems on “morpho-syntax” aspects.

Previously, Susana Cruces Colado (2001) had defined a translation error as, “una ruptura de las reglas de coherencia de un TT, sean de tipo gramatical, de combinabilidad léxica, congruencia semántica o de conformidad al conocimiento del mundo y de la experiencia acumulada” (apud Vázquez y del Árbol et al., 2011: 34). Later she listed the two most frequent translation errors:

1. The target text does not share the same sense the original text has, possibly resulted by reasons such as terminological inadequacies or lexical collocations that are too literal to target language.
2. The incorrectness of the target text on “form” (Orthography).

To this regard, Amparo Hurtado Albir and Nicole Martínez Melis (2001) reminded us that we should be clear about the different academic translational areas before we begin with the evaluation. They suggested us to divide them into three: a published translation of literary and sacred texts; a professional translation, which is normally carried out by institutions or an individual translator for professional examinations; and

the evaluation for pedagogical purpose of translation teaching. Since what is being evaluated differs in each area, it would be inappropriate if we should apply the same parameters of evaluation in each area.

Then they also advocate to distinguish between ‘translation problems’ and ‘translation errors’. ‘Translation problem’ is what every translator faces during one translation task, referring to challenges of linguistic, extralinguistic, transfer problems, psycho-physiological and instrumental aspects. Conversely, they divided translation errors into four categories,

- a. The difference between errors relating to the source text and errors relating to the target text.
- b. The difference between functional errors and absolute errors.
- c. The difference in individual translators between systematic errors and random errors.
- d. The difference between errors in the product and errors in the process.

(Hurtado Albir & Martínez Melis, 2001: 281)

These scholars believe that, generally speaking, people commit translation errors because they lack the knowledge of both languages and cultures, or they inappropriately apply the existing translational methods. As a summary, they recommend an objective criterion to define error types with a flexible view of assessment, taking into consideration of the possible better options.

The collective book written by Esther Vázquez y del Árbol, Rosa Isabel Martínez Lillo and Javier Ortiz García, *Errores de reproducción y transmisión de sentido en traducción general y especializada* (2011), discussed about the errors that were committed by undergraduate students of translation and interpretation among English, Arabian, and Spanish languages. Their research included the definition and taxonomy of error, errors in general translation, specialized translation and literal translation. They believed that the classification of translation errors is meaningful to the construction of translation theory. Re-examining translation errors could improve the process of judgment and evaluation on translation.

In a similar vein, He and Tao (2010: 36) have studied translation errors by

collecting samples from several websites of tourist attractions in China. Based on Skopos theory, they have built a translation framework which included three points, as seen below:

1. The functions of the target text should be similar to those of the source text, that is, informative function and appellative function. The translator should attempt to give a correct and complete representation of the source text content and should be guided by the dominant norms of the target language and culture.

2. The target text users may take into account overseas tourists who may have little knowledge of Chinese language and little understanding of Chinese cultural and social background. Therefore, a proper restructuring and adjustment of the source text is required.

3. Internet serves as the media for both source text and target text; the feature of Internet explorer may have some effects on the target text.

Later they selected several examples and attached them to three types of translation errors: pragmatic errors, cultural errors and linguistic errors. During the analysis, they pointed out that “culture-specific concept” is what obstructs translation (p. 37).

As Éric André Poirier (2014) pointed out, there is no agreed universal model of human translation quality assessment for the translation of pragmatic texts; hence, his article proposed an algorithm for the automatic detection and manual localization of specific translation errors and shifts of four compositional errors.

The procedure introduced in the article is defined as shown below,

...once all the token words have been filtered with the function word list and that the remaining content words have been counted for each segment, the algorithm checks for the equality or the discrepancy of content words in each segment.

If there is a discrepancy, the next step is to localize the error with the association of each meaning unit in source segment with a meaning unit in the target segment.

If there is a discrepancy, the next step is to localize the error with the association of each meaning unit in source segment with a meaning in the target segment.

(Poirier, 2014: 42)

The analysis showed that the algorithm depends on the correct *tokenization* of information segments and the classification of words. On the other hand, the algorithm does not take into account the composition of complex words referred to either as compound words or as idiomatic expressions. In the research, he had observed how the structure and the construction used can be different from both sides and still convey the same content, which shows that the success of a translation depends on the target language usage conventions.

Zheng's empirical study (2015) on translation errors committed by a group of English major-degree students in Inner Mongolia University was focused on overt errors and covert errors which could be traced to the incapability in interlingual and intralingual transfer. Then five categories of errors were introduced: tense errors, word class errors, grammar errors, collocation errors, and additional types of errors. As the results showed, most of the errors committed during the exam were tense-related and vocabulary-related, Zheng thus suggests that making comparisons and critical thinking are very necessary for students' prospective studies.

Once we have reviewed some relevant contributions in the field of translation errors and mistakes, we will now switch onto the Methodology section.

## **6. METHODOLOGY FOR THE INVESTIGATION**

As mentioned before, our research hypothesis with this PhD dissertation is the following,

*we think that the main translation problems (and errors) we may encounter from East Wind: West Wind will be due to the fact that there is a significant diversity of cultural items and concepts in the source language (with a significant influence from Chinese culture) that does not possess an exact equivalent in the target one (Spanish).*

Therefore, we will analyze 100 items in the Spanish translation comparing it with the source text by Pearl's *East Wind: West Wind* while exploring the difficulty in transferring cultural items when carrying out a literary translation. Another peculiarity of the original text is that due to the author's proficient bilingual knowledge both in Chinese and English, the novel was written in a somewhat 'compound language' between English and Chinese full of Chinese cultural items and concepts, which has set even bigger obstacles for its translation since there already existed considerable differences (and lack of equivalences) in literary and linguistic traditions between English and Spanish language. Let us now move to the more significant contributions for our methodology frame.

To this regard, Hurtado Albir (2001) has devoted chapters to developing concepts such as "the invariable", "the fidelity" and "the equivalence" in translating practice, and then moved to the meticulous distinction among translation methods, translation techniques and translation strategies. Later, she also investigated the evaluation of translations, coming up with theories on translation problems and translation errors, as we will summarize.

First of all, Hurtado Albir (2001) and her colleague Martínez Melis believed that fidelity is not *the only way* how an original text could be connected to the translation, but a choice. That is to say, it is more like one option among alternative options. In that sense, we have the responsibility to characterize how it should be in each specific case. Later they addressed the principle of fidelity as being loyal to the meaning ("el sentido"). According to their proposal, being faithful means transmitting what the original text has been expressing to the target audience through the relevant mechanism of the target language.

Hence, there are three dimensions which characterize and determine the "fidelity" in translation: the 'subjectivity', which comes from the necessary interference of the translator; the 'historicity', derived from the sociohistorical context, and the 'functionality', which refers to the textual type, the target language/media and the translation purpose. The latter explains why the principle of the fidelity differs in each

case.

Secondly, the concept of “equivalence”. Hurtado Albir and Martínez Melis did not think it simply means achieving sameness in both texts. On the contrary, it ought to be functional, relative, dynamic and flexible. And their idea defines the relation between the original text and translation as a connection that changes, depending on the different choices that the translator has made in different situations.

From this point of view, they did not separate the notion of equivalence from adaptation when defining what equivalence is. Moreover, they thought equivalence will still exist when the function of the translation has changed due to an alteration of the translating purpose. In a word, the application of a translation method will always be influenced by the translating purpose.

According to them, it is important to find “invariable nature” of the text if we want to achieve the goal of “fidelity” and “equivalence”. The invariable nature in translation then refers to the relation between the translation and the original, which connects the translation with the original text under the principle of equivalence established for certain translating purpose.

The description of an invariable nature focuses on the development of the translating process and it is the outcome of the understanding of the original text and the starting point of the reformulation of the translation. In this sense, the essential character of this invariability is its connection with the translating process and its non-verbal nature. It does not exist beyond the context, on the contrary, it exists in the textual and contextual environment.

The difference in the translating mode (its written or oral form) has imposed some specific conditions in the re-expression process of the translation invariable that might lead to modifications or a change of equivalence depending on the mode itself.

One of the most important elements in the re-expression of the translation invariable nature is the translating purpose, which might let the translator end up with a text that does not share the same function of the original text. And it could govern the reproduction of the issue while changing the text’s nature.

Overall, Hurtado Albir (2001) has also made great efforts in discussing and explaining issue within translation methods, techniques, and strategies. When facing the real translating practice, how to choose a translation method remains in relation with the translation context and the goal/goals that the translation means to achieve. Besides, the change of receiver could result in the change of translating method. She stressed again that it does not mean choosing from two opposite ways nor picking the translation method based on the different modes of translation, rather a process involved with distinct principles in the fulfilment of different objectives.

Then she mentioned (2001: 252) four types of basic translating methods:

- a. The Interpretative-communicative Method: which concentrates on the understanding and re-expression of the meaning of the original text, keeping the same purpose in the translation as the original has and producing the same effect, as well as the function and textual type for the receiver (it follows Nord's proposals -on 'homologous' and 'equifunctional translation'- and Reiss & Vermeer (1984) one on equivalence in translation).
- b. The Literal Method: which focuses on the normalization of the linguistic elements of the original text, translating word by word, phrase by phrase, sentence by sentence of the original text into the target one (it continues Nord's reflections on 'interlinear' and 'literal translation').
- c. The Free Method: which does not pursue the same meaning of the original text though it maintains the similar function and information in translation. It will change the semiotic or communicative category due to the change of receiver or change of the conditions of the receiver context. There are two variations, the 'free version' and the 'adaptation': the former has further distance from the original text than the adaptation does (it finds its correspondence with 'heterofunctional translation' by Nord).
- d. The Philological Method: which adds translator's notes with philological and historical comments. The original text then becomes an object to investigate on, perhaps as bilingual editions already prepared for academic aims (following the trend of 'philological translation' by Nord).

Unlike the translating method, translating techniques affect just the outcome of the translation of smaller units of the text. The confusion people have on this question is usually generated on two fundamental issues: being confused between procedural mechanisms and the mechanism concerned with the outcome; being confused between the comparison of linguistic features the features of textual type.

Then she suggested that translating issues should be dealt on from two perspectives (p. 266-7):

a) To distinguish among translating methods, techniques and strategies.

Translators begin with choosing a “translation method” for the entire text, which usually depends on the purpose of the translation. This method is to be applied from the beginning to the end of the text in a general perspective though, as Hurtado Albir mentioned, there are always small unities (“micro-unidades textuales”) that to which should not apply the same method (concerning the purpose of the translation), but certain “techniques”.

There are five basic characteristics about the “technique”: they have influence on the outcome of translation; they are cataloged compared to the original; they usually are arranged for the translation of micro textual units; they are contextual and discursive; and they are functional.

Then, for the circumstances when translators are facing “problems” or “difficulties”, as Hurtado Albir put (p. 267), “bien por tratarse de una unidad problemática, bien por tener alguna habilidad o conocimiento”, “translation strategies” are needed. Both strategies and techniques are used to solve problems, however, “las primeras se refieren al proceso, las segundas afectan al resultado”. (p. 267)

b) To develop a dynamic and functional conception of translating techniques, which could depend on the textual type, the genre of the translation, the translation mode, the purpose of the translation and the translating method that has been chosen.

Later, she listed (Hurtado Albir 2001, 269-271) the techniques that could be chosen from:

Adaptación; Ampliación lingüística; Amplificación; Calco; Compensación;

Compresión lingüística; Creación discursiva; Descripción; Elisión; Equivalente acuñado; Generalización; Modulación; Particularización; Préstamo; Sustitución (lingüística, paralingüística); Traducción literal; Transposición; Variación.

She<sup>35</sup> compiled the list (below) by drawing from previous scholars' contributions (as mentioned before), such as Delisle 1993, Nida and Taber 1969, Vinay and Darbelnet 1958, Margot 1979, Vázquez Áyora 1977, Margot 1979, or Newmark 1981, to cite a few<sup>36</sup>.

*-Adaptación:* Replacement of one cultural element for another one. E.g., To translate “baseball” as “fútbol” in Spanish. It has three precious influences: Vinay and Darbelnet, Taber and Nida, and Margot.

*-Ampliación lingüística:* Adding linguistic elements which are mostly used for dubbing and consecutive interpreting. E.g., To translate “no way” as “de ninguna de las maneras” in Spanish.

*-Amplificación:* Introduces accuracies (paraphrasis, translator's notes) not expressed in the source text. E.g., To translate “Ramadán” as “el mes del ayuno para los musulmanes”. in Spanish. It draws from the following scholars: Vinay and Darbelnet, Delisle (2 different techniques), Margot, and Newmark.

*-Calco:* Literal translation of a word or linguistic structure. It could either be lexical or phraseological. It receives the influence from Vinay and Darbelnet's framework.

*-Compensación:* Introduces the information or aesthetics effect in another place after not being able to reflect them in the translation as compared to the place in the source text. It also receives the influence from Vinay and Darbelnet's framework.

*-Compresión lingüística:* Synthesizes linguistic elements especially in the simultaneous interpretation and subtitling. E.g., To translate “yes, so what” as “¿Y?” into Spanish.

*-Creación discursiva:* An ephemeral equivalence is coined. E.g., To translate the name of a movie, as “Rumble Fish” became “La Ley de la calle” in Spanish. It receives the

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<sup>35</sup> Later on, in 2002, Hurtado Albir and Molina re-visited the translation techniques, from a dynamic, and functionalist approach, also discussing the possible confusions on the terminology used.

<sup>36</sup> The list of scholars will be displayed later, when summarizing the techniques for developing translations.

influence from Delisle.

*-Descripción:* Replaces a term or expression by describing its style or function. E.g., To translate “panetone” as “el bizcocho tradicional que se toma en Noche Vieja en Italia”.

*-Elisión:* Being the opposite to “amplificación”, eliminates some information from the source text. It draws from several contributions: Vinay and Darbelnet, Delisle, and Vázquez Áyora. E.g., To omit the translation of the apposition “el mes del ayuno para los musulmanes” with “Ramadán” when translating into Arabic language.

*-Equivalente acuñado:* Uses the term or expression which are recognized (either by lexical references or by its usage) as an equivalent in the target language. E.g., To translate “they are like two peas” as “se parecen como dos gotas de agua” in Spanish. It receives the influence from Vinay and Darbelnet’s framework.

*-Generalización:* Uses a more general or neutral term. To translate “guichet” (fenêtre or devanture) as “window” from French into English. It shows the influence from Vinay and Darbelnet’s framework.

*-Modulación:* Refers to the change of perspective/thought category in aspects such as ideology in relation to how the original has formed; it can be either lexical or structural. E.g., To translate into Spanish “Golfo Árabe” or “Golfo Pérsico” (according to the target reader’s ideology). It also draws from the contribution by Vinay and Darbelnet.

*-Particulación:* Uses a more precise term instead of a general one. E.g., To translate “window” as “guichet” into French language. It also draws from the contribution by Vinay and Darbelnet.

*-Préstamo:* The word is integrated in the target language exactly the same way as it was in the source language. It can either be pure or naturalized. E.g., To keep “lobby” as “lobby” in Spanish. It draws from several contributions: Vinay and Darbelnet, and Newmark.

*-Sustitución:* Replaces linguistic elements for paralinguistic ones, such as gestures or intonation, or the reverse.

*-Traducción literal:* Means a word for word translation (of words or phrases). As an example, the translation of “they are like two peas” as “se parecen como dos guisantes”

in Spanish. Again, this technique is the result of previous contributions (by Nida, and Vinay and Darbelnet).

*-Transposición:* The change of grammatical category. E.g., To translate “he will soon be back” as “no tardará en venir” in Spanish.

*-Variación:* e.g. The change of linguistic or paralinguistic elements (such as gesture or intonation) in the translation, as the ones introduced in drama translation or in children’s literature translation.

In order to achieve a better definition of ‘translating strategy’, Hurtado Albir has also regarded the concept of “strategy” in other disciplines such as psychology, cognitive sciences, language teaching...etc. Then she decided to identify the translating strategy as an individual procedure that could be either conscious or unconscious, verbal or non-verbal, internal like “cognitive” or rather external. Translators use strategies either to solve problems they face during the translation process or to improve their effectiveness based on each specific need. It is in direct relation with problem-solving and interacts with the general knowledge that translators have.

Five issues of further explanation are followed by the definition of “strategy”, according to Hurtado Albir,

- 1) There are various types of strategy: to understand the original text, to solve the problems during the “re-expression” process or to acquire necessary information.
- 2) There are various levels of strategy: for problems which affect a wider range of the text to a micro-unit or partial process of the translation.
- 3) The diversity of strategies is also based on the type and modality of the translation, apart from the “translation direction” (whether it is a direct translation or reverse translation).
- 4) The complicity of strategies reflects on the fact that the relation between translating problems and strategies is not unequivocal, that means to say the solution of one specific translation problem does not depend on what kind of problem it is.
- 5) The use of translating strategies not only helps to solve translating problems, but also

to improve the effectiveness and the provisional outcome during the translating process. (Hurtado Albir, 2001: 277-8)

One of the results of the application of translation techniques is translation assessment and evaluation. Concerning this issue, there are some guidelines that Hurtado Albir has settled for the taxonomy of translation errors: a. we should take into the consideration the translation context in order to distinguish between functional errors and absolute errors; b. the seriousness of the errors depends on all the textual, contextual and functional circumstances together. Functional errors are usually connected with the transfer of certain functional aspects of the translating project, that is to say, people have to apply certain methods or use a specific register in order to fulfil the translating mission even it is not necessary. On the other hand, absolute errors do not depend on specific translation tasks, they just convey inappropriate transfers that are violating the rules of the target culture or language.

These analyses on translation have been jointly studied by Hurtado Albir and Martínez Melis (2001) when developing several forming their theories on the assessment of translations:

- the technical procedures proposed by Vinay and Darbelnet (1958);
  - the dynamic equivalence criteria proposed by the Bible translation scholars (Nida and Taber 1969; Margot 1979) based on the importance of reception;
  - the situational dimensions put forward by House (1981) with functionalist criteria;
  - the contextual dimensions set forth by Hatim and Mason (1990);
  - the categories derived from the polysystem theory (Toury 1980; Rabadán 1991);
  - the integrated peritextual and textual model suggested by Larose (1989);
  - the sociocultural norms and parameters proposed by Hewson and Martin (1991);
  - the relationship between intratextual and extratextual factors proposed by Nord (1988)
- from a functionalist perspective.

(Hurtado Albir & Martínez Melis, 2001: 274)

They collectively (2001) established three areas for the assessment of a translation:

published translations, professional translation practice, and translation teaching. The “published translation” refers to the translation of literary texts and sacred texts, to which our analysis will belong. According to their theory, what is to be assessed is the quality of the product (outcome) of a program.

The evaluation of a published translation normally refers to the comparative study of literary texts, which consists of synchronic, diachronic or multilingual comparison. They pointed out that this kind of research is usually involved in the discussion of the merits and demerits of the translation.

No matter what kind of evaluation is to be applied, its criteria should consider the historical context, the aesthetic background, the literary tradition and the current translation methodology. In fact, few people are capable of, or perhaps it is just too difficult to take into account all the points mentioned above during the translation research. That is why they believed that, no operative model could bring together textual, contextual and functional criteria at the moment.

Furthermore, they pointed out that it is only the summative function, not the diagnostic or formative function that must be applied during the assessing process. They suggested that correspondent criteria for this situation should be objective and reliable, and they also listed specific cases that could select this option:

...be performed for the purposes of information (independent criticism of a translation in the media), advertising (if the appraisal is used to sell a product), speculative (if it is to be used in Translation Studies research), or for pedagogical reasons (as when literary texts are used in class).

(Hurtado Albir & Martínez Melis, 2001: 279)

Before reaching the specific criteria on translation assessment, they mentioned that it is necessary to distinguish between two key concepts: the translation problem and the translation error. Translation problems, according to PACTE (2003), could be summarized by using five categories, including linguistic, extralinguistic, transfer problems, psycho-physiological, and professional/instrumental difficulties.

On the other hand, emphasizing the lack of empirical data though, four issues were proposed the classification of translation errors:

- 1) The difference between the errors related to the source text (opposite sense, wrong sense, nonsense, addition and suppression) and errors related to the target text (spelling, vocabulary, syntax, coherence and cohesion) (Kupsch-Losereit, 1985; Delisle, 1993; Hurtado Albir, 1995, 1999).
- 2) The difference between functional errors and absolute errors. The functional error has to do with the transgression of certain functional aspects of the translation project, whereas the absolute error is independent of the specific translation task and involves an unjustified infringement of the cultural or linguistic rules, or of the use of a given language (Gouadec, 1989; Nord, 1996).
- 3) The difference in individual translators between systematic errors (recurrent) and random errors (isolated); see Spilka's distinction (1984, 1989) between *error* and *mistake*.
- 4) The difference between errors in the product and errors in the process.

(Ibid., 2001: 281)

Compared to other theories which tended to analyze the nature of errors before setting their scale of gravity or frequency, they believed that the seriousness of an error should be analyzed from a more dynamic and functionalist perspective. They then suggested that we should take into account of the points stated below:

- 1) The text as a whole (whether it affects a key idea or a subordinate idea);
- 2) The coherence and cohesion of the target text;
- 3) The degree of deviation from the sense of the original text, particularly if this deviation is likely to remain undetected by the reader of the translation;
- 4) The functionality on a communicative level of the target text (infringement of text type conventions, etc.);
- 5) The adverse consequences regarding the purpose of the translation (resulting in the failure to sign a contract, sell a product, etc.).

(Hurtado Albir & Martínez Melis, 2001: 282)

We have noticed that features such as “functional”, “communicative”, “purpose” and “consequence” are quite relevant when evaluating the error. Apart from these points,

they concluded that the cause of an error usually comes from the lack of linguistic/extra-linguistic knowledge and the inadequate application or assimilation of the methodology used during the translation process.

According to their research, translation assessment should start from establishing a series of objective criteria after having assured what is the object of the assessment. Then we shall build the scales of seriousness of error from a functionalist and communicative point of view, as has been introduced above. After the diagnosis, a proper alternative for a translation would be recommended as a solution for this assessment.

Generally speaking, they classified three types of assessment that we could come across in translation practice (Hurtado Albir & Martínez Melis, 2001: 283);

- 1) *Intuitive assessment*: subjective, impression-based, not following explicit criteria.
- 2) *Partial assessment*: does not take into account the sum total of factors involved in a translation. Instead, it is assessing only some of the translation problems, regarding only some of the final translation's good solutions.
- 3) *Reasoned (objective) assessment*: uses scales which define and assign a value to the error type. Its apparent reliability would seem to indicate that it is the most appropriate type of assessment in all areas of translation.

Indeed, scales must be applied when facing the measurement of precise data. In translation assessment, they tend to be interchangeably used with “marks”, “grades”, “grading system”, and “marking systems”. In this vein, Hurtado Albir & Martínez Melis (p. 285) suggested a distinction between ‘correcting scales’ and ‘grading scales’. A correcting scale is responsible for figuring out the error types, then the grading scales is a useful tool in summative assessment. For the assessment of published translations, that the assessment is achieved by means of translations (products) though there are some instruments that could be applied to for the evaluation of other areas.

- 1) Translation exercises, analysis, revision and comparison of translations.
- 2) Exercises relating to given aspects of a translation and how it was carried out.

3) Multiple-choice tests, questionnaires and interviews to check methodological and professional principles, theoretical contents, extralinguistic knowledge and psychological aptitudes.

4) Teacher's observation records, student's documentation records, student self-assessment records, translation diaries, etc.

These instruments may be of great help in identifying translation data (translations' dossiers, methodologies, records), and even translation problems. Actually, the notion of "problem" in translatology began with the translation of optical linguistics. It did not deal with a collection of prescriptions for automatic application but traced the fundamental principles which allow all the elements from one text transfer into another language.

Overall, Hurtado Albir<sup>37</sup> (2001: 288) considered the fact that an expert translator can solve automatically a problem does not mean that is an objective problem, on the contrary, it is an evidence of how expert knowledge works as stated below by herself:

-PROBLEMAS LINGÜÍSTICOS (Linguistic Problems): linked to the differences between a couple of languages (lexis, morpho-syntax, style, textual conventions).

-PROBLEMAS EXTRALINGÜÍSTICOS (Extra-Linguistic Problems): attached to issues such as the theme of a text, its source culture, or its encyclopedic knowledge.

-PROBLEMAS INSTRUMENTALES (Instrumental Problems): as a result of the documentation process or the use of computer tools.

-PROBLEMAS PRAGMÁTICOS (Pragmatic Problems): such as speech acts, the aim of the author, implicatures, etc.

These problems may easily culminate in translation errors. As stated by herself, a translation error entails an inappropriate equivalence for a certain translating task. The most frequently used category to define the translation error is deeply related with the understanding of the original text and the re-expression into the target language. In this sense, Hurtado Albir proposed a two-headed taxonomy for translation errors, mainly

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<sup>37</sup> As stated by herself (p. 288), Hurtado Albir and her PACTE group (inside their experimental research) put into practice this classification inside the translation classroom.

following the proposal of Darbelnet (1969; 1977) and Delisle (1993, 20-45),

- 1) In relation to the original text: false sense, non-sense, contradictory, omission, addition, over-translation, under-translation...
- 2) In relation to the target language: grammatical, lexical, orthography...

The taxonomy was built on the distinction between errors related to the original text and errors related to the target language, two essential phases during translating process (the understanding and the re-expression), having shed light on the nature of the translator's error. Moreover, she pointed out the cognitive feature of translating error: despite the fact that errors appeared in the outcome of a translation, they actually resulted by the failures happened during the translation process. Translators could commit mistakes during processes mentioned above due to cognitive errors or because they did not apply the necessary strategies or the proper strategies for the problems encountered during the translation process.

Accordingly, after reviewing both Hurtado Albir's contributions, and her collaborations with Martínez Melis in the field of translation techniques, strategies, and methods, those will be partially applied to our research corpus, as it will be seen afterwards.

Following Delisle's, and Hurtado Albir's theories on translation techniques and translation errors, Vázquez y del Árbol, Martínez Lillo, and Ortiz García published a collective book (*Errores de reproducción y transmisión de sentido en traducción general y especializada*, 2011), upon different undergraduates translation exams and papers, specially focused in English-Spanish, and Arabic-Spanish translations committed by undergraduate students of a Translation and Interpreting University Degree (UAM University). In their taxonomy, they were mainly interested in translation errors linked to the sense of the original concepts (as compared to the target translation ones). Hence, they suggested the following classification (p. 13):

<b>Anglicismo</b>	Vocablo o giro propio de la lengua inglesa
<b>Calco</b>	Traducción literal de elementos del TO, imitando en la LM el esquema formal de la LO
<b>Cambio de Sentido</b> <sup>38</sup>	Sentido en el TM diferente al del TO
<b>Contrasentido</b>	Sentido contrario en TM al del TO
<b>Omisión</b>	Ausencia injustificada de traducción en el TM del algún elemento del TO
<b>Sinsentido</b>	Empleo de una fórmula totalmente desprovista de sentido
<b>Sobretraducción</b>	Ampliación del sentido
<b>Subtraducción</b>	Restricción del sentido

Regarding these, and both Delisle, and Hurtado Albir's proposals, we decided to design our own translation error taxonomy by researching meaning errors, especially those taking into account the Chinese cultural references of the source English text, key for our research.

As it will be displayed below, taking into account the translation errors suggested by Delisle (1993), then gathered by Hurtado Albir (2001: 291, and recovered -specially taking the meaning into account- by Vázquez y del Árbol et al. (*Errores de reproducción y trasmisión de sentido en traducción general y especializada inglés/árabe-español*, 2011), we are going to implement a set of translation errors' taxonomy to our 100 items' corpus, as shown below:

-ADDITION (*Adición*): when the translator introduces in the target text superfluous information or stylistic effects that do not appear in the source text.

-OMISSION (*Omisión*): when the translator fails to render a necessary element of information or a stylistic effect from the source text in the target text

-INCORRECT MEANING<sup>39</sup> (*Cambio de sentido*): a sense is attributed to a word or an

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<sup>38</sup> Cambio de Sentido: para algunos denominado <<Falso Sentido>> y para otros <<No Mismo Sentido>>, Omisión: también recibe el nombre de <<Supresión>>.

<sup>39</sup> We will consider misinterpretation inside the issues entailed by incorrect meaning (both making reference to wrongful translations).

utterance from the source text and it does not have the same meaning in the context in which it appears.

-UNDER-TRANSLATION (*Subtraducción*): where the translator omits in the target text compensations, amplifications or explicit statements required, in order to obtain an idiomatic translation that conforms to the presumed sense of the source text.

-OVER-TRANSLATION<sup>40</sup> (*Sobretaducción*): where the translator explains elements of the source text that ought to be implicit in the target one.

-CALQUE (*Calco*): in this case, we apply this item as a translation mistake for the improper use of a literal (word per word or phrase per phrase) translation.

-NONSENSE (*Sinsentido*): when the translator introduces a meaningless word or a statement in the target text.

With the help of a thorough explanation of those key concepts, our next section will be undertaking by following steps:

-Thoroughly read the Source Text and the Target Text (below)

- **Source Text:** Buck, Pearl S. *East Wind: West Wind*. Amazon Media EU S.à.r.l. Open Road Media (Kindle Version), [1929] 2012.
- **Target Text:** Buck, Pearl S. *Viento del Este, Viento del Oeste*. Trad. Guillermo & Luis Gossé. De Bolsillo, 2003.

-Manually select 100 items out of the Source Text, after searching for their Spanish translation in the Target Text.

-Identify the concept within each selected item which should have been correctly transferred in order to try and achieve “equivalence”, after having compared the meaning of the item from both sides (in English, Spanish) and both bilingual and monolingual dictionaries.

-State the translation error type after having identified the original published by Gossé's brothers and why it has not been the most appropriate way for the translation of each

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<sup>40</sup> We will regard hyper-translation inside the concepts of over-translation and/or incorrect meaning -depending on each specific case-, that is the reason why it will not be listed as an individual error type.

selected item.

-Amend the error by choosing the appropriate technique (or strategy) for the translation of each item and offer the solutions based on a better understanding of those items considering the original text and culture with the help of the most relevant lexical and encyclopedic resources.

After identifying the taxonomy of errors which will be used within our corpus, we now move onto the way we will display the results of our 100 items' corpus research (searched for looking for a variety of entries). Overall, the structure we are going to follow for each entry will be following:

-Item Number

a) Source Text

b) Target Text

c) The Comparison of Conceptions from both sides, quoting explanations from diverse lexicographic references:

-*Oxford Dictionary*,

-*Cambridge Dictionary*,

-*Gran Diccionario Oxford*,

-*Gran Diccionario Larousse*, and

-*RAE*.

Depending on each item's nature and translation into Spanish, additional references were also looked up.

d)The Identification of Error Type

e) The Suggestion of Translation Alternatives.

Consequently, "Item Number" will state the number of each item (from "1" to "100"). The section "Source Text" will introduce the source item under study (highlighted in the phrase/tense), also providing its context. Accordingly, "Target Text" will present the target item (highlighted in the phrase/tense) under study (also contextualizing it). The

next section, “The Comparison of Conceptions from both sides”, will gather all the relevant dictionaries explanations and definitions (quoting -in every single item- *Oxford Dictionary*, *Cambridge Dictionary*, *Gran Diccionario Oxford*, *Gran Diccionario Larousse*, and Spanish *RAE*, among other resources <sup>41</sup> ). Subsequently, “The Identification of Error Type” will supply the translation error definition and appropriate explanation for it, quoting, when required, the most significant publications and sources, as well as introducing (when needed) illustrations, and pictures. Lastly, “The Suggestion of Translation Alternatives” will list, from our point of view, the most feasible translation alternatives (more than one, if required), considering each item’s context.

After explaining the process of layout for each entry, we can now move forward to the analysis of the research corpus.

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<sup>41</sup> Depending on each Item’s nature, and translation.

## 7. THE ANALYSIS OF THE RESEARCH CORPUS

After carrying out the translation review (source text compared to the target text), a significant number of errors was identified in the translation. Since our corpus was limited to 100 items, we tried to select a variety of them. Accordingly, other relevant errors were not researched by us, due to space reasons.

In order to summarize the analysis of the 100 items from our research, we will first introduce a table (Table I) comprising the researched elements.

**TABLE No. I: 100 CORPUS ITEMS' IDENTIFICATION**

<b>ITEM NUMBER</b>	<b>PAGE (Kindle version)</b>	<b>ENGLISH (Source Text)</b>	<b>SPANISH (Target Text)</b>
ITEM 1	44/2282 Chapter I	my ancestress, Yang Kwei-fei	mi abuela, Yan Kweifei
ITEM 2	56/2282 Chapter I	the geomancer	el astrólogo
ITEM 3	77/2282 Chapter I	Four Books	la ciencia de los Cuatro Libros
ITEM 4	167/2282 Chapter II	family life	los trabajos de la familia
ITEM 5	169/2282 Chapter II	nursing	acariciando
ITEM 6	170/2282 Chapter II	I liked best	menos me gustaba
ITEM 7	173/2282 Chapter II	her narrow eyebrows	sus cejas
ITEM 8	173/2282 Chapter II	a touch of	una sombra de
ITEM 9	180/2282	a bit of bamboo	un brote de bambú

	Chapter II	shoot	
ITEM 10	197/2282 Chapter II	opaque shell lattices	una verja
ITEM 11	197/2282 Chapter II	moon-gate	la puerta
ITEM 12	204/2282 Chapter II	shoes	unas sandalias
ITEM 13	207/2282 Chapter II	sagged	se relajó un poco
ITEM 14	216/2282 Chapter II	his affairs	de la casa
ITEM 15	221/2282 Chapter II	first Ming emperor	último emperador Ming
ITEM 16	227/2282 Chapter II	brilliantly dressed ladies	señores brillantemente vestidos
ITEM 17	231/2282 Chapter II	kitchen-gods	las divinidades en la cocina
ITEM 18	251/2282 Chapter III	lightly framed	frágil
ITEM 19	264/2282 Chapter III	my Master by law	(-)
ITEM 20	279/2282 Chapter III	I was ready to be his wife	Tenía que ser su mujer
ITEM 21	289/2282 Chapter III	sorrowful	cohibida
ITEM 22	320/2282 Chapter III	food and space	de qué comer
ITEM 23	334/2282 Chapter III	part of my dowry	(-)

ITEM 24	335/2282 Chapter III	chairs	sillas enanas
ITEM 25	364/2282 Chapter IV	the son of a wealthy official	un rico heredero
ITEM 26	366/2282 Chapter IV	I am ashamed to listen to...	Me avergüenzo al confesarlo, participo...
ITEM 27	370/2282 Chapter IV	I ...wash my face in steaming, scented water and smooth it with oils and perfumes	Me lavo la cara con aceite y perfumes
ITEM 28	400/2282 Chapter IV	head cook	cocinero
ITEM 29	451/2282 Chapter V	ankles	las tibias
ITEM 30	469/2282 Chapter V	because it has become fashionable to send one's son abroad for study, and his friends are doing it.	(-) y cedió
ITEM 31	484/2282 Chapter V	she buried this sadness...in the unseen places of her spirit	oculta la espina en los ignotos repliegues de su espíritu
ITEM 32	564/2282 Chapter VI	creaking stairway	una crujiente escalera
ITEM 33	565/2282 Chapter VI	merely pretty	una cosa graciosa

ITEM 34	575/2282 Chapter VI	their Second Lady	la primera mujer
ITEM 35	579/2282 Chapter VI	priest to beat the gongs to call the woman's soul back	quería sacerdotes y gongos para llamar al alma de la mujer
ITEM 36	595/2282 Chapter VI	I had heard my husband speak of Mr. Liu as his friend	Yo había oído hablar a mi marido de la señora Liú, como de una amiga
ITEM 37	603/2282 Chapter VI	...was shaking it up and down in the most peculiar manner...	le daba en el dorso un beso curiosísimo
ITEM 38	618/2282 Chapter VI	as one likes a woman to be	se ve a pocas mujeres como ella
ITEM 39	619/2282 Chapter VI	well-cared for	bien educada
ITEM 40	619/2282 Chapter VI	them	viéndola
ITEM 41	625/2282 Chapter VI	peach-colored	de color pescado
ITEM 42	625/2282 Chapter VI	pearls	los pendientes
ITEM 43	650/2282 Chapter VII	my distress did	(-)
ITEM 44	675/2282 Chapter VII	when I went to bed	(-)
ITEM 45	675/2282 Chapter VII	interesting	qué gran cosa

ITEM 46	740/2282 Chapter VIII	male offspring	tenía hijos
ITEM 47	740/2282 Chapter VIII	should my child be a son	si yo le daba uno
ITEM 48	741/2282 Chapter VIII	it is	era
ITEM 49	799/2282 Chapter VIII	wise	valiente
ITEM 50	800/2282 Chapter VIII	come and see for yourself	observo que necesitas conocer por tus propios ojos
ITEM 51	888/2282 Chapter IX	honored customs	los usos y costumbres
ITEM 52	945/2282 Chapter X	anger	la excitación
ITEM 53	976/2282 Chapter X	men's apartments	a las habitaciones de los hombres
ITEM 54	976/2282 Chapter X	patiently	(-)
ITEM 55	997/2282 Chapter X	instruct you in poetry	enseñarte la ciencia política
ITEM 56	1006/2282 Chapter X	drooping grace	esa gracia un poco floreal
ITEM 57	1007/2282 Chapter X	handsome	(-)
ITEM 58	1025/2282 Chapter X	I nodded	Afirmé
ITEM 59	1101/2282 Chapter X	the floor	los mosaicos
ITEM 60	1131/2282	porcelain garden	silla de hierro esmaltado

	Chapter XI	seat	
ITEM 61	1138/2282 Chapter XI	seven prohibitions	seis cosas
ITEM 62	1139/2282 Chapter XI	festive instrument	otros instrumentos
ITEM 63	1140/2282 Chapter XI	is defiled	está oculta
ITEM 64	1165/2282 Chapter XI	with a significant look	guiñándome el ojo de una manera significativa
ITEM 65	1208/2282 Chapter XII	* <sup>42</sup>	operación completamente inútil
ITEM 66	1284/2282 Chapter XIII	we are estranged	somos muy diferentes
ITEM 67	1321/2282 Chapter XIV	sat at breakfast	ocupados en preparar la comida
ITEM 68	1324/2282 Chapter XIV	Chopsticks	los bastoncillos
ITEM 69	1327/2282 Chapter XIV	robe	una chaqueta
ITEM 70	1336/2282 Chapter XIV	moth	las mariposas
ITEM 71	1346/2282 Chapter XIV	upon one hand on the third finger	en una de sus manos
ITEM 72	1395/2282 Chapter XIV	replied	dijo por toda contestación
ITEM 73	1397/2292 Chapter XIV	modern and independent of old restraints	era independiente

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<sup>42</sup> Symbol for stating that there is no corresponding item in the source text.

ITEM 74	1421/2282 Chapter XIV	the honored old ones	la honorable anciana
ITEM 75	1421/2282 Chapter XIV	I am to go before to prepare the way and to take the gifts	Yo precederé a la pareja y presentaré a las dos mujeres
ITEM 76	1451/2282 Chapter XV	language of gift-giving	en el lenguaje de las mujeres
ITEM 77	1456/2282 Chapter XV	let him approach	que vengan
ITEM 78	1478/2282 Chapter XV	the hand of my friend	por mediación de mi amigo más íntimo
ITEM 79	1480/2282 Chapter XV	voluntarily	por su libre y espontánea elección
ITEM 80	1492/2282 Chapter XV	“My son—my son—you are always welcome—to your home...”	Hijo mío..., bienvenido eres a tu casa...
ITEM 81	1531/2282 Chapter XVI	I cannot understand	el pequeñín no entiende
ITEM 82	1549/2282 Chapter XVI	even to my brother, her husband, she is never humble	por otra parte, mi hermano no siempre es humilde
ITEM 83	1617/2282 Chapter XVI	gold earring	un anillo
ITEM 84	1637/2282 Chapter XVI	they all feared that even at that moment she might pass over into the	tan mal se puso que temió morir.

		abode of the dead	
ITEM 85	1646/2282 Chapter XVI	the old apartments	los mejores aposentos
ITEM 86	1655/2282 Chapter XVI	and both loving him supremely	teniendo que ser amable con ambas
ITEM 87	1736/2282 Chapter XVII	sorry	molesta
ITEM 88	1736/2282 Chapter XVII	I mentioned	dijo
ITEM 89	1820/2282 Chapter XVII	the fat concubine	la más gorda
ITEM 90	1820/2282 Chapter XVII	an oily cake	un caramelo
ITEM 91	1827/2282 Chapter XVIII	a whole circle of days	varios días
ITEM 92	1927/2282 Chapter XVIII	to comfort him	(-) <sup>43</sup>
ITEM 93	1960/2282 Chapter XIX	she avoids all mention of my father	no habla de mi padre
ITEM 94	1970/2282 Chapter XIX	she was not one who could love easily and so endure it	La-may es de las que aman con facilidad, pero se adaptan dificilmente
ITEM 95	2024/2282 Chapter XIX	she has amused us well	la extranjera se ha divertido bastante
ITEM 96	2072/2282	told her nothing of	le dijo, tan sólo

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<sup>43</sup> Symbol for stating that there is no corresponding item in the target text.

	Chapter XX	the sacrifice	
ITEM 97	736/2282 Chapter VIII	Now	Pero
ITEM 98	756/2282 Chapter VIII	had not cared where I sat	le importó muy poco donde yo me sentaba
ITEM 99	2084/2282 Chapter XX	heard	despertóse
ITEM 100	2092/2282 Chapter XX	said	refirióme

Accordingly, we will now introduce the results of the 100 items' error analysis through the 5 dictionaries previously mentioned in the preceding chapter:

*-Oxford Dictionary,*

*-Cambridge Dictionary,*

*-Gran Diccionario Oxford,*

*-Gran Diccionario Larousse and*

*-RAE.*

When dealing with Chinese culture and language, there are always intrinsic cultural references. Accordingly, relevant publications in the field were also checked, when needed.

The main terms under research will be highlighted in each entry by using capitalization, due to the fact that several entries were displayed throughout several pages.

## ITEM 1)

a) SOURCE TEXT: “And my ancestress, Yang Kwei-fei- she who bore upon her wrist a white bird, held the very empire in the scented palms of her hands, since the emperor, the Son of heaven, was mad at her beauty.”

b) TARGET TEXT: “¿Y qué te voy a decir de mi abuela, Yan Kweifei, ‘la que sostenía en su puño a un pájaro blanco?’ Sería más exacto decir que hubiera elevado entre las palmas perfumadas de sus manos todo el imperio, si el Hijo del cielo hubiese estado loco por ella”.

### c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The explanation of “ANCESTRESS<sup>44</sup>” in Oxford Dictionary,

(<https://www.lexico.com/en/definicion/ancestress>)<sup>45</sup>

“A woman, typically one more remote than a grandparent, from whom one is descended.”

-The explanation of “ANCESTRESS” in Cambridge Dictionary (item not defined, “ANCESTOR”):

Ancestor <https://dictionary.cambridge.org/es/diccionario/ingles/ancestor>

1. a person related to you who lived a long time ago.
2. a plant, animal, or object that is related to one existing at a later point in time.

-The Spanish translation for “ANCESTRESS” in Gran Diccionario Oxford (has not been included), so we have collected the meaning of “ANCESTOR” (p. 900):

1.(foremother) antepasado, -da<sup>46</sup> 2. (forerunner) antecesor, -sora

-The Spanish translation of “ANCESTRESS” in Gran Diccionario Larousse (item not defined), so we have collected another relevant entry, “ANCESTOR” (p. 23):

Ancestor: 1 (forefather) antepasado(a) 2. (of computer, system) antepasado(a).

-Then, the explanation of “ANTEPASADO-A” in Spanish dictionary RAE,

<https://dle.rae.es/?id=2ncP1xh>

Del part. de *antepasar*.

**1. adj.** Dicho de un período de tiempo: Inmediatamente anterior al último transcurrido.

<sup>44</sup> Capitals will be used for the researched items aimed at highlighting them.

<sup>45</sup> The URL used to be enoxforddictionaries.com but it switched (and redirects the user) to this new one.

<sup>46</sup> Relevant definitions may be underlined by ourselves.

2. adj. desus. Anterior o que precede en el tiempo.

3. m.y. f. Ascendiente más o menos lejano de una persona o de un grupo de personas. U. m. en pl.

-The explanation of “ABUELO-A” in RAE, <https://dle.rae.es/?id=0DKKo2d>

Del lat. mediev. *avolus*; la forma f., del lat. vulg. *aviõla*, dim. del lat. *avia*.

1. m. y f. Padre o madre de uno de los padres de una persona.

2. m. y f. afect. coloq. Persona anciana.

3. m. En la lotería de cartones, número 90.

4. m. Cada uno de los mechoncitos que quedan sueltos en la nuca cuando se atiranta el cabello hacia arriba. U. m. en pl.

5. m. pl. Padres del padre o de la madre de una persona.

6. m. pl. Antepasados de una persona.

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING + UNDER-TRANSLATION

The translators considered this figure, described as “my ancestress” in the original text as the narrator’s grandmother, which in fact is not. Yang Kwei-Fei (719-756) was the beloved consort of one of the emperors of Chinese Tang Dynasty. The writer used this figure to express that being an attractive woman to men should have brought some talents or gifts to the narrator’s family. However, this figure is too ancient to be the narrator’s grandmother since this book is about a Chinese family who lived in the early twentieth century. Hence, this item has nothing to do with the translation technique used, perhaps because of a lack of knowledge of this historical figure.

\* Sources from: *Jiu Tang Shu* (945);

*Xin Tang Shu* (1060);

*Zi Zhi Tong Jian* (1086);

<https://www.britannica.com/biography/Yang-Guifei>

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES

“Mi antepasada”, since “una ancestro femenina” would rather sound odd.

## ITEM 2)

a) SOURCE TEXT: “When the geomancer had set the day for my marriage, when the red lacquered boxes were packed to the brim, when scarlet flowered satin quilts were heaped high on the table, and the wedding cakes piled like pagodas, my mother bade me come to her room.”

b) TARGET TEXT: “Cuando el astrólogo fijó la fecha de mi casamiento, cuando las cajitas de laca encarnadas estaban llenas hasta los bordes, cuando los vestidos de seda con flores escarlatas fueron colocados en la mesa, y los dulces del casamiento se amontonaron formando pequeñas cumbres como pagodas; cuando todo estuvo preparado, mi madre me llamó a su habitación”.

### c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The explanation of “GEOMANCER” in Oxford Dictionary,

<https://en.oxforddictionaries.com/definition/geomancy>

“The art of placing or arranging buildings or other sites auspiciously.”

e.g. Taoism also includes belief in geomancy, which focuses on the importance of aligning human objects and activities with the landscape.

-The explanation of “GEOMANCER” in Cambridge Dictionary (item not defined).

-The Spanish translation of “GEOMANCER” in Gran Diccionario Oxford (item not defined).

-The Spanish translation of “GEOMANCER” in Gran Diccionario Larousse (item not defined).

Then, we suggest that we could make a comparison between the definition of “ASTROLÓGO” and “ADIVINO” in RAE, <https://dle.rae.es/?id=46SN4sP>

Del lat. tardío astrolōgus, y este del gr. ἀστρολόγος astrológos.

1. adj. astrológico.

2. m. y f. Persona que se dedica a la astrología.

3. m. y f. desus. astrónomo.

And now, the meaning of “ASTROLOGÍA” <https://dle.rae.es/?id=46Pv1Wk>

Del lat. astrología, y este del gr. ἀστρολογία astrología.

1. f. Estudio de la posición y del movimiento de los astros como medio para predecir hechos futuros y conocer el carácter de las personas.

2. f. desus. astronomía.

-According to RAE, “ADIVINO” means (<https://dle.rae.es/?id=0lUE7lc>)

1. m. y f. Persona que **adivina** (|| predice lo futuro)

Then the meaning of “adivinar”.

Del lat. *divināre*.

1. tr. Predecir lo futuro o descubrir lo oculto, por medio de agüeros o sortilegios.

2. tr. Descubrir por conjeturas algo oculto o ignorado.

3. tr. Acertar lo que quiere decir un enigma.

4. tr. Acertar algo por azar.

5. tr. Vislumbrar, distinguir.

We have underlined the first entry of the explanation because we would like to show further information on “AGÜERO” and “SORTILEGIO”

“AGÜERO” <https://dle.rae.es/?id=1Eh3enN>

Del lat. *augurium*.

1. m. Procedimiento o práctica de adivinación utilizado en la Antigüedad y en diversas épocas por pueblos supersticiosos, y basado principalmente en la interpretación de señales como el canto o el vuelo de las aves, fenómenos meteorológicos, etc.

2. m. Presagio o señal de cosa futura.

3. m. Pronóstico, favorable o adverso, formado supersticiosamente por señales o accidentes sin fundamento.

“SORTILEGIO” <https://dle.rae.es/?id=YRBwHmu>

Del lat. *mediev. sortilegium*, y este der. del lat. *sortilĕgus* ‘sortílego’.

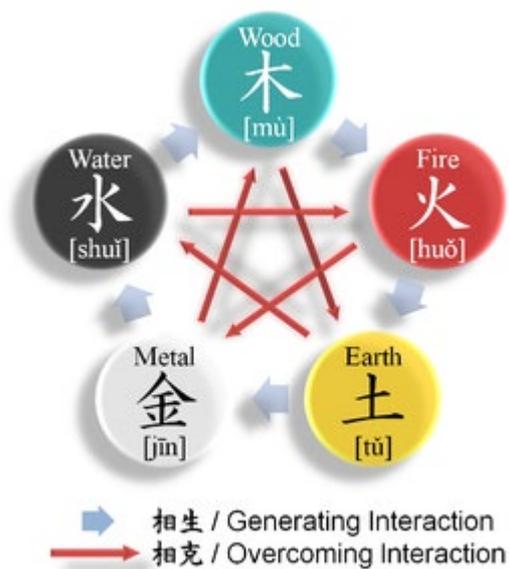
1. m. Adivinación que se hace por suertes supersticiosas.

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING

According to Chinese tradition on wedding costumes, parents used to ask advice from geomancers to fix their children’s wedding date, based on the birthdate of the couple. The birthdate, also known as “BA ZI” (eight characters) consists of the birth

information of the year, month, day and hour the people was born. Since each date item was made of one code/character of “Celestial Stems” and “Terrestrial Branches”, that is why it was so called “eight characters”. The codes of “Celestial Stems” and “Terrestrial Branches” are deeply rooted in the interrelation (generating interaction or overcoming interaction) of Five Elements, or Five Agents: Metal, Wood, Water, Fire, and Earth. Generally speaking, the marriage date should be “harmonic” to the birthdate of the couple.

Let us see a chart of the interaction of those Five Elements:



([https://en.wikipedia.org/wiki/Wuxing\\_\(Chinese\\_philosophy\)](https://en.wikipedia.org/wiki/Wuxing_(Chinese_philosophy)))

\* Sources from: *Shuo Wen Jie Zi* (121);

*Zi Hui* (1615);

*Zheng Zi Tong* (1627).

-<https://www.britannica.com/topic/wuxing>

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “El adivino”, by following the explanation set forth by Oxford Dictionary (regarding Taoist believes).

### ITEM 3)

a) SOURCE TEXT: “But I am fearful of it because I hear she is learned in the Four Books, and learning has never accompanied beauty in women.”

b) TARGET TEXT: “Según me han dicho, la hija está versada en la ciencia de los Cuatro Libros; y en las mujeres, la instrucción ha sido siempre en detrimento de su belleza”.

#### c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

- The explanation of “FOUR BOOKS” in Oxford Dictionary

FOUR <https://www.lexico.com/en/definition/four>

(also iv, IV) Equivalent to the product of two and two; one more than three, or six less than ten; 4.

“BOOK” (as a noun) <https://www.lexico.com/definition/book>

A written or printed work consisting of pages glued or sewn together along one side and bound in covers.

-The explanation of “FOUR BOOKS” in Cambridge Dictionary

FOUR <https://dictionary.cambridge.org/es/diccionario/ingles/four>

the number 4;

“BOOK” (as a noun) <https://dictionary.cambridge.org/es/diccionario/ingles/book>

a written text that can be published in printed or electronic form.

-The Spanish translation of “FOUR BOOKS” in Gran Diccionario Oxford,

“FOUR” (p. 1215) cuatro.

“BOOK(S)” (p. 968) as a noun 1. (printed work) libro 2. (exercise ~) cuaderno; (note~) libreta /cuaderno/ apuntes 3. (telephone directory) guía, directorio.

- The Spanish translation of “FOUR BOOKS in Gran Diccionario Larousse,

“FOUR” (p. 284) cuatro.

“BOOK” (p. 77) as a noun 1. (printed volume) libro 2. (small bound set) (of stamps) librito.

-The explanation of “CIENCIA” in Spanish (RAE), <https://dle.rae.es/?id=9AwuYaT>

Del lat. *scientia*.

1. f. Conjunto de conocimientos obtenidos mediante la observación y el razonamiento, sistemáticamente estructurados y de los que se deducen principios y leyes generales con capacidad predictiva y comprobables experimentalmente.
2. f. Saber o erudición. Tener mucha, o poca, ciencia. Ser un pozo de ciencia. Hombre de ciencia y virtud.
3. f. Habilidad, maestría, conjunto de conocimientos en cualquier cosa. *La ciencia del caco, del palaciego, del hombre vividor.*
4. f. pl. Conjunto de conocimientos relativos a las ciencias exactas, físicas, químicas y naturales.

#### d) THE IDENTIFICATION OF ERROR TYPE: ADDITION

The “Four Books” were four canonical volumes which used to prepared for the ancient Chinese civil servants’ exam in order to achieve a political career working as official literati. The central topics discussed in the Four Books (*Great Learning, Doctrine of the Mean, Analects of Confucius, and Mencius*) are related to ethics, philosophy and politics. As we know, we could regard “politics” as “ciencia(-s) política(-s)” but it is not the same as the other topics.

The translators might have applied the “interpretative-communicative” methodology in order to make the target reader achieve a better understanding of Chinese culture, since people of the translators’ age may not have a deep knowledge of it. However, we feel the translators might not have chosen the best word for explaining the essence of the Four Books.

\* Sources from: <https://www.britannica.com/topic/Sishu>

#### e) THE SUGGESTION OF TRANSLATION ALTERNATIVES

If we would like to add some data, “los conocimientos” could replace “la ciencia”, specially if we are to apply an “interpretative-communicative” methodology. Nevertheless, if the translation is targeted at readers who are familiar with Chinese culture, we suggest that this phrase could simply be translated as “(está versada en) los Cuatro Libros...”.

#### ITEM 4)

a) SOURCE TEXT: “The second concubine, the Third Lady, was a dim woman, who spoke seldom and took little interest in the family life. She had five children, all girls except the youngest; and this had weakened her spirit and made her disconsolate.”

b) TARGET TEXT: “La segunda concubina, la tercera dama, era una mujercita taciturna, que vivía un poco apartada de los trabajos de la familia. No podía consolarse de haber dado a luz tres niñas, una tras otra, y tan sólo un niño”.

#### c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The explanation of “LIFE” in Oxford Dictionary,

<https://www.lexico.com/en/definition/life>

1. The condition that distinguishes animals and plants from inorganic matter, including the capacity for growth, reproduction, functional activity, and continual change preceding death. e.g. the origins of life.
2. The existence of an individual human being or animal. e.g. a disaster that claimed the lives of 266 people.
  - 2.1 [with adjective or noun modifier] A particular type or aspect of human existence.  
e.g. ‘revelations about his private life’
3. (usually one's life) The period between the birth and death of a living thing, especially a human being e.g. she has lived all her life in the country.
4. Vitality, vigour, or energy. e.g. she was beautiful and full of life.
5. (in art) the depiction of a subject from a real model, rather than from an artist's imagination. e.g. the pose and clothing were sketched from life.

-The explanation of “LIFE” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/life>

1. the period between birth and death, or the experience or state of being alive.  
e.g. The accident changed my whole outlook on life.
2. a way of living or a particular part of someone's life: her family/private/sex life
3. the period for which a machine or organization lasts:  
e.g. The newer batteries have a much longer life.

4. the quality that makes people, animals, and plants different from objects, substances, and things that are dead: e.g. The doctor could find no sign of life in the old man's body.
5. energy or enthusiasm: e.g. She's so full of life.
6. everything that is alive: e.g. human/marine/plant life.
7. In art, if you work from life, you paint, draw, etc. real people or objects, usually while they are in front of you rather than from memory: e.g. life drawing classes.
8. especially in children's games, one of the limited number of times that you can lose, but still continue playing. E.g. Every time the little man gets hit, you lose a life.
9. the life story of a person written by someone else: e.g. What moved him to write a life of John O'Hara?

-The translation of "LIFE" in Gran Diccionario Oxford (p. 1380),

1. (existence) vida 2. (vital force) vida; (vitality) vida, vitalidad 3. (lifestyle) vida, E.g. we lead a quiet ~ llevamos una vida tranquila 4. (living things) vida

-The translation of "LIFE" in Gran Diccionario Larousse (p. 426),

- 1.(existence) vida 2. (period of existence) vida, E.g. private/working ~ vida privada/laboral 3. (mode of existence) vida; E.g. **city** ~ la vida en la ciudad
4. (liveliness) vida

The explanation of "TRABAJO" in RAE, <https://dle.rae.es/?id=aBuhX28>

1. m. Acción y efecto de trabajar.
2. m. Ocupación retribuida.
3. m. obra (|| cosa producida por un agente).
4. m. Cosa que es resultado de la actividad humana.
5. m. Operación de la máquina, pieza, herramienta o utensilio que se emplea para algún fin.
6. m. Esfuerzo humano aplicado a la producción de riqueza, en contraposición a capital.
7. m. Lugar donde se trabaja. Vivo muy lejos de mi trabajo.
8. m. Dificultad, impedimento o perjuicio.
9. m. Penalidad, molestia, tormento o suceso infeliz. U. m. en pl.
10. m. Fís. Producto de la fuerza por la distancia que recorre su punto de aplicación.

11. m. coloq. Cuba, Ur. y Ven. Preparación por medio de poderes sobrenaturales de una persona para protegerla o para perjudicarla, y de una cosa para usarla como amuleto.

12. m. pl. Estrechez, miseria y pobreza o necesidad con que se pasa la vida.

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING + UNDER-TRANSLATION

According to the *Great Qing Legal Code* (1660), men could have one wife and concubine/s until the new/first marriage law forbid (1950) the practice of having concubines. So, it was a traditional phenomenon that the master of a wealthy family had concubines apart from one wife. Though the concubines did not have the exact privileges as the wife (the first lady) did, they enjoyed a higher position than the family servants, for example they did not need to work for the family and they usually had people serving their daily life. The “family life” in the original text refers to the entertainment that the concubines used to have gathering together, or sometimes with the first lady. Actually, as mentioned before, concubines did not work at all.

\* Sources from: Jones, William C. *The Great Qing Code: A New Translation* (1994).

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “los asuntos familiares”/ “la vida familiar” could fit into the context better.

## ITEM 5)

a) SOURCE TEXT: “She spent her time in a sunny corner of the courtyard nursing the son, a heavy, sallow child, three years old and still unable to talk or walk.”

b) TARGET TEXT: “La veíamos pasar el rato, en un rincón del patio, al sol, acariciando a la criatura, que no hacía más que lloriquear, pegada a los largos y flácidos senos de su madre”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The explanation of “NURSE” (as a verb) in Oxford Dictionary,

<https://www.lexico.com/en/definition/nurse>

1. Give medical and other attention to (a sick person).

e.g. he was gradually nursed back to health

2. Feed (a baby) at the breast. e.g. the women nursed their babies.

3. (Billiards Snooker) Try to play strokes which keep (the balls) close together.

e.g. There is no doubt perioperative registered nursing is a worthy career that we need to recognize

-The explanation of “NURSE” (as a verb) in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/nurse>

1. to care for a person or an animal while they are ill

e.g. He gave up his job so that he could nurse his mother at home.

2. to spend a lot of time taking care of something as it grows or develops

e.g. These young trees were carefully nursed by the head gardener.

3. If you nurse an illness or injury, you rest until gets better

e.g. Robert’s in bed nursing a back injury.

4. (UK) to hold a small child in your arms as a way of making them feel better

e.g. She nursed the crying child on her lap.

5. When a woman nurses a baby, she feeds it with milk from her breasts.

-The Spanish translation of “NURSE” in Gran Diccionario Oxford (p. 1504)

a.1(med) (patient) atender, cuidar (de) 2. (wound/injury) cuidar 3. (business) sacar a flote.

b.1(cradle) (baby) arrullar, tener en brazos 2. (drink) tener en la mano.

c. (suckle) (baby) amamantar, e.g. están amamantando a sus hijos.

d. (harbor) (hope/ambition) abrigar.

-The Spanish translation of “NURSE” in Gran Diccionario Larousse (p. 504)

1.(through illness) cuidar, atender;

2.(treat with care) E.g. **to ~ one’s pride** intentar recuperarse el orgullo

3.(suckle) amamantar, dar de mamar a

4.Fig (feeling, hope) guardar, abrigar

The definition of “ACARICIAR” in RAE: <https://dle.rae.es/?id=0Is6NcV>

1. tr. Hacer caricias a alguien o algo

2. tr. Tratar a alguien con amor y ternura
3. tr. Dicho de una cosa: Tocar o rozar suavemente a otra.
4. tr. Pensar en conseguir algo, como una idea, un proyecto, etc.
5. tr. Llegar muy cerca de algo.

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING

According to the explanation from Oxford and Cambridge Dictionaries, “Nursing someone” could either refer to “taking care of sick people” or to “giving breast to kids”, being the latter explanation what is depicted in the text.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES:

“Amamantando/dando de mamar (a la criatura/al bebé)”

**ITEM 6)**

a) SOURCE TEXT: “The concubine I liked best was the third, a little dancing girl from Soochow.”

b) TARGET TEXT: “La concubina que menos me gustaba era la tercera, una pequeña bailarina de Suchow”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “BEST” (as an adverb) in Oxford Dictionary,

<https://www.lexico.com/en/definition/best>

To the highest degree, most (used with verbs suggesting a desirable action or state or a successful outcome).

-The definition of “BEST” (as an adverb) in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/best?q=Best%2C+...>

in the most suitable, pleasing, or satisfactory way, or to the greatest degree.

-The translation of “BEST” (as an adverb) in Gran Diccionario Oxford (p. 950):

Best: A. (superl of well) mejor; E.g. **which color suits me (the) ~?** ¿qué color me queda mejor?

B. had best (ought): E.g. **we’d ~ leave that decision to him** lo mejor va a ser que dejemos que eso decida él.

- The translation of “BEST” (as adverb) in Gran Diccionario Larousse (p. 63)

BEST: major, E.g. **I like fish**~ lo que más me gusta es el pescado

-The definition of “MENOS (as an adverb)” in RAE, <https://dle.rae.es/?id=OuzZNmN>

Del lat. minus. Neutro menos.

Pl. menos en aceps. 4-7.

1. adv. comp. Ante adjetivos o adverbios, indica que el grado de la propiedad que expresan es bajo en comparación con otro explícito o sobrentendido. El sabor del té verde es menos intenso. U. t. con un complemento introducido por la preposición de. Estaba menos lejos de lo que creíamos. U. t. con el art. deter., cuando precede a adjetivos, formando el superlativo relativo de inferioridad. Estas peras son las menos sabrosas que he probado nunca.

2. adv. comp. Pospuesto a verbos, indica que la situación descrita tiene lugar con menor frecuencia, intensidad o duración que otra explícita o sobrentendida. Va menos al gimnasio de lo que se había propuesto. Se esforzó menos que otras veces. La representación duró menos.

3. adv. U. entre pausas para reforzar o matizar una enunciación negativa previa disminuyendo el número de las opciones posibles. No volveré a ese hotel; menos aún, en verano.

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING (Opposite Sense)

The target items are opposite pieces of information introduced in the translation. It could be due to a distraction when undertaking the translation of this fragment.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES:

“(La concubina que) me gustaba/agradaba más (era la tercera)”.

## ITEM 7) & 8)<sup>47</sup>

a) SOURCE TEXT: “She used to put no paint on her cheeks as others did, but only an emphasis of black on her narrow eyebrows and a touch of vermilion on her lower lip.”

b) TARGET TEXT: “Diferenciándose de las otras concubinas, no se maquillaba, limitándose a acusar un poco el negro de sus cejas y ponerse una sombra de carmín en el labio inferior”.

### c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “NARROW” in Oxford Dictionary,

<https://www.lexico.com/en/definition/narrow>

1. Of small width in relation to length: e.g. he made his way down the narrow road.
2. Limited in extent, amount, or scope: e.g. they ate a narrow range of foods.
3. Denoting or relating to a contest that is won or lost by only a very small margin.  
e.g. the home team just hung on for a narrow victory.

-The definition of “NARROW” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/narrow>

1. having a small distance from one side to the other, especially in comparison with the length: e.g. The little village has very narrow streets.
2. mainly disapproving limited to a small area of interest, activity, or thought.  
e.g. It was regarded as a very narrow interpretation of the law.
3. A narrow result is one that could easily have been different because the amount by which someone failed or succeeded was very small: e.g. We won a narrow victory.

-The Spanish translation of “NARROW” (as an adjective) in Gran Diccionario Oxford (p. 1446):

A1. (not wide) <path/opening/hips> estrecho, angosto (esp AmL): **to get o become ~er** estrecharse, angotarse (esp AmL) 2. (slender) <margin> escaso; <win/victory> conseguido por un escaso margen; **to have a ~ escape** salvarse de milagro or (fam) por un pelo or por los pelos.

B (restricted) <range/horizons/view> limitado; <attitude/ideas> cerrado, intolerante;

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<sup>47</sup> Due to space reasons, the entries located very close will be presented together.

**from a ~ perspective** con una perspectiva estrecha or limitada; **in the ~est sense of the world** en el sentido más estricto de la palabra.

C. (exact, thorough) (frml) <scrutiny> minucioso, exhaustivo.

-The Spanish translation of “NARROW” (as an adjective) in Gran Diccionario Larousse (p. 487)

1.(not wide) (street, passage, valley) estrecho(a), angosto(a); (skirt, shoe) estrecho(a)

2.(barely sufficient) (majority) escaso(a)

3.(intolerant) **to take a ~ view of sth** enfocar algo desde un punto de vista muy limitado

4.(restricted) (sense, interpretation) estricto(a); **in the narrowest sense** en el sentido más estricto

5.Formal (detailed) **we were subjected to ~ scrutiny** fuimos sometidos a un meticuloso/exhaustivo examen

-The definition of “ESTRECHO” and “FINO” in RAE,

<https://dle.rae.es/?w=estrecho>

estrecho, cha Del lat. strictus.

1. adj. Que tiene poca anchura.

2. adj. Ajustado, apretado. Vestido, zapato estrecho.

3. adj. Dicho del parentesco: cercano.

4. adj. Dicho de la amistad: íntima.

5. adj. Rígido, austero, exacto.

6. adj. Apocado, miserable, tacaño.

7. adj. Dicho de una persona: Que tiene ideas restrictivas sobre las relaciones sexuales.

U. t. c. s.

8. m. estrechez (|| aprieto).

9. m. Paso angosto comprendido entre dos tierras y por el cual se comunica un mar con otro. El estrecho de Gibraltar, el de Magallanes.

10. m. En el juego de los estrechos, persona que resultaba emparejada con otra por sorteo.

11. m. pl. Juego que tenía lugar en la víspera de Reyes y que consistía en emparejar por

sorteo a un caballero con una dama, a la que debía servir durante todo el año.

<https://dle.rae.es/fino?m=form>

fino, na

De fin 'término'.

1. adj. Delicado y de buena calidad en su especie.
2. adj. Delgado, de poco espesor. Una fina capa de polvo.
3. adj. sutil (|| agudo, perspicaz). Fina ironía.
4. adj. Suave, poco intenso. Lluvia fina.
5. adj. Dicho de una persona: Delgada, esbelta y de facciones delicadas.
6. adj. De exquisita educación; urbano y cortés.
7. adj. Amoroso, afectuoso.
8. adj. Astuto, sagaz.
9. adj. Dicho de un sentido: agudo. Tiene un oído muy fino.
10. adj. Suave, terso. Cutis fino.
11. adj. Que hace las cosas con primor y oportunidad.
12. adj. Dicho de un metal: Muy depurado o acendrado.
13. adj. Dicho del jerez: Muy seco, de color pálido, y cuya graduación oscila entre 15 y 17 grados. U. t. c. s. m.
14. adj. Mar. Dicho de un buque: Que por su traza corta el agua con facilidad.
15. m. pl. Polvo de carbón mineral arrastrado por las aguas durante el lavado, y que se recupera por tratamiento de dichas aguas.

-The explanation of “TOUCH” (as a noun) in Oxford Dictionary,

<https://www.lexico.com/definition/touch>

1. An act of touching someone or something.
2. A small amount; a trace.
3. (in singular) A distinctive manner or method of dealing with something.

-The explanation of “TOUCH” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/touch>

1. a small amount

2. a small addition or detail that makes something better
3. the ability to know what something is like by feeling it with the fingers.

-The definition of “SOMBRA” in RAE,

<https://dle.rae.es/sombra?m=form>

De sombrar.

1. f. Oscuridad, falta de luz, más o menos completa. U. m. en pl. Las sombras de la noche.
2. f. Imagen oscura que sobre una superficie cualquiera proyecta un cuerpo opaco, interceptando los rayos directos de la luz. La sombra de un árbol, de un edificio, de una persona.
3. f. Aparición fantasmagórica de la imagen de una persona ausente o difunta.
4. f. oscuridad (|| falta de luz y conocimiento).
5. f. Asilo, favor, defensa.
6. f. Apariencia o semejanza de algo.
7. f. Mácula, defecto.
8. f. sombra de ojos.
9. f. Color oscuro con que los pintores y dibujantes representan la falta de luz, dando volumen aparente a los objetos.
10. f. coloq. Suerte, fortuna.
11. f. coloq. Persona que sigue a otra por todas partes.
12. f. coloq. Clandestinidad, desconocimiento público.
13. f. Telec. Lugar, zona o región a la que, por una u otra causa, no llegan las imágenes, sonidos o señales transmitidos por un emisor.
14. f. Hond. falsilla.

-The explanation of “VERMILION” in Oxford Dictionary:

<https://en.oxforddictionaries.com/definition/vermilion>

A brilliant red pigment made from mercury sulphide (cinnabar).

-The explanation of “VERMILION” in Cambridge Dictionary:

<https://dictionary.cambridge.org/es/diccionario/ingles/vermilion>

A bright right color e.g *She was wearing a jacket of bright vermilion.*

-The Spanish translation of “VERMILION” in Gran Diccionario Oxford (p. 1899):

Vermilion n bermellón.

-The Spanish translation of “VERMILION” in Gran Diccionario Larousse (p. 828):

Vermilion n bermellón m.

-The definition of “BERMELLÓN” in RAE:

<https://dle.rae.es/?id=5NvcM9n>

bermellón Del fr. *vermillon*.

1. m. Cinabrio reducido a polvo, que toma color rojo vivo.
2. adj. Dicho de un color: Semejante al del bermellón. U. t. c. s. m.
3. adj. De color bermellón. *Pétalos bermellón.*

The definition of “CARMÍN” in RAE, <https://dle.rae.es/?id=7bCjdqw>

carmín Del *fr.* carmin, y este quizá del m. or. que *carmesí*.

1. m. Materia de color rojo encendido.
2. m. pintalabios.
3. m. Rosal silvestre cuyas flores son de color carmín.
4. m. Flor del carmín.
5. adj. Dicho de un color: Rojo encendido. U. t. c. s. m.
6. adj. De color carmín. *Uñas carmín.*

d) THE IDENTIFICATION OF ERROR TYPE: OMISSION (within item 7: “narrow”);  
NONSENSE (item 8: “a touch of”)

“Her narrow eyebrows” has been partially omitted as “sus cejas” in the target text, which should have been translated as “finas cejas”. It was the eyebrow style during that period among all the ladies from upper classes, in order to show their elegance and female beauty. As we know, “Sombra” is used for the eyelids not for lips.

The make-up for lips used to be distinct from the age or the social standard of each lady. Generally speaking, younger ladies should wear brighter tones of red as compared to older ladies with higher hierarchy. According to the story, La-May is the youngest lady. The make-up for lips used to be one piece of paper that had been dyed by red color

(varied tones). People put this paper between two lips in order to add redness on the lips.

\* Sources from: *Zhong Guo Feng Su Tong Shi* (2001);

*Zhong Guo Li Dai Nü Zi Zhuang Rong* (2017).

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “sus finas cejas”;  
“suave velo/toque de bermellón/carmín”.

A picture of the make-up during Tang Dynasty is shown below,



(<https://zhuanlan.zhihu.com/p/43037922>)

## ITEM 9)

a) SOURCE TEXT: “She seemed to eat almost nothing herself- a sesame cake in the morning, after my father had left her, and at noon half a bowl of rice with a bit of bamboo shoot or a thin slice of salted duck.”

b) TARGET TEXT: “Se hubiera dicho que ella no comía nada. Cuando mi padre se iba, todo reducíase a un pastel de sésamo por la mañana, y media taza de arroz al mediodía; a lo más, añadía un brote de bambú o una tajada de ánade salada”.

### c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “A BIT OF” in Oxford Dictionary,

<https://www.lexico.com/en/definition/bit>

A small piece, part, or quantity of something. e.g. ‘give the duck a bit of bread’.

-The definition of “A BIT OF” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/bit>

a small piece or amount of something. e.g. Would you like a bit of chocolate?

-The Spanish translation of “A BIT OF” under the entry “BIT” in Gran Diccionario Oxford (p. 956),

1. (some, a little) (+uncount noun) un poco de; e.g. **a ~ of peace and quiet** un poco de paz y tranquilidad 2. (rather) (BrE) **we had a ~ of an argument** tuvimos una pequeña discusión

-The Spanish translation of “A BIT OF” in Gran Diccionario Larousse (p. 68),

(expressing degree) un poco de; e.g. **I have got a ~ of a sore throat** me duele un poco la garganta.

-The definition of “POCO” in RAE, <https://dle.rae.es/poco?m=form>

poco, ca Del lat. paucus. Neutro poco.

1. adj. indef. En número, cantidad o intensidad escasos respecto de lo regular, ordinario o preciso. Pocos armarios. La poca agua que había. Poco peligro.

2. adj. indef. En número, cantidad o intensidad insuficientes en relación con cierto valor contextualmente determinado. U. a menudo con un complemento introducido por la preposición para, que expresa una base de comparación. Poca comida para la gente que

había. Poco calor para esta época del año.

3. adj. indef. coloq. Ante nombres contables en singular empleados como no contables, denota valoración negativa de personas o cosas, o exiguo número de ellas. Poco despacho para el puesto que desempeña. Poco médico para un hospital tan grande.

4. pron. indef. m. y f. Una cantidad o número escasos respecto de lo regular, ordinario o preciso. U. para referirse a un sintagma nominal mencionado o sobrentendido, o a uno pospuesto introducido por la preposición de. Ayer vino mucha gente, pero hoy ha venido poca. Ganaron pocos de los candidatos oficiales.

5. pron. indef. m. y f. Una cantidad insuficiente. U. para referirse a un sintagma nominal mencionado o sobrentendido. U. a menudo con un complemento introducido por la preposición para, que expresa una base de comparación. No son pocos cien días para juzgar a un gobernante.

6. pron. indef. m. pl. pocas personas. U. sin referencia a un sintagma mencionado o sobrentendido. Desgraciadamente, pocos creen en las soluciones a largo plazo.

7. pron. indef. n. Una cantidad escasa o insuficiente de algo. Comió poco. U. a veces con un complemento introducido por la preposición para que expresa una base de comparación. Costó poco para ser de esa marca.

8. pron. indef. n. pocas cosas. Hizo poco por el país. U. a menudo introducido por la preposición de. Poco de lo que me contó tenía sentido.

9. adv. indef. En grado insuficiente. Es poco trabajador. U. a veces con un complemento introducido por la preposición para, que expresa una base de comparación.

10. adv. indef. Con fuerza o intensidad insuficiente. Podemos salir porque llueve poco. U. a veces con un complemento introducido por la preposición para que expresa una base de comparación.

11. adv. indef. Con frecuencia escasa o insuficiente. Viene poco por aquí. U. a veces con un complemento introducido por la preposición para que expresa una base de comparación.

12. adv. indef. Un tiempo escaso o insuficiente. Dormía poco. U. a veces con un complemento introducido por la preposición para, que expresa una base de comparación.

13. adv. indef. Ante grupos sintácticos comparativos, expresa diferencia escasa entre las magnitudes comparadas. Lo compré por poco menos de mil pesos.

-The definition of “BAMBOO” and “SHOOT” (as a noun) in Oxford Dictionary,

“BAMBOO” <https://www.lexico.com/en/definition/bamboo>

A giant woody grass which is grown chiefly in the tropics.

Bambusa and other genera, family Gramineae.

“SHOOT” (as a noun) <https://www.lexico.com/en/definition/shoot>

1. A young branch or sucker springing from the main stock of a tree or other plant.

2. An occasion when a group of people hunt and shoot game for sport.

-The translation of “BAMBOO” and “SHOOT” (as a noun) in Cambridge Dictionary,

“BAMBOO” <https://dictionary.cambridge.org/es/diccionario/ingles/bamboo>

a tall tropical grass with hard, hollow stems.

“SHOOT” (as a noun)

<https://dictionary.cambridge.org/es/diccionario/ingles/shoot?q=SHOOT>

the first part of a plant to appear above the ground as it develops from a seed, or any new growth on an already existing plant

-The definition of “BAMBOO” and “SHOOT” in Gran Diccionario Oxford,

“BAMBOO” (p. 913) 1. (plant) bambú m (before n) ~ **shoots** brotes de bambú.

“SHOOT” (p. 1671): A: (Bot) (bud, young leaf) brote m, retoño m, renuevo m; (from seed, potato) brote m.

-The translation of “BAMBOO” and “SHOOT” in Gran Diccionario Larousse,

“BAMBOO” (p. 50): bambú, e.g.~ **shoots** brotes de bambú.

“SHOOT” (p. 677): n. 1. (of plant) retoño, vástigo 2. (hunting party) cacería; (land) coto de caza 3. (for photos) sesión fotográfica; (for movie) rodaje.

-Based on the translations offered above, let us look for “brote”, “retoño”, and “renuevo” in RAE,

“BROTE” <https://dle.rae.es/?id=6A1cdVj>

1. m. Pimpollo o renuevo que empieza a desarrollarse.

2. m. Acción de brotar (|| empezar a manifestarse). *Brote de viruela, de racismo.*

“RETOÑO” <https://dle.rae.es/?id=Wl7hzZL>

1. m. Vástago o tallo que echa de nuevo la planta.
2. m. coloq. Hijo de una persona, y especialmente el de corta edad.

“RENUEVO” <https://dle.rae.es/?id=Vyofddo>

1. m. Vástago que echan el árbol o la planta después de podados o cortados.
2. m. Acción y efecto de renovar.
3. m. desus. Logro o usura.

#### d) THE IDENTIFICATION OF ERROR TYPE: OMISSION

A “bit of bamboo shoot” is used to describe the way La-May had been eating on a daily basis in order to keep herself skinny for her master’s love. In fact, “bamboo shoot” does not refer to the plant which grows in the wild field but to the type of vegetable used for daily cooking, as shown below,



(<https://www.yacook.org/node/1597>)

\* Sources from: *Zhong Guo Gu Dai Yin Shi* (1988);

*Zhong Guo Yin Shi Wen Hua Shi* (2006);

*Zhong Guo Yin Shi Wen Hua Gai Lun (2008).*

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES:

“Un trozo de brote de bambú”.

**ITEM 10) & 11)**

a) SOURCE TEXT: “The next day she ordered opaque shell lattices to be placed over the moon-gate.”

b) TARGET TEXT: “Al día siguiente, según órdenes de mi madre, la puerta fue obstruida por una verja”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “OPAQUE”, “SHELL” and “LATTICE” in Oxford Dictionary,

“OPAQUE”: <https://www.lexico.com/en/definition/opaque>

1. Not able to be seen through; not transparent.

e.g. ‘bottles filled with a pale opaque liquid’.

2. (especially of language) hard or impossible to understand.

e.g. ‘technical jargon that was opaque to her’.

“SHELL”: <https://www.lexico.com/en/definition/shell>

1. The hard protective outer case of a mollusc or crustacean.

e.g. the technique of carving shell.

2. An explosive artillery projectile or bomb.

e.g. the sound of the shell passing over, followed by the explosion.

3. Something resembling or likened to a shell because of its shape or its function as an outer case. E.g. baked pastry shells filled with cheese.

4. The metal framework of a vehicle body.

5. A light racing boat.

6. An inner or roughly made coffin.

7. The hand guard of a sword.

8.(Physics) Each of a set of orbitals around the nucleus of an atom, occupied or able to

be occupied by electrons of similar energies.

9. (Computing) short for shell program.

“LATTICE” <https://www.lexico.com/en/definition/lattice>

A structure consisting of strips of wood or metal crossed and fastened together with square or diamond-shaped spaces left between, used as a screen or fence or as a support for climbing plants. E.g. a lattice fence.

-The definition of “OPAQUE”, “SHELL” and “LATTICE” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/opaque>

“OPAQUE”: preventing light from travelling through, and therefore not transparent or translucent: e.g. opaque glass/tights.

<https://dictionary.cambridge.org/es/diccionario/ingles/shell>

“SHELL”: 1. the hard outer covering of something, especially nuts, eggs, and some animals. e.g. the shell of a snail/crab/tortoise .

2. the basic outer structure of a building or vehicle, especially when the parts inside have been destroyed or taken or have not yet been made: e.g. the shell of a burned-out farmhouse.

3. a container, usually with a pointed end, that is filled with explosives and shot from a large gun: e.g. Artillery and mortar shells were landing in the outskirts of the city.

4. a type of boat used for racing, driven by people using oars (= poles with flat ends).

<https://dictionary.cambridge.org/es/diccionario/ingles/lattice>

“LATTICE”: a structure made from strips of wood or other material that cross over each other with spaces between.

-The translation of “OPAQUE”, “SHELL” and “LATTICE” in Gran Diccionario Oxford,

“OPAQUE” (p. 1479): 1. (opt) opaco 2.(unintelligent) (frml) impenetrable, poco claro

“SHELL” (p. 1668): A. 1 (of egg, nut) cáscara f; (of sea mollusk) concha f; (of torboise, turtle, snail, crustacean) caparazón m or f, carapacho m.

B (Mil) 1. (for artillery) proyectil m, obús m 2. (for small arms) cartucho m.

C (in rowing) bote estrecho y ligero.

“LATTICE” (p. 1368):1. (Archit, Const) entramado m, enrejado m 2. (Phys) retícula f

-The translation of “OPAQUE”, “SHELL” and “LATTICES” in Gran Diccionario Larousse,

“OPAQUE” (p. 516) 1. (glass) opaco (a) 2. (difficult to understand) oscuro(a), poco claro(a).

“SHELL (p. 674) 1. (of snail, oyster, on beach) concha; (of lobster, crab, tortoise) caparazón; (of egg, nut) cáscara 2. (of building) esqueleto, armazón; (of car, machine) armazón, estructura; (of ship) casco m 3. (bomb) proyectil; US (cartridge) cartucho 4.COMPTR shell 5. CULIN base.

“LATTICE” (p. 415) 1. (fence,frame) celosía, E.g. ~ window vidriera de celosía 2. (on pastry) cuadrículado 3. CHEM red cristalina.

-The explanation of “VERJA” in RAE, <https://dle.rae.es/?id=beOgwWA>

Del fr. verge.

1. f. Enrejado que sirve de puerta, ventana o, especialmente, cerca.

-The definition of “OPACO” “CONCHA” “CELOSÍA” in RAE,

“OPACO” <https://dle.rae.es/opaco>

Del lat. opācus.

1. adj. Que impide el paso a la luz, a diferencia de diáfano.

2. adj. Oscuro, sombrío.

3. adj. Triste y melancólico.

“CONCHA” <https://dle.rae.es/concha#A81xUaG>

Del lat. tardío conchūla, dim. del lat. concha 'concha', y este del gr. κόγχη kónchē.

1. f. Cubierta, formada en su mayor parte por carbonato cálcico, que protege el cuerpo de los moluscos y que puede constar de una sola pieza o valva, como en los caracoles, de dos, como en las almejas, o de ocho, como en los quitones.

2. f. Caparazón de las tortugas y de los cladóceros y otros pequeños crustáceos.

3. f. concha de la madreperla.

4. f. carey (|| materia córnea).

5. f. En un teatro, mueble o mampara generalmente con forma de cuarto de esfera, que se sitúa en el centro del proscenio y cubre un cubículo donde se oculta el apuntador.

6. f. Seno, a veces poco profundo, pero muy cerrado, en la costa del mar.
7. f. solera (|| muela del molino).
8. f. Parte redondeada y ancha de una charretera o capona.
9. f. Cosa que tiene la forma de la concha de los animales.
10. f. Moneda de cobre que valía dos cuartos, o sea, ocho maravedís.
11. f. Heráld. venera (|| insignia).
12. f. malson. Arg., Bol., Chile, Guat., Par., Perú y Ur. coño (|| vulva y vagina).
13. f. coloq. Col., Ec. y Perú. desfachatez.
14. f. Col. y Ven. cáscara (|| corteza o cubierta exterior).
15. f. Col. y Ven. Corteza de los árboles.
16. f. C. Rica, Cuba, Ec., Méx. y Nic. desplante (|| acto lleno de arrogancia o descaro).
17. f. Ven. Cápsula vacía de cualquier proyectil de armas de fuego.

“CELOSÍA” <https://dle.rae.es/celos%C3%ADa>

De celoso.

1. f. Enrejado de listoncillos de madera o de hierro, que se pone en las ventanas de los edificios y otros huecos análogos, para que las personas que están en el interior vean sin ser vistas.

2. f. Enrejado parecido a la celosía.

3. f. celotipia.

-The definition of “GATE” (as a noun) in Oxford Dictionary,

<https://www.lexico.com/en/definition/gate>

1. A hinged barrier used to close an opening in a wall, fence, or hedge.

2. The number of people who pay to enter a sports ground for an event.

-The definition of “GATE” (as a noun) in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/gate>

a part of a fence or outside wall that is fixed at one side and opens and closes like a door, usually made of metal or wooden strips.

-The translation of “GATE” (as a noun) in Gran Diccionario Oxford (p. 1229)

A1.(to garden) verja, cancela (Esp), portón (CS); (to field) portón, tranquera (AmL) 2.

(to castle, city) (usu pl) Puerta, portal; **the Pearly G~s** (liter or hum) las puertas de paraíso 3. (controlling admission) entrada 4. (at airport) Puerta (de embarque) 5. (of lock, sluice) compuerta B. (starting ~) (in horse racing) cajón de salida; (in ski competition) Puerta de salida C1. (attendance) público, concurrencia, entrada 2.~ (**money**) recaudación, taquilla D. (Geog) paso, puerto E(comput) puerta.

-The translation of "GATE" (as a noun) in Gran Diccionario Larousse (p. 298)

1. (into garden, field, city) puerta; (with metal bars) verja 2. (at station, stadium) barrera 3. (at airport) puerta (de embarque) 4. (on canal) **lock gates** compuertas 5. SPORT (spectators) entrada; (takings) recaudación 6. ELEC puerta 7. (in skiing, canoeing) puerta 8. (in horse racing) (**starting**) ~ cajón de salida.

-The definition of "PUERTA" in RAE, <https://dle.rae.es/puerta?m=form>

Puerta Del lat. porta.

1. f. Vano de forma regular abierto en una pared, una cerca, una verja, etc., desde el suelo hasta una altura conveniente, para poder entrar y salir por él.
2. f. Armazón de madera, hierro u otra materia, que, encoznada o puesta en el quicio y asegurada por el otro lado con llave, cerrojo u otro instrumento, sirve para impedir la entrada y salida, para cerrar o abrir un armario o un mueble.
3. f. Agujero o abertura que sirve para entrar y salir por él, como en las cuevas, vehículos, etc.
4. f. Entrada a una población, que antiguamente era una abertura en la muralla.
5. f. Arco de triunfo, erigido en el lugar donde hubo una antigua puerta (|| entrada a una población).
6. f. En el fútbol y otros deportes, portería1.
7. f. Vía de acceso para entablar una pretensión u otra cosa. Esa es la puerta a la anarquía.
8. f. Tributo de entrada que se pagaba en las ciudades y otros lugares. U. m. en pl.
9. f. En esquí alpino, espacio comprendido entre palos verticales paralelos que marcan el recorrido.
10. f. desus. Depresión o garganta que da paso en una cordillera.

-The definition of “PORTÓN” in RAE, <https://dle.rae.es/port%C3%B3n?m=form>

1. m. Puerta que separa el zaguán del resto de la casa.
2. m. En un automóvil, puerta de acceso al maletero que incluye la luneta posterior.
3. m. Taurom. Puerta del toril que da a la plaza.
4. m. Ven. Puerta principal de una casa o de un edificio.

-The definition of “MOON-GATE” in Oxford Dictionary (item not defined),

-The definition of “MOON-GATE” in Cambridge Dictionary (item not defined),

-The translation of “MOON-GATE” in Gran Diccionario Oxford (item not defined),

- The translation of “MOON-GATE” in Gran Diccionario Larrouse (item not defined),

d) THE IDENTIFICATION OF ERROR TYPE: OMISSION (item 10: “opaque shell lattices”); OVER-TRANSLATION (item 11: “moon-gate”)

Firstly, the translation of “opaque shell lattices” must be introduced. It is understandable that, as we mentioned before, translating a novel that was linked to Chinese culture in 1940s’ Spain was difficult since at that time only few people had a certain knowledge or interest in Chinese culture. The goal was to make Spanish readers perceive some impression and ideas about Chinese culture. However, the translators have not kept ignoring or simplifying culture-related items since now people have more interests in Chinese culture. Accordingly, we could then apply to the “Description” translation technique.

Secondly, “Moon-gate” as the picture shows (below), is a common room door but a kind of gate used to connect with different yards of a property from a wealthy family. The use of “La Puerta” has ignored the unique and peculiar appearance of this piece of furniture (because they lived in a large property including several yards), which has been generalized as “the door”.

\* Sources from: Zhong Guo Jian Zhu Shi (1998);

Tu Xiang Zhong Guo Jian Zhu Shi (2001).



(<https://www.gettyimages.es/detail/foto/moon-gate-in-traditional-chinese-garden-imagen-libre-de-derechos/598620629>)

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “opacas celosías de concha” and “puerta/portón de una finca tradicional china”.

## ITEM 12)

a) SOURCE TEXT: “His own mother paid little attention to him, except to dress him in red on a gala day and put little cat-faced shoes upon his feet and play with him a brief while.”

b) TARGET TEXT: “Ésta, por lo demás, se preocupaba muy poco de él. Los días de fiesta le gustaba vestir al niño de encarnado y calzarle los pies con unas sandalias que tenían una cabeza de gato en la punta”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The translation of “SHOE” (as a noun) in Oxford Dictionary,

<https://www.lexico.com/en/definition/shoe>

1. A covering for the foot, typically made of leather, having a sturdy sole and not reaching above the ankle. e.g. A horseshoe.

2. Something resembling a shoe in shape or use.

- The translation of “SHOE” (as a noun) in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/shoe>

“one of a pair of coverings for your feet, usually made of a strong material such as leather, with a thick leather or plastic sole (= base) and usually a heel”.

e.g. flat/high-heeled shoes.

-The Spanish translation of “SHOE” (as a noun) in Gran Diccionario Oxford (p. 1670),

1.(clothing) zapato e.g. a pair of ~s un par de zapatos 2. (for horse) herradura 3. (brake ~)

Zapata.

-The Spanish translation of “SHOE” (as a noun) in Gran Diccionario Larousse (p. 676),

1.(for person) zapato; a pair of shoes unos zapatos, un par de zapatos.

2.(horseshoe) herradura.

3.(of brake) Zapata.

-The explanation of “SANDALIA” in RAE, <https://dle.rae.es/?id=XBhOmI>

Del lat. sandalium, y este del gr. σανδάλιον sandálion.

1. f. Calzado compuesto de una suela que se asegura con correas o cintas.

2. f. Zapato ligero y muy abierto, usado en tiempo de calor.

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING

Cat-faced shoes, as well as tiger-head shoes (because tiger is also referred as “big cat” by local people) are traditional Chinese hand-made shoes for babies and kids<sup>48</sup>. As the picture shows it is a pair of cottoned-made shoes that can be worn during all year round by little babies. It is still popular nowadays.

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<sup>48</sup> [https://en.wikipedia.org/wiki/Tiger-head\\_shoes#References](https://en.wikipedia.org/wiki/Tiger-head_shoes#References)



(<https://baike.baidu.com/pic/%E7%8C%AB%E5%A4%B4%E9%9E%8B/800446/0/ae51f3deb48f8c54bf1197e93b292df5e1fe7f31?fr=lemma&ct=single#aid=0&pic=ae51f3deb48f8c54bf1197e93b292df5e1fe7f31>)

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “unos patucos”.

### ITEM 13)

a) SOURCE TEXT: “She was not so beautiful as she had been before the child’s birth. Her smooth, pearly little face sagged just enough to take away her delicate youth.”

b) TARGET TEXT: “Su belleza, después de nacer el niño, no era la de antaño. Su rostro, terso como una perla, se relajó un poco..., lo suficiente para malograr su aspecto de juvenil delicadeza”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “SAG” in Oxford Dictionary,

<https://en.oxforddictionaries.com/definition/sag>

1. Sink, subside, or bulge downwards underweight or pressure or through lack of strength. e.g. *the bed sagged in the middle.*

2. Decline to a lower level, usually temporarily.

e.g. exports are forging ahead while home sales sag.

-The definition of “SAG” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/sag>

1. To drop down to a lower level in the middle. e.g. The shelf sagged under the weight of the heavy books.

2. To become weaker. The door held up well this morning but the pound sagged.

-The Spanish translation of “SAG” in Gran Diccionario Oxford (p. 1633)

A1. “beams/ceiling” colgarse; e.g. **the bed sagged in the middle** la cama se hundía en el medio 2. (hang down, droop): e.g. **sagging breasts** pechos (mpl) caídos

B1. “spirits/courage/resolution” flaquear, decaer 2. (decline) “prices/rates” caer, bajar; “production” decaer.

-The Spanish translation of “SAG” in Gran Diccionario Larousse (p. 647)

1. (roof, bridge) hundirse, ceder; (flesh, rope) colgar; e.g. the bed sags in the middle la cama se hunde en medio.

2. (confidence, support) decaer; (prices, stocks, demand) caer; **their spirits sagged** sus ánimos flaqueaban.

- The definition of “RELAJAR(SE)” in RAE, <https://dle.rae.es/relajar>

Del lat. relaxāre.

1. tr. Aflojar, laxar o ablandar. U. t. c. prnl.

2. tr. Esparcir o distraer el ánimo con algún descanso.

3. tr. Hacer menos severa o rigurosa la observancia de las leyes, reglas, estatutos, etc. U. t. c. prnl.

4. tr. Der. Relevar de un voto, juramento u obligación.

5. tr. Der. Dicho de un juez eclesiástico: Entregar al secular un reo digno de pena capital.

6. tr. Der. Aliviar o disminuir a alguien la pena o castigo.

7. tr. Fon. Disminuir la tensión articuladora con la que se realiza un sonido.

8. tr. Ur. Reconvenir o amonestar severamente.

9. tr. coloq. Ur. Insultar mucho a alguien.

10. prnl. Dicho de una parte del cuerpo del animal: Laxarse o dilatarse por debilidad o por una fuerza o violencia que se hizo.

11. prnl. Viciarse, caer en malas costumbres.

12. prnl. Conseguir un estado de reposo físico y moral, dejando los músculos en completo abandono y la mente libre de toda preocupación.

13. prnl. desus. Dicho de una persona: herniarse (|| empezar a padecer hernia).

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING (because of a Calque)

The author used “sagged” to describe La-May’s face after she gave birth to the child, to reflect her state as less energetic, and more mature, linked to motherhood. Since “relajarse” is used to describe a peaceful and comfort mood, such as not being tense or nervous, we should select a different word to describe her new physical condition.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “había perdido algo de la firmeza de antaño” or “había perdido un poco definición” (showing the signs of motherhood).

#### ITEM 14)

a) SOURCE TEXT: “My father had never ceased to respect her for her intellect and for her capable management of his affairs. She never reproached him for anything.”

b) TARGET TEXT: “...y muchas de nuestras vecinas envidiaban a mi madre a causa del respecto con que mi padre la trataba y que no había dejado de profesarle, por su inteligencia y la hábil dirección de la casa; mi madre pasaba en un silencio ecuánime y generoso los excesos de mi padre”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The explanation of “AFFAIR” in Oxford Dictionary,

<https://www.lexico.com/en/definition/affair>

1. An event or sequence of events of a specified kind or that has previously been referred to. e.g. *I wanted the funeral to be a family affair.*

2. A love affair. e.g. *his wife is having an affair.*

3. (informal with adjective) An object of a particular type  
e.g. *her dress was a black low-cut affair.*

-The explanation of “AFFAIR” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/affair>

1. a situation or subject that is being dealt with or considered.

e.g. She organizes her financial affairs very efficiently.

2. a matter or situation that causes strong public feeling, usually of moral disapproval.

e.g. The arms-dealing affair has severely damaged the reputation of the government.

3. a sexual relationship, especially a secret one

e.g. The book doesn't make any mention of his love affairs.

4. an event: e.g. The party turned out to be a quiet affair.

5. (old-fashioned) an object of the type stated, e.g. She wore a long black velvet affair.

-The translation of "AFFAIR" in Gran Diccionario Oxford (p. 885)

A1 (case) caso m, affaire m; **the Watergate affair** el caso or affaire Watergate 2. (event):

**it was a very formal affair** Fue una ocasión muy ceremoniosa. 3 (business, concern)

asunto m; **What I do in my own time is my affair** Lo que haga con mi tiempo libre es

asunto mío. 4. affairs pl (matters) asuntos mpl; to put one's affairs in order poner sus

(or mis etc) asuntos en orden.

B (liaison) affaire m, aventura f(amorosa), lío m (fam); **she is having an affair** tiene un amante.

C (thing) (colloq) **her dress was a very elaborate affair** su vestido era un modelo super complicado (fam).

-The translation of "AFFAIR" in Gran Diccionario Larousse (p. 12)

1. (matter, issue) asunto; the ~ in hand el asunto que nos ocupa.

2. (concern) asunto; **that is my ~** eso es asunto mío.

3. (sexual) aventura, lío; they are having an ~ tienen un lío/una aventura

4. (event) acontecimiento.

5. Fam(thing) e.g. **He was driving one of those sporty affairs** iba en un deportivo de esos.

4. (de una empresa, proyecto) management; **bajo la dirección de su profesor** under the guidance of her teacher.

- The definition of "AVENTURA" and "LÍO" in RAE,

“AVENTURA” <https://dle.rae.es/aventura?m=form>

Del lat. adventūra 'lo que va a venir', part. fut. act. de advenīre 'venir, llegar'.

1. f. Acaecimiento, suceso o lance extraño.
2. f. Casualidad, contingencia.
3. f. Empresa de resultado incierto o que presenta riesgos. Embarcarse en aventuras.
4. f. Relación amorosa ocasional.

“LÍO” <https://dle.rae.es/l%C3%ADo?m=form>

De liar.

1. m. Porción de ropa o de otras cosas atadas.
2. m. coloq. embrollo (|| enredo, confusión).
3. m. coloq. Barullo, gresca, desorden.
4. m. coloq. amancebamiento.

#### d) THE IDENTIFICATION OF ERROR TYPE: UNDER-TRANSLATION

The “affair” from the original text could have two indications: “matter/issue”, which could be translated as “asunto/negocio”; “love affairs”, which could be translated as “aventuras/amantes”. As mentioned by the narrator, the first lady of one big family, apart from acting in the capacity of assistant of her master’s business, would sometimes be responsible for resolving the conflict after her master had a sexual affair. This section is used to describe how her mother always dedicated herself to solving any problems that might be occurred to her father without complaining nor asking for anything for herself.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “de sus cuestiones/asuntos/temas”

#### ITEM 15)

a) SOURCE TEXT: “Above the table hangs a painting of the first Ming emperor an indomitable face with a chin like a stone cliff- and on each side of this painting hang the narrow scrolls of gold.”

b) TARGET TEXT: “Sobre la mesa, en la pared, se hallaba una pintura del último emperador Ming. Veo todavía la expresión indomable de aquel rostro, la barbilla como

si fuese de granito, los sutiles bigotes que caen a uno y otro lado”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “FIRST” in Oxford Dictionary,

<https://www.lexico.com/definition/first>

1. Coming before all others in time or order; earliest; 1st.

2. Foremost in position, rank, or importance.

-The definition of “FIRST” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/first>

(a person or thing) coming before all others in order, time, amount, quality, or importance.

-The definition of “FIRST” (as an adjective) in Gran Diccionario Oxford (p. 1195),

1. (inicial) primero 2. (in seniority, standing) primero.

-The definition of “FIRST” (as an adjective) in Gran Diccionario Larousse (p. 957)

1. primero, ra 2. Básico, ca; fundamental (basic).

3. elemental, rudimentario, ria (elementary).

-The definition of “ÚLTIMO” in RAE,

<https://dle.rae.es/%C3%BAultimo?m=form>

Del lat. ultĭmus.

1. adj. Que está al final de una línea, de una serie o de una sucesión. Don Rodrigo fue el último rey de los godos.

2. adj. Que se sitúa en lo más remoto, retirado o escondido.

3. adj. Final, definitivo.

4. adj. Extremado en su línea. La última miseria-.

5. adj. Dicho de una cosa: Que representa el fin o término a que deben dirigirse todas nuestras acciones y designios.

6. adj. Dicho de precio: Que se pide como mínimo o se ofrece como máximo.

7. adv. desus. por último.

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING + NONSENSE (opposite sense)

The lack of historical knowledge of the source culture could increase a possible misunderstanding of the source text.

The first Ming Emperor: Zhu YuanZhang, or “HongWu Emperor” was the founding emperor of Ming Dynasty. During the mid-14<sup>th</sup> century, when famine, plagues and peasant revolts were sweeping across China, he joined the Red Turban Rebellion which finally ended the Yuan Dynasty. Thanks to a series of reforms on industry, commerce and agriculture, the population (and the social development of the time) recovered from the last decade of Yuan Dynasty.

The last Ming Emperor: Zhu YouJian, or ChongZhen Emperor, was the last Emperor who failed to battle with Manchu Rebellion, and then hang himself in 1644.

The reason of hanging the painting of the first Ming Emperor was due to his great contribution and reputation during the whole dynasty, which would have no reason for changing the translation.

\* Sources from: <https://www.britannica.com/biography/Hongwu>

<https://www.britannica.com/biography/Chongzhen>

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “El primer emperador Ming”, whose portrait is shown below.



(<https://zh.wikipedia.org/wiki/%E6%9C%B1%E5%85%83%E7%92%8B>)

## ITEM 16)

a) SOURCE TEXT: “On the second day of the New Year, which is the day for great ladies to call upon one another, the hall is delicately gay. Into its dim age comes a host of brilliantly dressed ladies; there is light and laughter and bits of formal talk, and the slaves pass tiny cakes in red lacquered sweetmeat trays.”

b) TARGET TEXT: “Había que ver la sala de los antepasados el segundo día de Año Nuevo, reservada a la visita de las grandes damas. El ambiente era señorialmente festivo, y en la antigua sala entraban señores brillantemente vestidos”.

### c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

The original text describes the charming ladies that have been well-dressed for this yearly special occasion. The translation has just included gentlemen.

-The definition of “LADY” in Oxford Dictionary,

<https://www.lexico.com/en/definicion/lady>

1. A polite or formal way of referring to a woman.
2. A woman of good social position.

-The definition of “LADY” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/lady>

1. a polite or old-fashioned way of referring to or talking to a woman.

-The translation of “LADY” in Gran Diccionario Oxford (p. 1363)

1.(woman) señora, dama, E.g. Ladies and Gentlemen señoras y señores, damas y caballeros 2. (refined woman) señora, dama 3. (appreciative use) mujer, E.g. **She is a very dynamic** ~ es una mujer muy dinámica.

-The translation of “LADY” in Gran Diccionario Larrousse (p. 412)

1.(woman) señora; (in literature, of high status) dama 2. (by birth or upbringing) dama.

-The definition of “SEÑOR” in RAE, <https://dle.rae.es/se%C3%B1or?m=form>

Del lat. senior, -ōris 'más viejo'.

1. m. y f. Persona que gobierna en un ámbito determinado. La señora de la casa.
2. m. y f. Persona a la que sirve un criado.
3. m. y f. Persona respetable y de cierta categoría social.

4. m. y f. Persona que muestra dignidad en su comportamiento o aspecto.
  5. m. y f. Persona de cierta edad. Una señora y dos jóvenes.
  6. m. y f. U. como término de respeto con el que dirigirse a una persona superior en edad, dignidad o cargo. A la orden, señor. Sí, mi señora.
  7. m. y f. U. como término de cortesía con el que dirigirse a una persona cuyo nombre se desconoce o no se quiere mencionar. Usted perdone, señora.
  8. m. y f. usted. Diga el señor. ¿Qué desea la señora?
  9. m. y f. U. como término de cortesía con que dirigirse a una persona o mencionarla anteponiéndolo a su apellido, o bien al nombre y apellido precedidos de don o de doña, o al cargo que desempeña. Señor González. Señora doña Luisa Pérez. Señora presidenta.
  10. m. y f. U. como término de cortesía con que dirigirse a una persona o mencionarla anteponiéndolo a su nombre y apellido. Señor Pedro González. U. m. en Am.
  11. m. y f. Am. U. como término de respeto con que dirigirse a una persona o mencionarla anteponiéndolo a su nombre propio. En Esp., u. c. rur. Señor Juan. Señora María.
  12. m. y f. coloq. suegro.
  13. m. y f. Persona que poseía estados y lugares con dominio y jurisdicción, o con solo prestaciones territoriales, que se convirtieron en mero título nobiliario.
  14. m. y f. desus. Término que se anteponeía al nombre de los santos. El señor Santiago.
  15. f. Esposa o mujer.
  16. f. Mujer del señor.
  17. adj. coloq. Distinguido, de buen tono. Su madre fue siempre muy señora.
  18. adj. coloq. Antepuesto a algunos nombres, sirve para encarecer su entidad. Se hizo una señora herida. Se compró una señora casa.
- d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING (“señores”)  
+ CALQUE (“brillantemente”)
- Firstly, in this fragment we (as target readers) perceive a gender change (“señores” for “señoras/damas”). Secondly, a calque was committed (“brilliantly” for “brillantemente”).

Overall, the second day of the New Year used to be the date when married women visited their parents' house, joining their family since normally women did not easily leave the family place after getting married. Moreover, there were rooms arranged for meetings among lady's relatives when they arrived at the house, elegantly dressed and prepared with gifts.

\* Sources from: *Tu Shuo Zhong Guo Jie* (2008);

*Hua Shuo Chun Jie* (2008).

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “Las señoras/damas elegantemente vestidas/ataviadas”

### ITEM 17)

a) SOURCE TEXT: “I see myself, a little solemn figure clinging to my brother's hand, standing beside the fire in the court, where the kitchen-gods are about to be burned.”

b) TARGET TEXT: “Me veo muy pequeñita, cogida de la mano de mi madre. Estoy en el patio mientras arden las divinidades en la cocina”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “KITCHEN” and “GOD” in Oxford Dictionary,

“KITCHEN” <https://www.lexico.com/en/definition/kitchen>

A room or area where food is prepared and cooked.

“GOD” <https://www.lexico.com/en/definition/god>

1. (in Christianity and other monotheistic religions) the creator and ruler of the universe and source of all moral authority; the supreme being.

2. (in certain other religions) a superhuman being or spirit worshipped as having power over nature or human fortunes; a deity. E.g. a moon god.

-The definition of “KITCHEN” and “GOD” in Cambridge Dictionary,

“KITCHEN” <https://dictionary.cambridge.org/es/diccionario/ingles/kitchen>

a room where food is kept, prepared, and cooked and where the dishes are washed.

“GOD” <https://dictionary.cambridge.org/es/diccionario/ingles/god?q=God>

a spirit or being believed to control some part of the universe or life and often

worshipped for doing so, or something that represents this spirit or being:

E.g. the ancient Greek gods and goddesses.

-The translation of “KITCHEN” and “GOD” in Gran Diccionario Oxford,  
“KITCHEN” (p. 1358) cocina.

“GOD” (p. 1248) 1. Dios 2. (deity, idol) dios.

-The translation of “KITCHEN” and “GOD” in Gran Diccionario Larousse,  
“KITCHEN” (p. 407) cocina.

“GOD” (p. 312) 1. (supreme being) Dios 2. (deity) dios.

-The definition of “DIVINIDAD” in RAE, <https://dle.rae.es/?id=E14mReD>

1. f. Naturaleza divina y esencia del ser de Dios.

2. f. deidad. 3. f. Persona o cosa dotada de gran belleza.

d) THE IDENTIFICATION OF ERROR TYPE: CALQUE

Kitchen-Gods were figures that came from Chinese folk religion, Chinese mythology and Taosim. The portrait of Kitchen-God and his wife used to be hanging above the stove in the kitchen since their work was to report the activities of each family to the Emperor of Heavens who will later decide either to assign a reward or a punishment on the household of the following year.

The costume used to be celebrated on the twenty-third (North China) or twenty-fourth (South China) day of the twelfth moon month. People set old portraits on fire smearing honey on their mouths, preventing them from uttering negative opinions on their family.

The solution rendered in Spanish language seems to be a word for word translation.

\* Sources from: *Lü Shi Chun Qiu* (241 BC);

*Huai Nan Zi* (139 BC);

-<https://www.britannica.com/topic/Zao-Shen>

-<https://www.britannica.com/topic/Huainanzi>



(<http://www.wanjiaweb.com/cn/article/2017-01-20-000000>)

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: We could resort to the Description (Amplification) translation technique to translate this piece as “los retratos de las deidades/dioses de la cocina/que presidían la cocina”.

### ITEM 18

a) SOURCE TEXT: “For myself, I remembered and was glad that I am small and lightly framed, with an oval face that others are pleased to look upon.”

b) TARGET TEXT: “En cuanto a mí, me sentí contenta al recordar que soy pequeña y frágil, pero sé que tengo una cara ovalada que otros habían mirado con complacencia”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “LIGHTLY” and “FRAMED” in Oxford Dictionary,

“LIGHTLY” <https://www.lexico.com/en/definition/lightly>

1. Gently, delicately or softly.

e.g. ‘she placed her hand lightly on my shoulder’.

2. In relatively small amounts or in low density; sparingly.

e.g. ‘it was snowing lightly’.

3. In a way that is not serious or solemn; carelessly.

e.g. 'it is not something that should be taken lightly'.

4. Without severe punishment; leniently.

e.g. 'some people are let off lightly'.

“FRAMED” <https://www.lexico.com/en/definition/framed>

1 (of a picture, photograph, etc.) held in a frame.

'a framed photograph of her father'.

1. (of a building) having a frame of a specified material.

'a traditional oak-framed house'.

-The definition of “LIGHTLY” and “FRAMED” in Cambridge Dictionary,

“LIGHTLY” <https://dictionary.cambridge.org/es/diccionario/ingles/lightly>

1. gently: She patted him lightly on the shoulder.

2. If food is lightly cooked, it is cooked for only a short time:

3. If you say something lightly, you are not serious when you say it:

4. to be punished or to punish someone less severely than might have been expected:

“FRAMED” <https://dictionary.cambridge.org/es/diccionario/ingles/framed>

surrounded by a border: a framed photograph

-The translation of “LIGHTLY” and “FRAMED” in Gran Diccionario Oxford,

“LIGHTLY” (p. 1382)

1. “touch” suavemente; “snow” ligeramente; “eat” poco.

2. (not gravely) **she wears her erudition** ~ hace poco alarde de su erudición.

“FRAMED” (item not defined).

-The translation of “LIGHTLY” and “FRAMED” in Gran Diccionario Larousse,

“LIGHTLY” (p. 428).

1. (not heavily) ligeramente; 2. (not intensely) levemente; (populated) escasamente.

“FRAMED” (p. 285) under the entry of FRAME (as a verb) (although not very relevant)

(picture) enmarcar, E.g. **her face was framed by a white silk scarf** – su cara estaba enmarcada por un pañuelo de seda blanca.

-The definition of “LIGERAMENTE” in RAE, <https://dle.rae.es/ligeramente>

1. adv. Con ligereza.
2. adv. De paso, levemente.
3. adv. Sin reflexión.
4. adv. desus. Con facilidad.

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING

What is expressed in the source text is an objective description of the physical appearance which is seen as a positive feature based on the context and Chinese culture (masters loved slim and lightly-framed girls<sup>49</sup>, as mentioned, for instance, by De Tienda, 2018). However, new (psychological) information that indicates she “may easily get hurt” is added with the word “frágil”. Additionally, “frágil” could also mean a vulnerability of the character or mind (and this is not the intended meaning), so the target reader may be thinking of both possibilities.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: the term “menuda” could probably fit better in this context.

**ITEM 19)**

a) SOURCE TEXT: “But why? Was I not his wife? If he did not tell me what to do, then who would? Was he not my Master by law?”

b) TARGET TEXT: “¿Por qué? ¿Acaso no era su mujer? Si él no me decía lo que había de hacer, ¿quién me lo diría? (-)<sup>50</sup>”

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “MASTER” and “LAW” in Oxford Dictionary,

“MASTER” (as a noun) <https://www.lexico.com/en/definition/master>

1. historical A man who has people working for him, especially servants or slaves.
2. A man in charge of an organization or group.
3. A skilled practitioner of a particular art or activity.

“LAW” <https://www.lexico.com/en/definition/law>

1. The system of rules which a particular country or community recognizes as regulating

<sup>49</sup> Also a symbol for the body domination of the (female) self.

<sup>50</sup> By using this symbol the omission (of the English-Spanish translation) is expressed.

the actions of its members and which it may enforce by the imposition of penalties.

2. A rule defining correct procedure or behaviour in a sport. E.g. 'the laws of the game'.

-The definition of "MASTER" and "LAW" in Cambridge Dictionary,

"MASTER" (as a noun),

<https://dictionary.cambridge.org/es/diccionario/ingles/master?q=MASTER>

1.the person who owns, cares for, and controls an animal.

2. a person who employs a servant or owns a slave.

3. a person who has control over a particular situation.

"LAW" (as a noun) <https://dictionary.cambridge.org/es/diccionario/ingles/law>

1. a rule, usually made by a government, that is used to order the way in which a society behaves. E.g. There are laws against drinking in the street.

2.(often the law) The judge ruled that the directors had knowingly broken the law.

-The translation of "MASTER" and "LAW" in Gran Diccionario Oxford,

"MASTER" (as a noun) (p. 1411)

1.(of household) señor, amo; (of animal) amo, dueño; (of servant) amo padrón

2. (expert) ~ **of sth** maestro, tra de algo.

"LAW" (p. 1369)

1.(rule, regulation) ley 2. (collectively) **the** ~ la ley 3. (as field, discipline) derecho.

-The translation of "MASTER" and "LAW" in Gran Diccionario Larousse,

"MASTER" (p. 455)

1.(of household, servants) señor 2. (skilled person) maestro(a).

"LAW" (p. 416) 1. (rule) ley 2. (scientific principle) ley 3. (set of rules) ley.

-The definition of "SEÑOR", "MAETRO" and "LEY" in RAE,

"SEÑOR" <https://dle.rae.es/se%C3%B1or>

Del lat. senior, -ōris 'más viejo'.

1. m. y f. Persona que gobierna en un ámbito determinado. La señora de la casa.

2. m. y f. Persona a la que sirve un criado.

3. m. y f. Persona respetable y de cierta categoría social.

4. m. y f. Persona que muestra dignidad en su comportamiento o aspecto.

5. m. y f. Persona de cierta edad. Una señora y dos jóvenes.
6. m. y f. U. como término de respeto con el que dirigirse a una persona superior en edad, dignidad o cargo. A la orden, señor. Sí, mi señora.
7. m. y f. U. como término de cortesía con el que dirigirse a una persona cuyo nombre se desconoce o no se quiere mencionar. Usted perdone, señora.
8. m. y f. usted. Diga EL señor. ¿Qué desea LA señora?
9. m. y f. U. como término de cortesía con que dirigirse a una persona o mencionarla anteponiéndolo a su apellido, o bien al nombre y apellido precedidos de don o de doña, o al cargo que desempeña. Señor González. Señora doña Luisa Pérez. Señora presidenta.
10. m. y f. U. como término de cortesía con que dirigirse a una persona o mencionarla anteponiéndolo a su nombre y apellido. Señor Pedro González. U. m. en Am.
11. m. y f. Am. U. como término de respeto con que dirigirse a una persona o mencionarla anteponiéndolo a su nombre propio. En Esp., u. c. rur. Señor Juan. Señora María.
12. m. y f. coloq. suegro.
13. m. y f. Persona que poseía estados y lugares con dominio y jurisdicción, o con solo prestaciones territoriales, que se convirtieron en mero título nobiliario.
14. m. y f. desus. Término que se anteponeía al nombre de los santos. El señor Santiago.
15. f. Esposa o mujer.
16. f. Mujer del señor.
17. adj. coloq. Distinguido, de buen tono. Su madre fue siempre muy señora.
18. adj. coloq. Antepuesto a algunos nombres, sirve para encarecer su entidad. Se hizo una señora herida. Se compró una señora casa.

“MAESTRO” <https://dle.rae.es/maestro?m=form>

Del lat. magister, -tri; la forma f., del lat. magistra.

1. adj. Dicho de una persona o de una obra: De mérito relevante entre las de su clase.
2. adj. Dicho de una cosa: Principal entre las de su clase. Viga maestra.
3. adj. p. us. Dicho de un animal: Que está adiestrado. Perro, halcón maestro.
4. m. y f. Persona que enseña una ciencia, arte u oficio, o tiene título para hacerlo.

5. m. y f. Maestro de primera enseñanza.
6. m. y f. Persona que es práctica en una materia y la maneja con desenvoltura.
7. m. y f. Persona que está aprobada en un oficio mecánico o lo ejerce públicamente. Maestro de taller.
8. m. y f. Compositor de música.
9. m. Título que en algunas órdenes regulares se da a los religiosos encargados de enseñar, y que otras veces sirve para condecorar a los beneméritos.
10. m. Hombre que tenía el grado mayor en filosofía, conferido por una universidad.
11. m. Mar. Palo mayor de una embarcación.
12. m. Méx. Titulación correspondiente a la maestría (|| curso de posgrado).
13. m. desus. cirujano.
14. m. desus. Maestre de una orden militar.
15. f. abeja maestra.
16. f. Cada una de las dos cuerdas que tiran de la red en el arte de la jábega. U. m. en pl.
17. f. Cordel al que se relinga un paño de red o al que se anudan las pernadas de los anzuelos de palangres.
18. f. Cosa que instruye o enseña. La historia es la maestra de la vida.
19. f. Constr. Listón de madera que se coloca a plomo, por lo común, para que sirva de guía al construir una pared.
20. f. Constr. línea maestra.
21. f. Constr. Hilera de piedras para señalar la superficie que ha de llenar el empedrado.
22. f. p. us. Escuela de niñas. Ir a LA maestra. Venir de LA maestra.
23. f. coloq. p. us. Mujer del maestro.

“LEY” <https://dle.rae.es/ley?m=form>

Del lat. lex, legis.

1. f. Regla fija a la que está sometido un fenómeno de la naturaleza.
2. f. Cada una de las relaciones existentes entre los diversos elementos que intervienen en un fenómeno.
3. f. Precepto dictado por la autoridad competente, en que se manda o prohíbe algo en

consonancia con la justicia y para el bien de los gobernados.

4. f. En el régimen constitucional, disposición votada por las Cortes y sancionada por el jefe del Estado.

5. f. Religión, culto a la divinidad. La ley de los mahometanos.

6. f. Lealtad, fidelidad, amor. Le tengo ley.

7. f. Calidad, peso o medida que tienen los géneros, según las leyes.

8. f. Cantidad de oro o plata finos en las ligas de barras, alhajas o monedas de oro o plata, que fijan las leyes para estas últimas.

9. f. Cantidad de metal contenida en una mena.

10. f. Estatuto o condición establecida para un acto particular. Leyes de una justa, de un certamen, del juego.

11. f. legislación (|| conjunto de leyes). El Gobierno debe actuar conforme a la ley.

12. f. Cada una de las disposiciones comprendidas, como última división, en los títulos y libros de los códigos antiguos, equivalentes a los artículos de los actuales.

d) THE IDENTIFICATION OF ERROR TYPE: OMISSION

Married women used to legally join her husband's family, not being a part of her birth family anymore.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “¿(No era) mi maestro/señor/señor y maestro según la ley/las leyes?”

## ITEM 20)

a) SOURCE TEXT: “What did he mean? Why could not things proceed in the expected way? I was ready to be his wife. I desire to be the mother of sons.”

b) TARGET TEXT: “¿Qué quería? ¿Por qué no habían de seguir las cosas el camino prefijado? Tenía que ser su mujer y deseaba tener hijos varones”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “BE READY TO” under the item “READY” in Oxford Dictionary,

<https://www.lexico.com/en/definition/ready>

1.4 (with infinitive) Willing or eager to do something.

e.g. She is ready to die for her political convictions.

1.5 (with infinitive) In such a condition as to be likely to do something.

e.g. by the time he arrived he was ready to drop.

-The definition of “BE READY TO” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/be-ready-to-do-sth>

1.(informal) to be going to do something immediately:

e.g. I should think you're about ready to collapse after all that walking.

2. to be willing to do something:

e.g. These men are ready to die for their country.

-The translation of the collocation “BE READY TO” under the entry of “READY” in Gran Diccionario Oxford (p. 1586)

**A.1**(having completed preparations) (pred): **to be ~ estar\* listo, estar\*pronto; to be ~to +INF** estar\*listo PARA +INF, e.g. **Are they ~ to start?** ¿Están listos para empezar?

**2.**(mentally prepared) (pred) **to be ~ for sth, e.g. I do not feel ~for marriage no me siento preparado para el matrimonio**

3.(on point of) (colloq) **~to +INF a punto DE+INF**, e.g. **the wall is ~to collapse** la pared está a punto de venirse abajo

**B (willing) dispuesto; to be ~to +INF** estar\* dispuesto A+INF, e.g. **they are ~ to die for their country** están dispuestos a morir por la patria.

-The translation of the collocation “BE READY TO” under the item of “READY” in Gran Diccionario Larousse (p. 605)

1.(prepared) listo(a), preparado(a); **to be ~ (to do sth)** estar listo(a)/preparado(a) (para hacer algo) e.g. **He is not ~ for such responsibility** no está preparado para tanta responsabilidad

2. (willing) dispuesto(a); **to be ~ to do sth** estar dispuesto(a) a hacer algo; **they are always ~ to find fault** siempre están buscando algo que criticar.

- The definition of “PREPARADO(A)”, and “DISPUESTO(A)” in RAE, “PREPARADO-A” <https://dle.rae.es/preparado?m=form>

Del part. de preparar.

1. adj. Med. Dicho de una droga o de un medicamento: Dispuesto según dosis y presentación adecuadas para su utilización. U. t. c. s. m.

“DISPUESTO-A” <https://dle.rae.es/dispuesto?m=form>

Del part. de disponer; lat. dispositus.

1. adj. Apuesto, gallardo, bien proporcionado.

2. adj. Hábil, despejado.

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING

Instead of a statement, the narrator is expressing that she would like to accept what has been planned for her groom (now spouse) and that she is already prepared to become his wife and start a family with her husband.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES “Estaba dispuesta a ser su esposa” / “Me sentía preparada para ser su esposa/desposarme con él”.

## ITEM 21)

a) SOURCE TEXT: “my mother would be there waiting to send me back to my duty. I could see her, inexorable, sorrowful, commanding my instant return to my husband’s house.”

b) TARGET TEXT: “mi madre, inexorable, aunque cohibida, ordenándome regresar inmediatamente a la casa de mi marido”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “SORROWFUL” in Oxford Dictionary,

<https://www.lexico.com/en/definition/sorrowful>

Feeling or showing grief. e.g. she looked at him with sorrowful eyes.

-The definition of “SORROWFUL” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/sorrowful>

very sad e.g. With a sorrowful sigh she folded the letter and put it away.

-The Spanish translation of “SORROWFUL” in Gran Diccionario Oxford (p. 1706) (voice/face/eyes) afligido, triste, apesadumbrado.

-The Spanish translation of “SORROWFUL” in Gran Diccionario Larousse (p.704)

Afligido(a), apenado(a).

The definition of “AFLIGIR” in RAE, <https://dle.rae.es/?id=0z2b419>

1. tr. Causar molestia o sufrimiento físico.
2. tr. Causar tristeza o angustia moral.
3. tr. Preocupar, inquietar. U. t. c. prnl.
4. prnl. Sentir sufrimiento físico o pesadumbre moral.

The definition of “COHIBIDO” in RAE, <https://dle.rae.es/?id=9h5IvOM>

Del part. de cohibir. adj. Tímido, amedrentado.

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING

In this paragraph, the narrator has been having problems in her marriage which urges her to leave her place and go to visit her parents' home. However, it was unusual (as the narrator mentioned in the book as well) for a married woman to leave her husband in a normal day (not during the Spring Festival or without a proper reason). Hence, the narrator could imagine that her mother, despite the fact of being worried about what has been happened to her, will definitely command her to go back to her husband's. Instead of being shy/embarrassed, her mother actually would have mixed feelings about the unusual call which might bring her daughter some troubles.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “afligida”, “apenada”, “apesadumbrada” (and even “preocupada”).

## ITEM 22)

a) SOURCE TEXT: “My son, remain in my house. What is mine is yours. Here is plenty of food and space. You need never waste your body in physical labor.”

b) TARGET TEXT: “Hijo mío, quédate. Lo que es mío te pertenece. Aquí hay para todos, así como de qué comer (-). No es necesario, pues, que dediques tu cuerpo a trabajos materiales”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

“FOOD AND SPACE” versus “de qué COMER”.

-The definition of “FOOD” and “SPACE” in Oxford Dictionary,

“FOOD” <https://www.lexico.com/en/definition/food>

Any nutritious substance that people or animals eat or drink or that plants absorb in order to maintain life and growth.

“SPACE” <https://www.lexico.com/en/definition/space>

1. The dimensions of height, depth, and width within which all things exist and move.
2. A continuous area or expanse which is free, available, or unoccupied.

-The definition of “FOOD” and “SPACE” in Cambridge Dictionary,

“FOOD” <https://dictionary.cambridge.org/es/diccionario/ingles/food>

something that people and animals eat, or plants absorb, to keep them alive.

“SPACE” <https://dictionary.cambridge.org/es/diccionario/ingles/space?q=SPACE>

1. an empty area that is available to be used.

2. the area around everything that exists, continuing in all directions.

-The translation of “FOOD” and “SPACE” in Gran Diccionario Oxford,

“FOOD” (p. 1207) 1. (in general) comida 2. (specific kind) alimento.

“SPACE” (as a noun) (p. 1708) 1. (room) espacio, sitio, lugar 2. (empty area) espacio.

3. (of time) espacio, E.g. **within a short~** en un breve espacio de tiempo, en un breve lapso.

-The translation of “FOOD” and “SPACE” in Gran Diccionario Larousse,

“FOOD” (p. 279) comida.

“SPACE” (p. 706) 1. (room) espacio, sitio 2. (individual place) sitio; (on printed form) espacio 3. (area all around) espacio 4. (period of time) espacio, intervalo.

-The definition of “COMIDA”, “ESPACIO”, and “SITIO” in RAE,

“COMIDA” <https://dle.rae.es/comida#9w3sObI>

De comer.

1. f. Lo que se come y bebe para nutrirse. Ganar alguien la comida con el sudor de su frente.
2. f. Alimento que se toma al mediodía o primeras horas de la tarde.
3. f. cena.

4. f. Acción o acto de comer. Tardar dos horas en cada comida. Debe tomar el medicamento después de las comidas.

5. f. Reunión de personas para comer al mediodía o primeras horas de la tarde. El lunes tenemos una comida.

“ESPACIO” <https://dle.rae.es/espacio?m=form>

Del lat. spatium.

1. m. Extensión que contiene toda la materia existente.
2. m. Parte de espacio ocupada por cada objeto material.
3. m. Espacio exterior.
4. m. Capacidad de un terreno o lugar.
5. m. Distancia entre dos cuerpos.
6. m. Separación entre las líneas o entre letras o palabras de una misma línea de un texto impreso.
7. m. Transcurso de tiempo entre dos sucesos.
8. m. Programa o parte de la programación de radio o televisión. Espacio informativo.
9. m. Fís. Distancia recorrida por un móvil en cierto tiempo.
10. m. Impr. Pieza de metal que sirve para separar las palabras o poner mayor distancia entre las letras.
11. m. Mat. Conjunto de elementos entre los que se establecen ciertos postulados.

Espacio vectorial.

12. m. Mús. Separación que hay entre las rayas del pentagrama.

13. m. p. us. Tardanza o lentitud.

14. m. desus. Recreo o diversión.

“SITIO” <https://dle.rae.es/sitio?m=form>

Del lat. situs, -us, infl. por sitiar.

1. m. Espacio que es ocupado o puede serlo por algo.
2. m. Lugar o terreno determinado que es a propósito para algo.
3. m. Casa campestre o hacienda de recreo de un personaje.
4. m. Acción y efecto de sitiar.

5. m. Inform. sitio web.

6. m. Cuba. Estancia pequeña dedicada al cultivo y a la cría de animales domésticos.

7. m. Méx. Parada de taxis autorizada.

d) THE IDENTIFICATION OF ERROR TYPE: OMISSION (“and space”) + INCORRECT MEANING

This conversation took place between the narrator’s husband and her father-in-law when the husband decided to move out of his parents’ home with the narrator, looking for a job on his own, which was quite strange during that time for people from a wealthy family like them. Trying to persuade the son, the father announced that what now belongs to him will be inherited by the son in the future. Since they had a big property with abundant food to eat and space to live, his son does not need to bother how to work on his own and live on his own. Questions such as “what to eat” and “where to live” are two basic concerns that the father is ready to offer to them instead of letting them make their own.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “sitio/espacio y comida/alimentos de sobra” (even “víveres” could work, but it would rather collocate in a famine context).

### **ITEM 23) & 24)**

a) SOURCE TEXT: “I had brought as part of my dowry from my mother’s house a table and chairs of massive teak wood and a bed as large as my mother’s marriage bed.”

b) TARGET TEXT: “De mi hogar materno, (-) me traje una mesa, sillas enanas de madera de teca y un gran lecho como el de matrimonio de mi madre”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “DOWRY” in Oxford Dictionary,

<https://www.lexico.com/en/definition/dowry>

An amount of property or money brought by a bride to her husband on their marriage.

e.g. Elizabeth's dowry was to be £45,000 in diamonds.

-The definition of “DOWRY” in Cambridge Dictionary,

<https://cambridge.org/es/diccionario/ingles/dowry>

in some societies, an amount of money or property that a woman's parents give to the man she marries.

-The translation of “DOWRY” in Gran Diccionario Oxford (p. 1129), (pl-ries) dote.

-The translation of “DOWRY” in Gran Diccionario Larousse (p. 211), dote.

-The definition of “DOTE” in RAE, <https://dle.rae.es/?w=dote>

Dote. Del lat. dos, dotis.

1. m. o f. Conjunto de bienes y derechos aportados por la mujer al matrimonio, que tiene como finalidad atender al levantamiento de las cargas comunes y que le deberá ser devuelto una vez disuelto aquel. U. m. en f.

2. m. o f. Congrua o patrimonio que se entrega al convento o a la orden en que va a tomar estado religioso una profesa. U. m. en f.

3. m. En el juego de naipes, número de tantos que toma cada jugador para saber después lo que pierde o gana.

4. f. Excelencia, prenda, calidad o capacidad apreciable de alguien U. m. en pl. Dotes de mando.

5. f. Rel. En la doctrina tradicional católica, cada una de las cuatro cualidades que poseen los cuerpos gloriosos de los bienaventurados, es decir, claridad, agilidad, sutileza e impasibilidad.

-The definition of “CHAIR” in Oxford Dictionary,

<https://www.lexico.com/en/definition/chair>

1. A separate seat for one person, typically with a back and four legs.

2. The person in charge of a meeting or of an organization (used as a neutral alternative to chairman or chairwoman). e.g. she's the chair of a research committee.

3. A professorship. e.g. he held a chair in physics.

4. British A metal socket holding a rail in place on a railway sleeper.

-The definition of “CHAIR” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/chair>

1. a seat for one person that has a back, usually four legs, and sometimes two arms.

2. (the official position of) a person in charge of a meeting, official group or organization:

e.g. All questions should be addressed to the chair.

3. (the position of) the person in charge of a college or university department: e.g.

He was appointed to the Chair of Physics at Cambridge in the early 20th century.

-The translation of “CHAIR” (as a noun) in Gran Diccionario Oxford (p. 1010),

A1(seat) silla; (arm~) sillón, butaca 2. (electric ~) (AmE colloq) silla eléctrica

B1. (at university) cátedra 2. (in meeting) presidencia e.g. **comments must be made**

**through the** ~ los comentarios deben hacerse a través de la presidencia 3. (person)

president, -ta

-The translation of “CHAIR (as a noun)” in Gran Diccionario Larousse (p. 113),

1.(seat) silla; (armchair) sillón 2. (chairperson) (of meeting) presidente(a); (of debate)

moderador(ora) 3. UNIV (of profesor) cátedra 4. US Fam (electric chair) e.g. **the** ~

**chair** la silla eléctrica 5. (on railway line) cojinete

-The definition of “SILLA”, “SILLÓN” and “BUTACA” in RAE,

“SILLA” <https://dle.rae.es/silla?m=form>

Del lat. sella.

1. f. Asiento con respaldo, por lo general con cuatro patas, y en que solo cabe una persona.

2. f. silla de niño.

3. f. Aparejo para montar a caballo, formado por una armazón de madera, cubierta generalmente de cuero y rellena de crin o pelote.

4. f. sede (|| asiento de un prelado).

5. f. Dignidad de papa y otras eclesiásticas.

The definition of “ENANO-A” in RAE, <https://dle.rae.es/?id=EvPPd4t>

Del lat. nanus, y este del gr. νᾶνος nânos.

1. adj. Dicho de un ser vivo o de una cosa: Diminuto en su clase o especie. U. t. c. s.

2. adj. Dicho de una persona: Que padece enanismo. U. t. c. s.

3. adj. Dicho de una persona: De estatura muy baja. U. t. c. s. U. t. en sent. fig. U. m. en

sent. despect.

4. m. y f. coloq. niño.

5. m. Personaje de figura humana y muy baja estatura, que aparece en cuentos infantiles o leyendas de tradición popular.

“SILLÓN” <https://dle.rae.es/sill%C3%B3n?m=form>

1. m. Silla de brazos, mayor y más cómoda que la ordinaria.

2. m. Silla de montar construida de modo que una mujer pueda ir sentada en ella como en una silla común.

“BUTACA” <https://dle.rae.es/butaca?m=form>

Del cumanagoto putaca 'asiento'.

1. f. Asiento con brazos y respaldo, semejante a un sillón, pero generalmente menos voluminoso.

2. f. En un teatro o en un cine, asiento con brazos y respaldo para una persona. Butaca de patio, de entresuelo.

3. f. Entrada de butaca de patio para el teatro o el cine.

d) THE IDENTIFICATION OF ERROR TYPE: OMISSION (item 23: “part of my dowry”); UNDER-TRANSLATION (item 24: “chairs”)

The original text expressed it clearly; she (the protagonist) has taken all the objects from her dowry (prepared by her family), such as the table and chairs made of high-quality wood. The chairs mentioned should be the type of, “a seat for one person that has a back, usually four legs, and sometimes two arms” since they had been prepared as being part of a decent dowry, possibly suited for the table.

\*Sources from: <https://www.britannica.com/topic/dowry>

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “parte de mi dote”; “sillas (de madera de teca)”.

## ITEM 25)

a) SOURCE TEXT: “For he works as though he were a laborer who must earn what rice he eats, instead of being what he is, the son of a wealthy official.”

b) TARGET TEXT: “Mi marido trabaja desde por la mañana hasta la noche, como si en lugar de ser un rico heredero, fuese un obrero obligado a ganarse el arroz que se come”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “WEALTHY” and “OFFICIAL” in Oxford Dictionary,

“WEALTHY” <https://www.lexico.com/en/definition/wealthy>

Having a great deal of money, resources, or assets; rich.

e.g. ‘the wealthy nations of the world’.

“OFFICIAL” (as a noun) <https://www.lexico.com/en/definition/official>

A person holding public office or having official duties, especially as a representative of an organization or government department. e.g. ‘a union official’.

-The definition of “WEALTHY” and “OFFICIAL” in Cambridge Dictionary,

“WEALTHY” <https://dictionary.cambridge.org/es/diccionario/ingles/wealthy>

Rich He's a very wealthy man.

“OFFICIAL” (as a noun) <https://dictionary.cambridge.org/es/diccionario/ingles/official>

a person who has a position of responsibility in an organization:

a government/trade-union/council official.

-The Spanish translation of “OFFICIAL” and “WEALTHY” in Gran Diccionario Oxford

“OFFICIAL” (p. 1474) (n) (government official) funcionario/a del Estado or gobierno; (party/union) dirigente (del Partido/Sindicato).

“WEALTHY” (p. 1877) <person/family> adinerado, acaudalado, rico; <nation/área> rico.

-The Spanish translation of “OFFICIAL” and “WEALTHY” in Gran Diccionario Larousse,

“OFFICIAL” (p. 511) n (representative) representante; (in public sector) funcionario(a); (in trade union) representante; SPORT (referee) árbitro, referí.

“WEALTHY” (p. 842) (person, family) rico(a), pudiente: (country, city) rico(a).

-The definition of “RICO” and “FUNCIONARIO” in RAE,

“RICO-A” <https://dle.rae.es/rico?m=form>

Del gót. reiks.

1. adj. Adinerado, hacendado o acaudalado. U. t. c. s.
2. adj. Abundante, opulento y pingüe.
3. adj. Dicho de un terreno: fértil. Ricas tierras de labor.
4. adj. Lujoso, o de mucho valor o precio. Las paredes estaban cubiertas de ricos tapices.
5. adj. Gustoso, sabroso, agradable.
6. adj. Muy bueno en su línea.
7. adj. coloq. Dicho especialmente de un niño: Bonito y a la vez gracioso, encantador.  
¡Qué niños más ricos tiene!
8. adj. coloq. U. aplicado a las personas como expresión de cariño. U. t. en sent. irón. o despect.
9. adj. desus. Noble o de alto linaje, o de conocida y estimable bondad. Era u. t. c. s.

“FUNCIONARIO-A” <https://dle.rae.es/funcionario?m=form>

De funcionar.

1. m. y f. Persona que desempeña profesionalmente un empleo público.
  2. m. y f. Arg., Ec. y Ur. Empleado jerárquico, particularmente el estatal.
- d) THE IDENTIFICATION OF ERROR TYPE: OMISSION (especially with the idea of “official”)

Being a civil servant used to be a dream job for the young generation in Feudal China for those having spent a decade on the studies of canonic works such as the Four Books and Five Classics. The salary differed from the level of system one worked at. A civil servant/official such as the narrator’s father-in-law, who has dedicated decades to his career, should be able to reach a relatively high level within the system. As the only child of the family, the narrator’s husband might not worry at all about financial problems.

\* Sources from: <https://www.britannica.com/topic/Chinese-examination-system>  
<https://www.britannica.com/topic/Chinese-civil-service>

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: By translating “un heredero rico”, readers could achieve the sense the author is trying to transmit: no need to work too much. However, the reason has been left behind. Since the civil system

(with State officers) both existed in China and Spain, the information should state: “el hijo de un funcionario (del estado) rico/acaudalado/acomodado”.

### ITEM 26)

a) SOURCE TEXT: “There are only the strange servants in the kitchen, and I am ashamed to listen to their gossip.”

b) TARGET TEXT: “Me distraigo en la cocina, donde, me avergüenzo al confesarlo, participo en los chismorreos de las sirvientas”.

### c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “ASHAMED (with infinitive)” in Oxford Dictionary, Reluctant to do something through fear of embarrassment or humiliation.

e.g. I am not ashamed to be seen with them.

-The definition of “ASHAMED” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/ashamed>

feeling guilty or embarrassed about something you have done or about a quality in your character, e.g. He was ashamed to admit to his mistake.

-The translation of collocation “BE ASHAMED TO” under the item of “ASHAMED” in Gran Diccionario Oxford (p. 916),

Avergonzado, apenado. **to be ~ to+INF: I am ~ to say it is true** me da vergüenza/pena reconocerlo, pero es cierto; **he is ~ to ask** le da vergüenza/pena preguntar.

-The translation of collocation “BE ASHAMED TO” under the item of “ASHAMED” in Gran Diccionario Larousse (p. 36),

Avergonzado(a), apenado(a), e.g. **She was ~ to show her face in public** se le caía la cara de vergüenza/se moría de vergüenza de que la vieran en público.

-The definition of “APENADO” “AVERGONZADO” in RAE,

“APENADO” <https://dle.rae.es/apenado?m=form>

Del part. de apenar.

1. adj. Que denota pena o aflicción. Un rostro apenado.

“AVERGONZADO” <https://dle.rae.es/avergonzado>

1. adj. desus. vergonzante.

-The translation of “TO LISTEN TO” under the entry of “LISTEN” (p. 1386) in Gran Diccionario Oxford,

1.(focus hearing) escuchar; **to ~ to sth/sb** escuchar algo/alguien.

-The translation of “TO LISTEN TO” under the entry of “LISTEN” (p. 432) in Gran Diccionario Larousse,

1.(try to hear) escuchar; **to ~ to sth/sb** escuchar algo/alguien .

-The definition of “ESCUCHAR” in RAE, <https://dle.rae.es/escuchar?m=form>

Del lat. vulg. *ascultāre*, lat. *auscultāre*.

1. tr. Prestar atención a lo que se oye.

2. tr. Dar oídos, atender a un aviso, consejo o sugerencia.

3. intr. Aplicar el oído para oír algo.

4. prnl. Hablar o recitar con pausas afectadas.

#### d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING

“I am ashamed to listen to” indicates that the narrator feels ashamed to this kind of behavior, such as “joining into/listening to” the gossips the servants might have at a precise moment. However, the translators have rendered this alternative with a different meaning: “though ashamed to admit, I join into the gossips with the servants”.

The narrator is a very traditional Chinese female character who has been well-educated and raised by her family. She does not stand at the same hierarchy as the servants, so the kind of behavior of “gossiping with servants” could not be attached to her education and social class. Hence, the actual idea is unveiled by showing that the narrator feels herself -in several situations- in a house room where the servants are gossiping.

\* Sources from: *Book of Rites*<sup>51</sup> (Warring States Period, 475-221 BC),

“Five Ethics” from *Chun Qiu Fan Lu* (Han Dynasty, 202-220 BC). Link:

[https://en.wikipedia.org/wiki/Luxuriant\\_Dew\\_of\\_the\\_Spring\\_and\\_Autumn\\_Annals](https://en.wikipedia.org/wiki/Luxuriant_Dew_of_the_Spring_and_Autumn_Annals)

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<sup>51</sup> (Also known as the Liji), The Book of Rites, is a collection of texts describing the social forms, administration, and ceremonial rites of the Zhou dynasty as they were understood in the Warring States and the early Han periods. The Book of Rites, along with the Rites of Zhou (Zhōulǐ) and the Book of Etiquette and Rites (Yǐlǐ), which are together known as the "Three Li (Sānlǐ)," constitute the ritual (lǐ) section of the Five Classics which lay at the core of the traditional Confucian canon (Each of the "five" classics is a group of works rather than a single text). As a core text of the Confucian canon, it is also known as the Classic of Rites or Lijing, which some scholars believe was the original title before it was changed by Dai Sheng. [[https://en.wikipedia.org/wiki/Book\\_of\\_Rites](https://en.wikipedia.org/wiki/Book_of_Rites)]

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “me avergüenza (tener que) escuchar los cotilleos de los sirvientes...”.

### ITEM 27)

a) SOURCE TEXT: “I rise early and wash my face in steaming, scented water and smooth it with oils and perfumes, longing to catch his heart unaware in the morning.”

b) TARGET TEXT: “Me lavo la cara con aceite y perfumes siempre con la idea fija de conquistar por sorpresa el corazón de mi esposo”.

### c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “STEAMING”, “SCENTED” and “SMOOTH” (as a verb) in Oxford Dictionary,

“STEAMING” <https://www.lexico.com/en/definition/steaming>

1. Giving off steam. e.g. ‘a basin of steaming water.’
2. (British informal) Extremely drunk. e.g. ‘Jock was steaming after a particularly hospitable Hogmanay’.
3. (British informal) Very angry. e.g. ‘I am fuming, steaming, spitting fire, yup I'm angry and it's not often I ‘do’ angry.’

“SCENTED” <https://www.lexico.com/en/definition/scented>

Having a pleasant scent. e.g. ‘scented soap’.

“SMOOTH” <https://www.lexico.com/en/definition/smooth>

1. Give (something) a flat, regular surface or appearance.  
e.g. ‘she smoothed out the newspaper’.
2. Deal successfully with (a problem or difficulty).  
e.g. ‘these doctrinal disputes were smoothed over’.

-The definition of “STEAMING”, “SCENTED” and “SMOOTH” (as a verb) in Cambridge Dictionary,

“STEAMING” <https://dictionary.cambridge.org/es/diccionario/ingles/steaming>

producing steam: e.g. Someone handed me a steaming cup of coffee.

“SCENTED” <https://dictionary.cambridge.org/es/diccionario/ingles/scented>

1. having a pleasant strong smell, usually because a pleasant-smelling substance has been added to it: e.g. The air was scented with lavender.
2. (of flowers) having a sweet smell: e.g. It carries pale, yellowish, scented flowers in spring.

“SMOOTH” <https://dictionary.cambridge.org/es/diccionario/ingles/smooth>

1. to move your hands across something in order to make it flat:  
e.g. He straightened his tie nervously and smoothed (down) his hair.

2. to remove difficulties and make something easier to do or achieve:

e.g. We encourage parents to help smooth their children's way through school.

-The translation of “STEAMING” (as an adjective), “SCENTED” and “SMOOTH” (as verb) in Gran Diccionario Oxford,

“STEAMING” (p. 1730): <heat> húmedo; e.g. **a ~ bowl of soup** un plato de sopa humeante.

“SCENTED” (p. 1641) <writing paper> perfumado;<rose> fragante.

“SMOOTH” (p. 1696): 1. <dress> alisar, arreglar; <hair> alisar, arreglar; <tablecloth/sheet> alisar 2. (polish) pulir 3. (ease) **to ~sb’s path/way** allanarle el camino/el terreno a algn.

-The translation of “STEAMING” (as an adjective), “SCENTED” and “SMOOTH” (as a verb) in Gran Diccionario Larousse,

“STEAMING” (p. 725): 1. (very hot) humeante 2. *Br Fam (drunk) cocido(a)* 3. *US Fam (angry) que echa humo.*

“SCENTED” (p. 655): (fragant) perfumado(a).

“SMOOTH” (p. 696): 1. (tablecloth, sheets, skirt, hair) alisar; 2. (wood) cepillar, lijar 3. (rub) (oil, cream) **to ~oil into one’s skin** aplicarse aceite sobre la piel con un suave masaje 4. (make easier) (transition) facilitar, allanar obstáculos en.

-The definition of “HUMEANTE”, “AGUA” and “TIBIO” in RAE,

“HUMEANTE” <https://dle.rae.es/humeante?m=form>

1. adj. Que humea (|| echa humo).

2. adj. Que humea (|| arroja vaho o vapor).

“AGUA” <https://dle.rae.es/agua?m=form>

Del lat. aqua.

1. f. Líquido transparente, incoloro, inodoro e insípido en estado puro, cuyas moléculas están formadas por dos átomos de hidrógeno y uno de oxígeno, y que constituye el componente más abundante de la superficie terrestre y el mayoritario de todos los organismos vivos. (Fórm. H<sub>2</sub>O).

2. f. Líquido que se obtiene por infusión, disolución o emulsión de flores, plantas o frutos, empleado como refresco o en medicina y perfumería. Agua de azahar, de cebada, de limón.

3. f. lluvia (|| acción de llover). U. t. en pl. con el mismo significado que en sing.

4. f. lágrimas (|| gotas de la glándula lagrimal). Se le llenaron los ojos de agua. U. t. en pl. con el mismo significado que en sing.

5. f. Vertiente de un tejado. Una cubierta a dos aguas.

6. f. Mar. marea (|| movimiento periódico de las aguas del mar).

7. f. Mar. Rotura, grieta o agujero por donde entra en la embarcación el agua en que ella flota. Abrirse, descubrirse un agua.

8. f. pl. Visos u ondulaciones que tienen algunas telas, plumas, piedras, maderas, etc.

9. f. pl. Visos o destellos de las piedras preciosas.

10. f. pl. Manantial de aguas mineromedicinales.

11. f. pl. agua mineromedicinal. El balneario es famoso por sus aguas.

12. f. pl. Zona marítima próxima a la costa de un lugar. Naufragó en aguas de Cartagena.

13. f. pl. Mar. Corrientes del mar. Las aguas tiran o van hacia tal parte.

14. f. pl. Mar. Estela o camino que ha seguido un buque. Buscar, ganar, seguir las aguas de un buque.

15. interj. jerg. U. para avisar de la presencia de cualquier tipo de autoridad.

“TIBIO” <https://dle.rae.es/tibio>

Del lat. tepīdus.

1. adj. templado (|| ni frío ni caliente).

2. adj. Indiferente, poco afectuoso.

d) THE IDENTIFICATION OF ERROR TYPE: NONSENSE (especially the idea of “with perfumes”, because of a Calque) + OMISSION (“steaming, scented”)

The narrator told us in the book how she takes care of her face on a daily basis (as a ritual process) in order to attract her husband with her beauty: cleaning the face with the steaming water which hydrates and opens up the pores, washing the dirt away, later she put oil on her skin. It is a very careful facial routine but has been simplified as “clean her face with oil and perfumes”, the efforts of how she has been making to earn her husband’s heart have been weakened. Readers might also think later, “no wonder her husband is not fond of her” because she is doing this kind of “nonsense”.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “...Me lavo la cara con agua caliente (y) perfumada, luego me la hidrato con aceites y perfumes...”.

\*Sources from: *Zhong Guo Li Dai Nü Zi Zhuang Rong* by Li Ya (2017).

## ITEM 28)

a) SOURCE TEXT: “My mother takes accounts with the head cook at the dining table, a tall red candle sputtering its fitful light upon her.”

b) TARGET TEXT: “mientras mi madre, llamando al cocinero, repasaré las cuentas a la vacilante luz de una larga vela encarnada”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “COOK” (as a noun) in Oxford Dictionary,

<https://www.lexico.com/definition/cook>

A person who prepares and cooks food, especially as a job or in a specified way.

-The definition of “COOK” (as a noun) in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/cook>

someone who prepares and cooks food.

-The translation of “COOK” (as a noun) in Gran Diccionario Oxford (p. 1059) cocinero(a).

-The translation of “COOK” (as a noun) in Gran Diccionario Larousse (p. 154)

cocinero(a).

-The definition of “COCINERO” in RAE, <https://dle.rae.es/?id=9azOLy2>

Del lat. coquinarius.

1. adj. Que cocina.

2. m. y f. Persona que tiene por oficio guisar y aderezar los alimentos.

d) THE IDENTIFICATION OF ERROR TYPE: OVER-TRANSLATION (because of a partial omission: “head”)

Since there are usually served plenty of dishes at one meal for the whole family, a professional team of people is required for the kitchen and among them, there are people washing, cutting and seasoning the ingredients before the head cook “cooks” them, meanwhile the others are washing the dishes. The head cook is not only responsible for cooking the dishes but also for communicating the monthly or weekly costs in kitchen to the first lady of the family. He is considered the leader of the team. This costum has been preserved in modern Chinese restaurants as well.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “chef/cocinero principal”.

### ITEM 29)

a) SOURCE TEXT: “The girl was at the point of death, and the old doctor who was called in could do nothing, although he pierced her wrists and ankles with needles.”

b) TARGET TEXT: “Pero el médico no supo hacer nada, por más que pinchó con agujas el pulso y las tibias de la desventurada”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “ANKLE” in Oxford Dictionary,

<https://.lexico.com/en/definicion/ankle>

1.The joint connecting the foot with the leg.

1.1The narrow part of the leg between the ankle joint and the calf.

-The definition of “ANKLE” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/ankle>

the joint (= place where two bones are connected) between the foot and the leg, or the thin part of the leg just above the foot.

-The Spanish translation of “ANKLE” in Gran Diccionario Oxford (p. 302),

Tobillo e.g.: **ankle boot** botín; **ankle sock** calcetín.

-The Spanish translation of “ANKLE” in Gran Diccionario Larousse (p. 25)

Tobillo e.g. ~**boots** botines; ~**chain** pulsera para el tobillo.

-The definition of “TIBIA” in RAE, <https://dle.rae.es/?id=Zi8FME5>

Del lat. tibia.

1. f. Hueso principal y anterior de la pierna, que se articula con el fémur, el peroné y el astrágalo.

2. f. Zool. Una de las piezas, alargada en forma de varilla, de las patas de los insectos, que por uno de sus extremos se articula con el fémur y por el otro con el tarso.

3. f. flauta (|| instrumento musical).

d) THE IDENTIFICATION OF ERROR TYPE: NONSENSE + INCORRECT MEANING

There was a girl trying to commit suicide before the doctor arrived. The old doctor was trying to practice the acupuncture on her wrist and ankles in order to save her life, by accelerating blood circulation, despite the fact it was not useful for this case.

As it is well known, acupuncture does not actuate on the bones (“tibias”), it rather pricks superficial areas (i.e.: the skin).

\* Sources from: *Huang Di Nei Jing* (Late Warring States (475-221 BC) -Han Dynasty (206 –220 BC). Link:

[https://en.wikipedia.org/wiki/Huangdi\\_Neijing#Date\\_of\\_composition](https://en.wikipedia.org/wiki/Huangdi_Neijing#Date_of_composition)

*Zhen Jing Zhi Nan* (1295);

-<https://www.britannica.com/science/acupuncture>

-<https://www.britannica.com/science/traditional-Chinese-medicine>

Let us now see a picture of Chinese meridian acupuncture system,



(<https://centrespringmd.com/acupuncture-treatment-what-it-is-how-its-used-side-effects>)

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “los tobillos”.

### ITEM 30)

a) SOURCE TEXT: “that my father had laughed at his son’s new ideas but in the end had given his consent to his going because it has become fashionable to send one’s son abroad for study, and his friends are doing it.”

b) TARGET TEXT: “Al principio, papá tomó a risa las intenciones de mi hermano, pero acabó aprobando su propósito, (-) y cedió”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

(The translation has omitted the whole phrase underlined from the source text)

The definition of “CEDER” in RAE, <https://dle.rae.es/?id=860623H>

Del lat. cedĕre.

1. tr. Dar, transferir o traspasar a alguien una cosa, acción o derecho.
2. tr. Perder tiempo, espacio, posición, etc., en favor de un rival. El ciclista cedió seis minutos respecto del líder.
3. tr. Dep. Dicho de un jugador: Pasar la pelota a otro de su equipo, cuando ambos están cerca.
4. intr. Rendirse, someterse.

5. intr. Dicho del viento, de la fiebre, etc.: Mitigarse, disminuir su fuerza.
6. intr. Dicho de una cosa: Disminuir o cesar su resistencia. Los muelles del sofá han cedido.
7. intr. Dicho de algo sometido a una fuerza excesiva: Romperse o soltarse. Cedió la cuerda.
8. intr. p. us. Dicho de una persona o de una cosa: Ser inferior a otra con la que se compara.
9. intr. p. us. Dicho de una cosa: Convertirse o redundar en lo que se indica para otra cosa o persona. La medida cederá en beneficio de los ciudadanos.

d) THE IDENTIFICATION OF ERROR TYPE: OMISSION

The translators have omitted the reason why the father finally agreed to send his son to study abroad. He did not do it because of his love to his son or his respect on his son's choice, only for the trend that was popular among the father's friends.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “Porque se había puesto de moda mandar al hijo a estudiar en otro país/al extranjero y sus propios amigos lo están haciendo/como hacen sus amigos”.

**ITEM 31)**

a) SOURCE TEXT: “But she never spoke of it to me. She buried this sadness, like all others, in the unseen places of her spirit.”

b) TARGET TEXT: “aunque mamá no me dijo nada a ese propósito. Como todos, oculta la espina en los ignotos repliegues de su espíritu”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “UNSEEN” in Oxford Dictionary,

<https://www.lexico.com/definition/unseen> Not seen or noticed.

-The definition of “UNSEEN” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/unseen>

not seen or not able to be seen.

-The translation of “ESPINA”, “IGNOTO” and “REPLIEGUE” in Gran Diccionario

Oxford,

“ESPINA” (p. 346): A 1(Bot) (de un rosal) thorn; (de un cactus) prickle; e.g. **me clavé una espina** I got a thorn in my finger/hand/etc 2 (de pez) bone; **se lavan las merluzas y se les sacan las espinas** wash and bone the hake 3 (Anat) spine.

B1. (de un disgusto): e.g. **todavía tiene clavada la espina de aquel desengaño** he still has not got over/he is still smarting from that disappointment 2. (duda, resquemor) nagging doubt, e.g. **lo negó pero me quedé con la espina** he denied it but I still had nagging doubts/my suspicions.

“IGNOTO” (p. 438): (liter) <tierra/país> undiscovered, unknown; <personaje> unknown

“REPLIEGUE” (p. 716): A (en una superficie) fold, furrow B. (Dep, Mil) withdrawl.

-The translation of “ESPINA”, “IGNOTO” and “REPLIEGUE” in Gran Diccionario Larousse,

“ESPINA” (p. 314) 1. (astilla) splinter; **se me ha clavado una** ~ I have got a splinter.

2. (de pez) (fish) bone; **limpiar un pescado de espinas** to bone a fish.

3. (de planta) thron; (de cactus) spine 4. *ANAT* spine MED ~**bífida** spina bífida.

5. (pena, pesar) grief, sorrow e.g. **todavía tengo clavada la ~ de no haber ido a la universidad.** I still feel bad about not having gone to university.

6.~ **blanca** (planta) cotton thistle.

“IGNOTO” (p. 391) unknown, undiscovered

“REPLIEGUE” (p. 617) 1. (retirada) withdrawl 2. (pliegue) fold.

-The definition of “ESPINA”, “IGNOTO” and “REPLIEGUE” in RAE,

“ESPINA” <https://dle.rae.es/espina?m=form>

Del lat. spina.

1. f. Púa que nace del tejido leñoso o vascular de algunas plantas.

2. f. Astilla pequeña y puntiaguda de la madera, esparto u otra cosa áspera.

3. f. Cada una de las piezas óseas largas, delgadas y puntiagudas que forman parte del esqueleto de muchos peces, como la apófisis de las vértebras y los radios duros y rígidos de las aletas.

4. f. columna vertebral (|| eje del neuroesqueleto de los vertebrados).

5. f. escrúpulo (|| duda).

6. f. Pesar íntimo y duradero.

7. f. Muro bajo y aislado en medio del circo romano, alrededor del cual se competía con carros y caballos.

8. f. Anat. Apófisis ósea larga y delgada.

9. f. Nic. Malestar o disgusto causado por alguien.

“IGNOTO” <https://dle.rae.es/ignoto?m=form>

Del lat. ignōtus 'desconocido'.

1. adj. No conocido ni descubierto.

“REPLIEGUE” <https://dle.rae.es/repliegue>

1. m. Pliegue doble o irregular.

2. m. Acción y efecto de replegar o replegarse.

d) THE IDENTIFICATION OF ERROR TYPE: NONSENSE + INCORRECT MEANING (“buried”) + CALQUE (“spirit”)

The narrator depicts her mother’s characters as not expressing her feelings to others but keeping all of them inside herself. In the translation, words such as “ignoto repliegue” were not clear enough for this metaphor (using “espina” as sadness). In the translation the verb (and its tense) has been modified (past tense translated by using a present tense). Additionally, we read a calque when the translators rendered “espíritu” for “spirit”.

We suggest either a literal translation (avoiding the idea of “espina”, with a past tense verb) which has no problem expressing the meaning from the source text or rather an adaptation technique. The only item we would suggest for “spirit” would be “alma”.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “ocultaba la tristeza/su dolor en un lugar recóndito de su alma”.

### ITEM 32) & 33)

a) SOURCE TEXT: “But I had to come unsteadily down the creaking stairway and then join him in that parlor. There was nothing there to help. I was like the chrysanthemums--- merely pretty.”

b) TARGET TEXT: “Por el contrario, tenía que bajar con inciertos pasos una crujiente escalera de madera hasta el saloncito desnudo, donde producía el mismo efecto que los crisantemos. Resultaría una cosa graciosa y nada más”.

#### c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “CREAKING” and “PRETTY” in Oxford Dictionary,

“CREAKING” <https://www.lexico.com/en/definition/creaking>

1. Making a harsh, high-pitched sound when being moved or when pressure or weight is applied. e.g. he boards a creaking wooden boat.

2. Showing weakness or frailty under strain.

e.g. they have to rely on a creaking transport system.

“PRETTY” (as an adjective) <https://www.lexico.com/definition/pretty>

1. (of a person, especially a woman or child) attractive in a delicate way without being truly beautiful.

-The definition of “CREAKING” and “PRETTY” in Cambridge Dictionary,

“CREAKING” (no item defined).

“PRETTY” (as an adjective),

<https://dictionary.cambridge.org/es/diccionario/ingles/pretty>

pleasant to look at, or (especially of girls or women or things relating to them) attractive or pleasant in a delicate way.

-The Spanish translation of “CREAKING” in Gran Diccionario Oxford (item not included).

(p. 1071) Creak (n): (of door, hinges) chirrido m; (of bedsprings, floorboards) crujido m; (of knees, joints) crujido m

Creaky: <door/hinges> que chirría, chirriante; <stairs> que cruje.

-The translation of “CREAKING” in Gran Diccionario Larousse (item not included).

(p. 163) CREAK n (of hinge) chirrido; (of timber, shoes) crujido, rechinar; (of person's joints) chirrido, crujido. Vi 1. (make noise) (hinge) chirriar, rechinar; (timber, shoes, person's joints) crujir 2. (plot, dialogue) chirriar, flaquear.

CREAKY 1. (chair, floorboard, person's joints) que cruje; (door hinge) que chirría, chirriante 2. (unconvincing) **the dialogue is a bit** ~ los diálogos chirrían un poco.

-The translation of "PRETTY" (as adjective) in Gran Diccionario Oxford (p. 1552), (charming) <girl/baby> bonito, guapo, mono(fam), lindo (AmL); <eyes/smile/name> bonito, lindo (AmL); <blouse/dress> bonito, mono (fam), lindo (AmL); **She has the prettiest little nose** tiene una naricilla preciosa.

-The translation of "PRETTY" (as an adjective) in Gran Diccionario Larousse (p. 576), (person, thing, smile) bonito(a), lindo(a) e.g. **it is not enough to make ~ speeches no alcanza con dar discursos bonitos/lindos.**

-The definition of "CRUJIENTE" in RAE, <https://dle.rae.es/?id=BNvxB8w>

1. adj. Que cruje. Pan crujiente.

-The definition of "CHIRRIDO" in RAE,

<https://dle.rae.es/chirrido?m=form>

De chirriar.

1. m. Voz o sonido agudo y desagradable de algunas aves u otros animales, como el grillo, la chicharra, etc.

2. m. Sonido agudo, continuado y desagradable.

-The definition of "CRUJIDO" in RAE,

<https://dle.rae.es/crujido?m=form>

1. m. Acción y efecto de crujir.

2. m. Pelo que tienen las hojas de espada en el sentido de su longitud.

-The definition of "GRACIOSO-A" in RAE, <https://dle.rae.es/?id=JOMRL05>

Del lat. gratiōsus.

1. adj. Que resulta agradable o atractivo a la vista.

2. adj. Chistoso, agudo, lleno de donaire. Apl. a pers., u. t. c. s.

3. adj. Que se da gratuitamente.

4. adj. irón. coloq. Molesto, sin gracia. Apl. a pers., u. t. c. s.

5. m. y f. Actor de teatro que representa papeles cómicos.

6. m. En el teatro clásico español, personaje típico, generalmente un criado, que se caracteriza por su ingenio y comicidad.

d) THE IDENTIFICATION OF ERROR TYPE: NONSENSE (within item 32: because of a Calque “creaking”) + INCORRECT MEANING (item 33: “merely pretty”);

By using “una cosa graciosa” the translation could produce a very ironic effect that could be interpreted by readers as a funny or hilarious thing. The translations from both bilingual dictionaries show that “crujiente” is not the proper translation -collocation- for this context (dealing with a stairway).

As in most cultures, Chinese literary tradition used to attach different characteristics to different kinds of flowers when writing poems on beauty and youth. In our view, “I was like the chrysanthemums<sup>52</sup>, merely pretty” was trying to express the connotation of the flower when using it to describe someone (herself).

Although the author did not follow the tradition from Ming Dynasty here, “chrysanthemum” was usually regarded as of the four “NOBLE ONES” ([https://en.wikipedia.org/wiki/Four\\_Gentlemen](https://en.wikipedia.org/wiki/Four_Gentlemen)), and -formally- it was introduced in Huang Feng Chi’s *Mei Lan Zhu Ju Si Pu* (circa 1621-1627).

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “una escalera (de madera) que cruje”; “simplemente bella/hermosa”.

#### **ITEM 34)**

a) SOURCE TEXT: “Do you remember the Yu family next to the Drum Tower? Their Second Lady tried to commit suicide to-day by hanging herself!”

b) TARGET TEXT: “Tú recordarás, sin duda, a la familia Yu, la que vive cerca de la Torre del Tambor. La primera mujer ha intentado ahorcarse, desesperada al no poder soportar por más tiempo la lengua viperina de su suegra”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

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<sup>52</sup> Although “crisantemo” is linked to death in Spanish culture, it is linked to beauty in Chinese one.

“THEIR SECOND LADY” versus “LA PRIMERA MUJER”,

-The definition of “SECOND” in Oxford Dictionary,

<https://www.lexico.com/definition/second>

Constituting number two in a sequence; coming after the first in time or order; 2nd.

- The definition of “SECOND” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/second>

immediately after the first and before any others.

-The translation of “SECOND” (as adjective) in Gran Diccionario Oxford,

(p. 1650) segundo.

-The translation of “SECOND” (as adjective) in Gran Diccionario Larousse,

(p. 661) segundo(a).

-The definition of “PRIMERA” in RAE, <https://dle.rae.es/primero#UAztjAx>

Del lat. primarius.

1. adj. Dicho de una persona o de una cosa: Que precede a las demás de su especie en orden, tiempo, lugar, situación, clase o jerarquía. U. t. c. s. Apl. a los días del mes, u. t. c. s. m. El primero de mayo.

2. adj. Excelente, grande y que sobresale y excede a otros.

3. adj. Antiguo, y que antes se ha tenido. Se restituyó a su estado primero.

4. f. Marcha más corta del motor de un vehículo, que aplica la máxima potencia pero con la menor velocidad. Para subir esta empinada cuesta deberás meter la primera.

5. f. Juego de naipes en que las cartas tenían otros valores que no eran los suyos y se ganaba todo con la suerte del flux.

6. f. pl. Bajas que hace un jugador antes que los demás hagan ninguna.

7. adv. Primeramente.

8. adv. Antes o preferentemente. U. para contraposición adversativa de algo que se pretende o se intenta. Primero pediría limosna que prestado.

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING

The concubines lived a more comfortable life than servants inside a family, although quite often suffered from emotional abuse by the mother-in-law since they usually did

not come from decent families like the first lady (the wife). Hence, though they were legally protected as a family member, some of them might have a rather miserable life which could lead to the situation narrated in the novel.

\* Sources from: *Book of Rites* (Warring States Period, 475-221 BC);

*Tang Lü Shu Yi* (652).

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “la concubina principal/la primera concubina”.

### ITEM 35)

a) SOURCE TEXT: “He came in blustering and angry and at once demanded that the old methods should be used. He sent for the priest to beat the gongs to call the woman’s soul back.”

b) TARGET TEXT: “Bueno, pues vino gritando como una fiera y exigiendo que se recurriese a los sistemas tradicionales. ¡Quería sacerdotes y gongos para llamar al alma de la mujer!”

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “PRIEST” (as a noun) in Oxford Dictionary,

<https://www.lexico.com/definition/priest>

1. An ordained minister of the Catholic, Orthodox, or Anglican Church, authorized to perform certain rites and administer certain sacraments.

1.1 A person who performs religious ceremonies and duties in a non-Christian religion.

-The definition of “CALL ...BACK” (only one collected under the item “call”) in Oxford Dictionary,

<https://www.lexico.com/definition/call>

3 with object: Contact or attempt to contact (a person or number) by phone.

-The definition of “PRIEST” (as a noun) in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/priest>

a person, usually a man, who has been trained to perform religious duties in some

Christian churches, esp. the Roman Catholic Church, or a person with particular duties in some other religions

-The definition of “CALL ...BACK” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/call-back>

to return to a place in order to see someone or collect something.

-The definition of “CALL BACK” AND “PRIEST” in Gran Diccionario Oxford, CALL BACK (p. 994).

1. (Telec) Volver a llamar 2. (traveling salesman) volver a pasar.

PRIEST (p. 1553) sacerdote; parish (cura), párroco, (orthodox church) pope.

-The definition of “CALL BACK” AND “PRIEST” in Gran Diccionario Larousse, CALL BACK (p. 807).

Volver a llamar (by telephone) 2. Recordar (to remember) 3. Hacer Volver 4. Volver (to come back)

PRIEST (p. 1243) sacerdote, párroco, cura.

-The definition of “SACERDOTE” in RAE,

<https://dle.rae.es/sacerdote?m=form>

Del lat. sacerdos, -ōtis, de sacer 'sagrado'; la forma f., del lat. tardío sacerdotissa.

1. m. y f. Ministro propio de una religión o de un culto.

2. m. y f. Persona dedicada y consagrada a hacer, celebrar y ofrecer sacrificios.

-The definition of “LLAMAR” in RAE,

<https://dle.rae.es/llamar?m=form>

Del lat. clamāre.

1. tr. Intentar captar la atención de alguien mediante voces, ruidos o gestos.

2. tr. Realizar las operaciones necesarias para establecer comunicación telefónica con alguien. La llamé, pero no estaba en casa. U. t. c. intr. Llama a su oficina.

3. tr. Invocar, pedir auxilio a alguien.

4. tr. Pedir a alguien que vaya a un lugar. Llamar al médico, a los refuerzos. U. t. c. intr.

Llamar a reunión.

5. tr. Despertar a alguien.

6. tr. Incitar a alguien a que se comporte de una determinada manera. U. t. c. intr. Llamar A la desobediencia civil.
7. tr. Dar a alguien o algo como denominación o calificativo la palabra o enunciado que se expresa. Acá llamamos celular a lo que allá llaman móvil. Ahora llaman doña Ana a Anita. Lo llaman orgulloso.
8. tr. Dar a alguien el tratamiento que se expresa. Llámame de tú.
9. tr. Designar a alguien para ocupar un puesto, desempeñar un cargo o ejercer un derecho. Fue llamada a suceder a su hermano.
10. tr. Atraer a alguien o algo. El chocolate no me llama en absoluto.
11. intr. Hacer una señal sonora en una puerta, golpeándola o accionando un instrumento sonoro, para que alguien la abra.
12. prnl. Tener el nombre o la denominación que se expresa.
13. prnl. Mar. desus. Dicho del viento: Cambiar de dirección hacia la parte que se expresa.

d) THE IDENTIFICATION OF ERROR TYPE: OVER-TRANSLATION (“priest”) + INCORRECT MEANING

There are images that been wrongful depicted on the details of how the priest had been trying to save the girl who just hang herself on the roof. It was believed that the unconsciousness of the girl was due to the leaving soul from the people’s body. That is why he beat the gongs to call the soul back to the body meanwhile he filled up her nose and mouth to keep the soul inside her body. The knee-down position is also used to keep the soul in the body in order not to set it free. It was a typical superstition about the interaction between the soul and body in that decade, so it explains why it used to be the priest’s job instead of the doctors’ one. It could be dated to the ancient times, when the great doctors used to be Taoist philosopher such as Bian Que (407BC-310BC) and Hua Tuo (145-208). However, in modern times, these ‘priest-doctors’ were not always as trust-worthy as people expected.

With its origin in Asia (sudoriental y oriental), a “gong” (pictured below) is a musical

percussion instrument that takes the form of a flat, circular metal disc which is hit with a mallet, and has a deep-rooted relevance, especially for enhancing positive energy inside its users and players (Chinese: 锣; Pinyin: Luó; Japanese: 鑼).

\* Sources from: <https://en.wikipedia.org/wiki/Gong>



([https://www.soundtravels.co.uk/p-Wooden\\_Gong\\_Stand\\_Small-6442.aspx](https://www.soundtravels.co.uk/p-Wooden_Gong_Stand_Small-6442.aspx))

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “Acudió al sacerdote para que, tocando el gong, hiciera regresar/lograra que regresara el alma de la difunta”.

### ITEM 36)

a) SOURCE TEXT: “It was really Mrs. Liu who helped me. She was the wife of a teacher in a new foreign school. I had heard my husband speak of Mr. Liu as his friend.”

b) TARGET TEXT: “La que me ayudó fue la señora Liu, la esposa del profesor de una escuela extranjera recientemente fundada. Yo había oído hablar a mi marido de la señora Liú, como de una amiga”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

“MR. LIU” VERSUS “LA SEÑORA LIÚ”,

-The definition of “MR.” in Oxford Dictionary, <https://www.lexico.com/definition/mr>

A title used before a surname or full name to address or refer to a man without a higher or honorific or professional title.

- The definition of “MR.” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/mr>

a title used before the family name or full name of a man who has no other title, or when talking to man who holds a particular official position.

-The translation of “Mr.” (Mister) Gran Diccionario Oxford (p. 1440) Sr.

-The translation of “Mr.” (Mister)in Gran Diccionario Larousse (p. 481) Sr.; Señor.

-The definition of “SEÑORA” in RAE,

<https://dle.rae.es/se%C3%B1or#XcBNzxH>

Del lat. senior, -ōris 'más viejo'.

1. m. y f. Persona que gobierna en un ámbito determinado. La señora de la casa.
2. m. y f. Persona a la que sirve un criado.
3. m. y f. Persona respetable y de cierta categoría social.
4. m. y f. Persona que muestra dignidad en su comportamiento o aspecto.
5. m. y f. Persona de cierta edad. Una señora y dos jóvenes.
6. m. y f. U. como término de respeto con el que dirigirse a una persona superior en edad, dignidad o cargo. A la orden, señor. Sí, mi señora.
7. m. y f. U. como término de cortesía con el que dirigirse a una persona cuyo nombre se desconoce o no se quiere mencionar. Usted perdone, señora.
8. m. y f. usted. Diga EL señor. ¿Qué desea LA señora?
9. m. y f. U. como término de cortesía con que dirigirse a una persona o mencionarla anteponiéndolo a su apellido, o bien al nombre y apellido precedidos de don o de doña, o al cargo que desempeña. Señor González. Señora doña Luisa Pérez. Señora presidenta.
10. m. y f. U. como término de cortesía con que dirigirse a una persona o mencionarla anteponiéndolo a su nombre y apellido. Señor Pedro González. U. m. en Am.
11. m. y f. Am. U. como término de respeto con que dirigirse a una persona o

mencionarla anteponiéndolo a su nombre propio. En Esp., u. c. rur. Señor Juan. Señora María.

12. m. y f. coloq. suegro.

13. m. y f. Persona que poseía estados y lugares con dominio y jurisdicción, o con solo prestaciones territoriales, que se convirtieron en mero título nobiliario.

14. m. y f. desus. Término que se antepone al nombre de los santos. El señor Santiago.

15. f. Esposa o mujer.

16. f. Mujer del señor.

17. adj. coloq. Distinguido, de buen tono. Su madre fue siempre muy señora.

18. adj. coloq. Antepuesto a algunos nombres, sirve para encarecer su entidad. Se hizo una señora herida. Se compró una señora casa.

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING (opposite meaning)

There was a nuance of the social life of Chinese married women in that age. Just like the way the original text indicates, Mr. Liu was the friend of the narrator's husband and that is how Mrs. Liu has been introduced to the narrator as a friend.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “Yo había oído hablar a mi marido de su amistad con el señor Liu”.

### ITEM 37)

a) SOURCE TEXT: “I beheld a strange thing. My husband had taken the guest's hand and was shaking it up and down in the most peculiar manner. I was amazed.”

b) TARGET TEXT: “¡Cosa extraña! Mi marido había cogido la mano de la recién llegada y le daba en el dorso un beso curiosísimo. ¡Me quedé estupefacta!”

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “SHAKE” (as a verb) in Oxford Dictionary,

1. (of a structure or area of land) tremble or vibrate.

2. Move (an object) up and down or from side to side with rapid, forceful, jerky

movements.

3. Upset the composure or confidence of; shock or astonish.

- The definition of “SHAKE” (as a verb) in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/shake>

1. to move backwards and forwards or up and down in quick, short movements, or to make something or someone do this.

shake sb's hand/shake sb by the hand: to hold someone's hand and move it up and down, especially when you meet them for the first time or when you make an agreement with them.

-The translation of “SHAKE HANDS” under the item “SHAKE” (as a verb) in Gran Diccionario Oxford (p. 1664),

Al(cause to move, agitate) <bottle/cocktail> agitar, <person> sacudir, zarandear, <building/foundations> sacudir, hacer\* temblar; <dice> agitar, revolver\* (AmL); **to ~ hands** dares la mano, darse un apretón de manos; **to ~ hands with sb** darle or estrecharle la mano a algn; **to ~ sb's hand, to ~ sb by the hand** darle or estrecharle la mano algn, darle un apretón de manos a algn.

-The translation of “SHAKE HANDS” under the item “SHAKE” (as a verb) in Gran Diccionario Larousse (p. 671),

1. (person, duster) sacudir; (branch, box, bottle) agitar; (building) sacudir, hacer templar; (dice) menear, agitar; **to ~ hands with sb** estrechar/dar la mano a algn; **they shook hands** se dieron la mano

-The definition of “DAR LA MANO” and “ESTRECHAR LA MANO” in RAE (under the entry of “MANO”) <https://dle.rae.es/?w=mano>

“DAR LA MANO”,

1. loc. verb. Servir con puntualidad y a la mano los materiales, para que los operarios puedan trabajar continuamente, sin apartarse del sitio en que están.

dar la mano a alguien:

1. loc. verb. Alargársela para saludarlo.

2. loc. verb. Ampararlo, ayudarlo, favorecerlo.

“ESTRECHAR LA MANO”,

estrechar alguien la mano:

loc. verb. Tomar en su mano la de otra persona, como fórmula de saludo o expresión de afecto.

“APRETÓN DE MANOS” under the entry of “APRETÓN”,

<https://dle.rae.es/apret%C3%B3n#0EMc403>

apretón de manos.

1. m. Acción de estrecharse las manos con energía y efusión.

d) THE IDENTIFICATION OF ERROR TYPE: NONSENSE

The translators have adopted a domestication technique on translating how to greet friends in Europe, but it could create a strange effect in the target culture (especially when the term “de la mano” has been omitted, creating a nonsense: “le daba en el dorso”). According to *Rites of Zhou*, “Palm above fist salute” was how somebody greeting someone until twentieth century, when British handshaking began to be popular in Chinese society.

As mentioned above, the *Book of Rites*, was also known as ‘the Liji’, a collection of texts describing the social forms, administration, and ceremonial rites of the Zhou dynasty as they were understood in the Warring States and the early Han periods.

\* Sources from: *Book of Rites* (Warring States Period, 475-221 BC). Link:

[https://en.wikipedia.org/wiki/Book\\_of\\_Rites](https://en.wikipedia.org/wiki/Book_of_Rites)

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “y le estrechaba la mano de una manera muy curiosa/peculiar”.

**ITEM 38) & 39) & 40)**

a) SOURCE TEXT: “What about her? She is a graduate of a big western college for women called Vassar. She is clever and interesting, as one likes a woman to be. Besides, she is rearing three magnificent boys---- intelligent, clean, well-cared for. It does my heart good to see them.”

b) TARGET TEXT: “¿Qué quieres que te diga? Es licenciada de una gran Universidad femenina de Occidente; se ve a pocas mujeres como ella, que conozcan las cosas a fondo. Tienes tres hijos...Ya verás qué criaturas tan hermosas; inteligente, limpia, bien educada. El corazón se alegra viéndola.”

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “CARE FOR” under the entry “CARE” (as a verb) in Oxford Dictionary,

<https://www.lexico.com/definicion/care>

1. **care for/to do something** Like or be willing to do or have something.
2. Look after and provide for the needs of.

-The definition of “CARE FOR” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/care-for-sb?q=care+for>

to protect someone or something and provide the things they need, especially someone who is young, old, or ill: E.g. The children are being cared for by a relative.

-The Spanish translation of “CARE FOR” in Gran Diccionario Oxford (p. 1000):

Care for [v+prep+o] 1.(look after) <patient> cuidar (de); atender; <house/garden> cuidar, ocuparse or encargarse de; **well cared for bien cuidado** 2.(be fond of) querer, sentir afecto or cariño por 3. (like) (usu neg): **I don't care for his type very much** no me gusta ese tipo de persona 4. (in offers) (frml): **would you care for a cigar** ¿puedo ofrecerle un puro?

-The Spanish translation of “CARE FOR” in Gran Diccionario Larousse (p. 104),

1. (look after) (person) cuidar (de); (animal, machine) cuidar; **well cared for bien cuidado(a)**
2. formal (like) **I do not ~ for this music** no me gusta esta música
3. (feel affection towards) **I ~ for you deeply** me importas muchísimo.

The definition of “EDUCADO” in RAE, <https://dle.rae.es/?id=EOBCsCQ>

Del part. de educar.

1. adj. Que tiene buena educación o urbanidad

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING (item 38: “as one likes a woman to be”); INCORRECT MEANING (item 39: “well-cared for”); INCORRECT MEANING (item 40: “them”)

The narrator deeply praises the lady and considers that she owns the virtues that one expects to see in a woman. A very special woman is being depicted (especially for those times in China): someone very intelligent, with a university degree.

And the last two sentences actually refer to the children the lady narrator talks about. In these instances, we also see an alteration linked to the number of people (“they” for “ella” [bien educada]; “them” for “-la”).

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES

ITEM 38: “como a uno le gusta que sea una mujer”.

ITEM 39: “bien cuidados”.

ITEM 40: “...viéndolos” (even “bien cuidadas” and “viéndolas” thinking about the term “criaturas” used by the Spanish translators).

### **ITEM 41) & 42)**

a) SOURCE TEXT: “But I knew this; although I wore peach-colored satin and had pearls in my ears, although my hair was smooth and black and shinning in cunningly arranged coils.”

b) TARGET TEXT: “Sin embargo, de una cosa estaba segura, a saber: que no pensaba en mí; y menos aún en mis sedas de color pescado, en los pendientes con que me había adornado, ni en mis cabellos bien lisos, brillantes, avivados con tanto cuidado”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “PEACH (COLORED)” and “PEARL” in Oxford Dictionary, “PEACH” (COLORED) <https://www.lexico.com/definicion/peach-coloured>

Of a colour resembling that of ripe peaches or of peach blossom.

“PEARL” (as a noun) <https://www.lexico.com/definition/pearl>

1. A hard, lustrous spherical mass, typically white or bluish-grey, formed within the shell of a pearl oyster or other bivalve mollusc and highly prized as a gem.

2. A person or thing of great rarity and worth.

-The definition of “PEACH (COLORED)” and “PEARL” in Cambridge Dictionary, “PEACH-COLORED” under the entry “PEACH”,

<https://dictionary.cambridge.org/es/diccionario/ingles/peach>

(of) a pink-orange color: E.g. a set of peach towels.

“PEARL” <https://dictionary.cambridge.org/es/diccionario/ingles/pearl>

a small, round object, usually white, that forms around a grain of sand inside the shell of a sea creature, especially an oyster. Pearls are valuable and are used to make jewelry.

-The Spanish translation of “PEACH (COLORED)” in Gran Diccionario Oxford (p. 1510),

A 1. (fruit) Durazno m, melocotón m (Esp); (before n): **a ~es and cream complexion** un cutis de seda 2. ~ (tree) duraznero m or (Esp) melocotonero m 3. (color) color m Durazno or (Esp) melocotón; <dress/sweater> color Durazno or (Esp) melocotón B (sb, sth pleasing) (colloq & dated): a ~ of a goal-un gol de antología.

The translation of “PEACH (COLORED)” in Gran Diccionario Larousse (p. 541),

1.(fruit) melocotón; (tree) melocotonero 2. (colour) melocotón 3. Fam (something very good) **She is a peach** es un bombón.

-The Spanish translation of “PEARL” in Gran Diccionario Oxford (p. 1511),

A1. perla f, a string of ~s un collar de perlas; (before n) <necklace/earrings> de perlas 2. **mother-of-~:** nácar m, madreperla f; (before n) <brooch/buttons> de nácar/de madreperla; <lipstick/nail varnish> nacarado, perlado; **~oyster** madreperla f, ostra f perlífera 3. (thing of value, beauty) joya f; **~s of wisdom** sabias palabras.

-The Spanish translation of “PEARL” in Gran Diccionario Larousse (p. 541),

1.(jewel) perla; pearls of dew perlas de rocío 2. (mother-of-pearl) nácar, madreperla; **~ button** botón nacarado 3. (precious, beautiful thing) perla; **pearls of wisdom** perlas de

sabiduría 4. CULIN ~ barley **cebada perlada**.

-The definition of “MELOCOTÓN”, “SEDA” and “PERLA” in RAE,

“MELOCOTÓN” <https://dle.rae.es/melocot%C3%B3n>

Del lat. malum cotonium 'membrillo', en cuyo tronco suele injertarse el pérsico para obtener las mejores variedades del melocotonero.

1. m. melocotonero.

2. m. Fruto del melocotonero. Es una drupa de olor agradable, esférica, de seis a ocho centímetros de diámetro, con un surco profundo que ocupa media circunferencia, epicarpio delgado, veloso, de color amarillo con manchas encarnadas, mesocarpio amarillento, de sabor agradable y adherido a un hueso pardo, duro y rugoso, que encierra una almendra muy amarga.

3. adj. Dicho de un color: Amarillo anaranjado semejante al del melocotón. Tonos melocotón. U. t. c. s. m.

4. adj. De color melocotón.

“SEDA” <https://dle.rae.es/seda?m=form>

Del lat. saeta 'cerda1'.

1. f. Líquido viscoso segregado por ciertas glándulas de algunos artrópodos, como las orugas y las arañas, que sale del cuerpo por orificios muy pequeños y se solidifica en contacto con el aire formando hilos finísimos y flexibles.

2. f. Hilo formado con hebras muy finas, que se utiliza para coser o tejer.

3. f. Tejido hecho de seda.

4. f. Cerda de algunos animales, especialmente del jabalí.

5. f. Córd. Enfermedad de algunos árboles frutales, especialmente del manzano, que consiste en una especie de tela de araña que sofoca la flor.

“PERLA” <https://dle.rae.es/perla?m=form>

Etim. disc.

1. f. Concreción nacarada, generalmente de color blanco agrisado, reflejos brillantes y forma más o menos esferoidal, que suele formarse en el interior de las conchas de diversos moluscos, sobre todo en las madreperlas. Se estima mucho en joyería cuando

tiene buen oriente y es de forma regular.

2. f. Concreción semejante a una perla, conseguida artificialmente por diversos procedimientos.

3. f. Persona de excelentes prendas.

4. f. Cosa preciosa o exquisita en su clase.

5. f. Especie de píldora hueca o llena de alguna sustancia medicinal, cosmética o alimenticia.

6. f. En el juego del tresillo, reunión de la espada, la malilla y el rey o el punto.

7. f. irón. Frase llamativa por desafortunada.

8. f. Heráld. Pieza principal formada por media banda, media barra y medio palo, algo menores, reunidos por uno de sus extremos en el centro del escudo, formando una ye.

9. f. Impr. Carácter de letra de cuatro puntos tipográficos.

d) THE IDENTIFICATION OF ERROR TYPE: NONSENSE (item 41: “peach-colored”); OMISSION (item 42: “pearls”)

From our point of view, translating “peach-colored” for “de color pescado” was not the right idea (“color pescado” is not a Spanish expression, and it could imply almost all colors: from blue to grey or even orange). The peach-colored satin is a very elegant piece of clothing for ladies, and wearing pearls was a representation of wealth and good taste.

However, the pearl earrings have been partially omitted as “earrings” in Spanish.

\* Sources from: *Zhong Guo Gu Dai Fu Shi Ci Dian* (2015),

*Zhong Guo Fu Shi Shi* (2004).

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “un tono/color melocotón”; “pendientes de perlas”.

### **ITEM 43)**

a) SOURCE TEXT: “Strange that when my beauty could not move him, my distress did! He would comfort me as though I were a child.”

b) TARGET TEXT: “¡Y, cosa curiosa, mi marido, que no había cedido a la fascinación

de mi belleza (-), me consolaba como lo hubiera hecho con un niño!”

### c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “STRESS” (as a noun), “MOVE” (as a verb) in Oxford Dictionary,

“STRESS” <https://www.lexico.com/en/definition/stress>

1. Pressure or tension exerted on a material object.
2. A state of mental or emotional strain or tension resulting from adverse or demanding circumstances. e.g. ‘he's obviously under a lot of stress’.
3. Physiological disturbance or damage caused to an organism by adverse circumstances. e.g. ‘in many areas irrigation is warranted to avoid plant stress’.
4. Particular emphasis or importance.

“MOVE” <https://www.lexico.com/en/definition/move>

1. [no object, usually with adverbial of direction] Go in a specified direction or manner; change position. e.g. ‘she moved to the door’.
2. [no object] Make progress; develop in a particular manner or direction.
3. [with object and infinitive] Influence or prompt (someone) to do something.
- 3.1 Arouse a strong feeling, especially of sorrow or sympathy, in (someone)  
e.g. ‘she felt deeply moved by this picture of his plight’.
4. [with object] Propose for discussion and resolution at a meeting or legislative assembly.
5. [with object] Empty (the bowels).

-The definition of “STRESS” (as a noun), “MOVE” (as a verb) in Cambridge Dictionary,

“STRESS” <https://dictionary.cambridge.org/es/diccionario/ingles/stress>

1. great worry caused by a difficult situation, or something that causes this condition:  
e.g. Yoga is a very effective technique for combating stress.
2. the way that a word or syllable is pronounced with greater force than other words in the same sentence or other syllables in the same word:  
e.g. The meaning of a sentence often depends on stress and intonation.
3. a force that acts in a way that often changes the shape of an object:

Jogging puts a lot of stress on your knee joints.

4. emphasis: e.g. During his speech, he laid particular stress on the freedom of the press.

“MOVE”: 1. to (cause to) change position.

2. to go to a different place to live or work.

3. to (cause to) progress, change, or happen in a particular way or direction.

4. to cause someone to take action.

5. to (cause to) change an opinion or the way in which you live or work.

6. to cause someone to have strong feelings, such as sadness, sympathy, happiness, or admiration.

-The Spanish translation of “MOVE” and “DISTRESS” in Gran Diccionario Oxford,

“MOVE” (p. 1439): 1. (to touch emotionally) conmover, emocionar; she was visibly ~d estaba obviamente conmovida/emocionada; 2. (to prompt sb to do) to ~ sb to +INF e.g.

**he was ~d to express his indignation** se sintió impulsado a expresar su indignación.

“DISTRESS” (p. 1118) n. A1. (mental) angustia f, aflicción; **her divorce caused her parents a great deal of ~** su divorcio afligió mucho a sus padres 2. (physical): respiratory ~ dificultades respiratorias 3. (financial) penuria f 4. (danger) **in~** en peligro

-The Spanish translation of “DISTRESS” (as a noun), “MOVE” (as a verb) in Gran Diccionario Larousse,

“DISTRESS” (p. 202): 1. (suffering) (mental) sufrimiento, angustia; (physical) sufrimiento; to be in ~ (person) estar sufriendo mucho 2. (hardship) dificultades; **to be**

**in financial** ~ tener dificultades financieras.

“MOVE” (p. 480) 1. (shift) (person, object, chesspiece) mover; **~your chair a bit closer**

acerca la silla un poco 2. (transfer) (employee) trasladar **he has been moved to a**

**high-security prison** ha sido trasladado a una prisión de máxima seguridad 3.

(postpone) trasladar; **the meeting has been moved to next week** la reunión ha sido

trasladada a la próxima semana 4. (influence) **I felt moved to protest** me sentí impulsado a protestar

5. (affect emotionally) conmover; to ~ sb to anger enfurecer a alguien 6. (in debate)

(resolution) proponer, mocionar 7.MED **to ~one's bowels** hacer de vientre.

-The definition of "SUFRIMIENTO" in RAE, <https://dle.rae.es/sufrimiento>

Sufrimiento.

1. m. Padecimiento, dolor, pena.

2. m. Paciencia, conformidad, tolerancia con que se sufre algo.

d) THE IDENTIFICATION OF ERROR TYPE: OMISSION

The information of "my husband was moved by my distress" has been deleted. Being a doctor, the narrator's husband has been arranging some medical treatment for the narrator's wounded feet. The narrator has been suffered a strong pain during the treatment until she finally got recovered.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: "sí lo hacía mi sufrimiento/dolor".

#### ITEM 44) & 45)

a) SOURCE TEXT: "I felt happy that night when I went to bed. It was interesting to be a little more modern."

b) TARGET TEXT: "¡Cuán feliz fui aquella noche (-)! Ser un poco moderna; ¡qué gran cosa!"

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of "INTERESTING" in Oxford Dictionary,

<https://www.lexico.com/definition/interesting>

Arousing curiosity or interest; holding or catching the attention.

-The definition of "INTERESTING" in Cambridge Dictionary,

<https://dictionary.cambridge.org/dictionary/english/interesting>

Someone or something that is interesting keeps your attention because he, she, or it is unusual, exciting, or has a lot of ideas.

-The translation of "INTERESTING" in Gran Diccionario Oxford (p. 1335),

Adj. <feature/fact/theory/person> interesante.

-The translation of "INTERESTING" in Gran Diccionario Larousse (p. 386): interesante

-The collocation of “GRAN COSA” under the entry “COSA” in Gran Diccionario Oxford (p. 217) e.g. **La comida no fue gran** ~ the food was nothing special (colloq).

-The collocation of “GRAN COSA” under the entry “COSA” in Gran Diccionario Larousse (p. 193), 1. (objeto, idea) thing; **no te preocupes, no es gran** ~ don't worry, it's not important/it's no big deal.

-The definition of “INTERESANTE” in RAE, <https://dle.rae.es/interesante?m=form>

1. adj. Que interesa o que es digno de interés.

d) THE IDENTIFICATION OF ERROR TYPE: OMISSION (item 44: “when I went to bed”); INCORRECT MEANING (item 45: “interesting”)

The narrator was still sleeping in a separate room while her husband lives in his studio during the night. The narrator used to feel sad when she went to sleep alone but that night was different. She felt happy even she still had gone to sleep by herself because she had been taught something that she did not expect to be interested into.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES:

“¡(...) cuando me fui a la cama!”

“Resultaba interesante (ser un poco más moderna)”.

### ITEM 46) & 47)

a) SOURCE TEXT: “My husband was one of six sons, none of whom had male offspring. Should my child be a son, therefore, he would rank next to my husband's eldest brother in the family and the clan, and he would be the heir of the family estates.”

b) TARGET TEXT: “Mi marido tenía cinco hermanos, ninguno de los cuales tenía hijos. Si yo le daba uno, tan sólo ascendería, súbitamente, del rango inferior al de hermano mayor, sino que adquiriría el derecho a la prerrogativa de heredar los bienes de la familia”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “OFFSPRING” in Oxford Dictionary,

<https://www.lexico.com/en/definicion/offspring> A person's child or children.

-The definition of “OFFSPRING” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/offspring>

the young of an animal; (humorous or formal) a person's children.

-The translation of “MALE” and “OFFSPRING” in Gran Diccionario Oxford,

“MALE” (p. 1405) adj. A. 1 <animal/plant> macho; <hormone/sex> masculine 2. <character/line/chorus/attitude> masculine; <workforce> de hombres

n. (animal) macho; (person) varón

“OFFSPRING” (p. 1474): 1. (animal) cría 2. (hum) (child) hijo/a; crío/a; (fam) vástago (liter/hum); prole; (fam&hum), críos (fam).

The translation of “MALE” and “OFFSPRING” in Gran Diccionario Larousse,

“MALE” (p. 449) n. (person) varón, hombre; (animal) macho.

adj. 1 (person) masculino(a); (animal) macho 2. (plug) macho.

“OFFSPRING” (p. 512): 1. (Young of an animal) crías 2. (children) hijos, descendencia

-The translation of “SHOULD...BE” under the item SHOULD in Gran Diccionario Oxford (p. 1673),

D (subjunctive use) (with all persons): **if you~ happen to pass a bookshop** si pasaras/llegaras a pasar por una librería.

-The translation of “SHOULD...BE” under the entry “SHOULD” in Gran Diccionario Larousse (p. 679),

5. (in conditional clauses) e.g. **if you ~ have any difficulty, phone this number** Si tuviera algún problema, llame a este número.

-The definition of “VARÓN” in RAE, <https://dle.rae.es/var%C3%B3n?m=form>

Del lat. varo, -ōnis 'fuerte, esforzado'.

1. m. Persona del sexo masculino.

2. m. Hombre que ha llegado a la edad viril.

3. m. Hombre de respeto, autoridad u otras cualidades.

4. m. Mar. Cada uno de los dos cabos o cadenas que por un extremo se hacen firmes en la pala del timón y por el otro se sujetan ambos costados del buque, para gobernar en casos de avería en la caña o en la cabeza del timón.

d) THE IDENTIFICATION OF ERROR TYPE:

OVER-TRANSLATION (item 46: “male offspring”); INCORRECT MEANING (item 47: “should my child be son”)

“Tener hijos” could be the equivalent to “have offspring”, but also could mean *descendants* (with the idea of both genders: male and female). What the original text has mentioned is “male offspring”, considering that the relevant issue in that situation (in those times) was about inheriting the whole family estate.

When talking about uncertain circumstances, the narrator has used the phrase “should...be...” however, the translation has used the indicative verb/tense, which did not cover the sense of uttering a hypothesis (talking about a prospective situation, not properly reflected by means of “si yo le daba”).

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “Tenía hijos varones”; “si tuviera un hijo varón/si le diera un hijo varón”.

**ITEM 48)**

a) SOURCE TEXT: “Oh, it is the sorrow of a mother that her son is hers but the first few brief days! Too soon he must take his place in the great family life.”

b) TARGET TEXT: “Pero, verdaderamente, era muy triste que una madre no pueda considerar como suyo, más que durante unos pocos días, lo que nació en su seno. En efecto, el niño debe ocupar, muy pronto, un lugar preferido en la jerarquía y la vida de la mayor familia”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

“IT IS... THAT...” versus “ERA...PUEDA...”

-The definition of “IT IS... THAT...” under the entry “THAT” in the Oxford Dictionary, <https://www.lexico.com/definition/that>

1. Used in singling out someone or something and ascribing a distinctive feature to them.
2. Introducing a subordinate clause expressing a statement or hypothesis.

-The definition of “IT IS... THAT...” under the entry “THAT” in the Cambridge

Dictionary, (no relevant examples found).

-The translation of “IT IS...THAT...” in Gran Diccionario Oxford (p. 1784),

3. (relative) que; E.g. **It is not money ~ is the problem** El problema aquí no es el dinero.

-The translation of “IT IS...THAT...” in Gran Diccionario Larousse (p. 768),  
(no relevant examples found),

-The definition of “ERA” (as a verb; “SER”) in RAE,

<https://dle.rae.es/ser#Xe5Brrm> (SER): usted//él/ella era

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING (verb tense)

From our point of view, there are some grammatical mistakes that appeared in the translation of the book, and they should be amended. This is another case of the need of proofreading techniques.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “qué pena/lástima que una madre no disfrute de su hijo más que los primeros días”.

#### ITEM 49) & 50)

a) SOURCE TEXT: “But my husband laughed greatly when I told him of all these things.

“How then did I come back alive after twelve years in their country?” he asked.

“Ah, but you are wise—you learned their magic,” I replied.

“Come and see for yourself what they are like,” he answered. “They are all men and women like all others”.”

b) TARGET TEXT: “Mi marido se rió cuando le hablé de esto.

-----Entonces, ¿cómo se entiende que yo esté aquí sano y salvo luego de vivir doce años en su país?

-----Porque eres valiente-----confesé-----y has penetrado en el secreto de su magia.

-----Observo que necesitas conocer por tus propios ojos a los extranjeros. Ya verás cómo son hombres y mujeres igual que nosotros”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “WISE” in Oxford Dictionary,

<https://www.lexico.com/en/definition/wise>

Having or showing experience, knowledge, and good judgement.

-The definition of “WISE” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/wise>

having or showing the ability to make good judgments, based on a deep understanding and experience of life: e.g. I think you made a wise choice.

-The Spanish translation of “WISE” in Gran Diccionario Oxford (p. 1895),

1. (prudent) <person> prudente, sensato; <choice/decision> acertado, prudente e.g. **I am sure it is the ~st course of action** estoy convencido de que es lo más acertado.

2. (learned, experienced) sabio.

3. (aware) (coloq) to be ~ to sth/sb e.g. **I thought you would be ~ to his tricks by now** creía que ya le conocerías las mañas.

-The Spanish translation of “WISE” in Gran Diccionario Larousse (p. 854),

1.(knowledge) sabio(a); a ~ **man** un sabio 2. (sensible) sensato(a), prudente e.g. **you’d better be ~ to take my advice** sería sensato/prudente que siguieras mi consejo 3. Fam

(aware) **to be ~ to sth** conocer algo.

-The definition of “VALIENTE” in RAE, <https://dle.rae.es/?id=blyFv6o>

De valer y -iente; lat. valens, -entis.

Sup. irreg. valentísimo; reg. valientísimo.

1. adj. Fuerte y robusto en su línea.

2. adj. Dicho de una persona: Capaz de acometer una empresa arriesgada a pesar del peligro y el posible temor que suscita. U. t. c. s.

3. adj. Eficaz y activo en su línea, física o moralmente.

4. adj. Excelente o muy valioso.

5. adj. Grande y excesivo. U. m. en sent. irón. ¡Valiente amigo tienes!

6. adj. Valentón, baladrón. U. t. c. s.

-The definition of “SABIO”, “SENSATO” and “PRUDENTE” in RAE,

“SABIO” <https://dle.rae.es/sabio#WtP5cNn>

Del lat. tardío *sapīdus* 'juicioso'.

1. adj. Dicho de una persona: Que posee sabiduría. U. t. c. s.
2. adj. Dicho de una persona: Que tiene profundos conocimientos en una materia, ciencia o arte. U. t. c. s.
3. adj. Dicho de una cosa: Que instruye o que contiene sabiduría.
4. adj. cuerdo (|| prudente). U. t. c. s.
5. adj. Dicho de un animal: Que tiene muchas habilidades. Perro sabio.

“SENSATO” <https://dle.rae.es/sensato?m=form>

Del lat. tardío *sensātus*.

1. adj. Prudente, cuerdo, de buen juicio.

“PRUDENTE” <https://dle.rae.es/prudente?m=form>

Del lat. *prudens*, -entis.

1. adj. Que tiene prudencia y actúa con moderación y cautela.

d) THE IDENTIFICATION OF ERROR TYPE:

INCORRECT MEANING (item 49: “wise”); SLIGHT NONSENSE (item 50: “come and see for yourself”, due to a Calque)

Either being wise or being brave are significant qualities, though being prepared in order to properly accomplish something had always been slightly more highlighted in Chinese culture. And that is how the narrator has been admiring of her husband, “well-learned” and “wise”, though the intelligence required to properly accomplish something had always been slightly more highlighted in Chinese culture than the pure courage to embark on something. And that is how the narrator has been admiring her husband, “well-learned” and “wise”. Actually, there are four-character Chinese idioms (Cheng Yu<sup>53</sup>) such as “有勇无谋” and “匹夫之勇” to criticize people who have bare courage but little intelligence when facing a specific problem.

The dialogue has been taken place in a very relaxed atmosphere while the translation has changed the register with the following phrase, “observo que necesitas” which has added

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<sup>53</sup> <https://en.wikipedia.org/wiki/Chengyu>

the seriousness and the formality of the conversation.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES:

“ingenioso/listo”; “Ven a conocerlos por/con tus propios ojos...”

### ITEM 51)

a) SOURCE TEXT: “Ah, when we first moved away from his father’s house I reproached him for breaking the honored customs of the past. But now, selfish woman that I am, I do not care that the tradition is broken.”

b) TARGET TEXT: “Cuando abandonamos la casa de los ancianos para venirnos aquí, no dejé de reprochar a mi marido aquella infracción manifiesta a los usos y costumbres del pasado”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

- The definition of “HONORED” in Oxford Dictionary,

<https://www.lexico.com/en/definition/honored>

Regarded with great respect.

-The definition of “HONORED” under the entry “HONOR” (as a verb) in Cambridge Dictionary,

<https://dictionary.cambridge.org/dictionary/english/honor?q=honored>

to show great respect for someone, esp. in public; E.g. We are honored (= proud and pleased) that you have come to speak to our students.

-The Spanish translation of “HONORED” (as an adjective) in Gran Diccionario Oxford under the entry “HONOR” (p. 1299),

A. (show respect) honrar; e.g. **I am deeply ~ed to be chosen for this award** me siento muy honrada de que se me haya concedido este premio; **we are ~ed by your visit(frml)** nos sentimos honrados con su visita.

B. 1 (keep to) <agreement/obligation> cumplir (con); **I intend to ~ the contract** tengo toda la intención de cumplir (con) el contrato; 2 (Fin) <bill/debt> satisfacer\* (frml), pagar\*; <check/draft> pagar\*, aceptar; <credit card/ signature> aceptar.

-The Spanish translation of “HONORED” in Gran Diccionario Larousse under the entry “HONOR” (p. 354),

1. (person) honrar; e.g. **I am most honoured to be here tonight** me siento muy honrado(a) de estar aquí esta noche, es un honor para mí estar aquí esta noche.

2. (fulfil) (commitment, obligation) cumplir; (contract, agreement) cumplir.

3. (debt, cheque) pagar.

-The definition of “HONORADO-A” in RAE, (item not defined).

d) THE IDENTIFICATION OF ERROR TYPE: OMISSION (“honored”) + ADDITION (“usos y costumbres”)

There are two Chinese traditional customs that the narrator’s husband has broken so far: moving from his parents’ house and living by themselves (with his wife); trying to raise their child (the first grandson of the family) themselves instead of letting him being raised by his grandparents. Though the narrator followed what her husband wanted (the first rebellion), she never ceased complaining to him about it. However, as the mother of the child, she cannot support more on keeping their son to themselves despite how rebellious this behavior looked like and how much she respected the old tradition.

As compared to nowadays, since both parents have jobs in most of the families, it is quite often to be the grandparents’ “task” to take their grandchildren to school, to pick them up to home and cook for them even though they may not live together, which means that Chinese grandparents are still very present in their grandchildren’s daily education even now.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “las nobles tradiciones del pasado.”

## ITEM 52)

a) SOURCE TEXT: “I cried loud, “O cruel and insane brother—O wicked and cruel son!” until the maidservants hastened in to comfort me and to beg me remember that anger would poison my milk for the kid.”

b) TARGET TEXT: “---¡Cruel! ¡Loco!---no pude evitar dirigir estos reproches a mi

hermano, dichos en voz alta.

Las mujeres de la servidumbre acudieron, aconsejándome que me calmase; debía recordar que la excitación podía envenenarme la leche”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “ANGER” (as a noun) in Oxford Dictionary,

<https://www.lexico.com/en/definition/anger>

A strong feeling of annoyance, displeasure, or hostility.

-The definition of “ANGER” (as a noun) in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/anger>

a strong feeling that makes you want to hurt someone or be unpleasant because of something unfair or unkind that has happened.

-The Spanish translation of “ANGER” (as a noun) in Gran Diccionario Oxford (p. 901),

Ira f, enojo m (esp AmL), enfado m (esp Esp); e.g. **words spoken in** ~ palabras dichas en un momento de ira.

-The Spanish translation of “ANGER” (as a noun) in Gran Diccionario Larousse (p. 24),

Ira, enfado, enojo; e.g. **to speak in** ~ hablar con ira.

-The definition of “EXCITACIÓN” in RAE, <https://dle.rae.es/?id=HCKsT0c>

Del lat. excitatio, -ōnis.

1. f. Acción y efecto de excitar.

The definition of “IRA”, “ENOJO”, “RABIA”, “FURIA” and “CÓLERA” in RAE,

“IRA” <https://dle.rae.es/ira?m=form>

Del lat. ira.

1. f. Sentimiento de indignación que causa enojo.
2. f. Apetito o deseo de venganza.
3. f. Furia o violencia de los elementos de la naturaleza.
4. f. pl. Repetición de actos de saña, encono o venganza.

“ENOJO” <https://dle.rae.es/enajo?m=form>

De enojar.

1. m. Movimiento del ánimo que suscita ira contra alguien.

2. m. Molestia, pesar, trabajo. U. m. en pl.

3. m. desus. agravio (|| ofensa).

“RABIA” <https://dle.rae.es/rabia?m=form>

Del lat. rabies.

1. f. Enfermedad que se produce en algunos animales y se transmite por mordedura a otros o al hombre, al inocularse el virus por la saliva o baba del animal rabioso.

2. f. Roya que padecen los garbanzos y que suelen contraer cuando, después de una lluvia o rociada, calienta fuertemente el sol.

3. f. Ira, enojo, enfado grande.

“FURIA” <https://dle.rae.es/furia?m=form>

Del lat. furia.

1. f. Ira exaltada.

2. f. Acceso de demencia.

3. f. Persona muy irritada y colérica.

4. f. Violencia o agresividad. U. t. en sent. fig. La furia del viento, del mar.

5. f. Velocidad y vehemencia con que se ejecuta algo.

6. f. Momento de mayor intensidad de una moda o costumbre.

7. f. En la mitología romana, cada una de las tres divinidades infernales que atormentaban con remordimientos a los autores de malas acciones, especialmente de crímenes. U. m. en pl.

“CÓLERA” <https://dle.rae.es/c%C3%B3lera#9ITRnmP>

Del lat. cholēra, y este del gr. χολέρα choléra, der. de χολή cholé 'bilis'.

1. f. Ira, enojo, enfado.

2. f. bilis (|| secreción amarillenta).

3. m. Enfermedad epidémica aguda de origen bacteriano, caracterizada por vómitos repetidos y diarrea intensa.

d) THE IDENTIFICATION OF ERROR TYPE: SLIGHT NONSENSE + INCORRECT MEANING

According to a traditional Chinese medical theory (and superstition), women who

are nursing a baby must not become angry or sad or have any negative emotion, because these negative feelings may either “pollute” or even “poison” her milk. “La excitación” (either physical or mental) should refer to emotions caused by both negative or positive issues.

\* Sources from: *Gu Jin Yi Tong Da Quan* (1556),  
*Lao Lao Heng Yan* (1773),  
*Yi Chao Lei Bian* (1830).

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: In this case, the Spanish text may make full use of negative variety: “rabia”, “furia” or “cólera”.

#### **ITEM 53) & 54)**

a) SOURCE TEXT: “Wherever he went in the women’s courts, I followed behind him like a little dog, and if he went beyond the arched gate into men’s apartments where I could not go, I stood patiently there waiting until he returned.”

b) TARGET TEXT: “Cuando se aventuraba en los patios de las mujeres yo le seguía como un perrito sigue a su dueño, y cuando franqueaba la arcada del portón de entrada a las habitaciones de los hombres, cuyo acceso me estaba prohibido, me quedaba allí, (-) esperando que volviese”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “PATIENTLY” and “APARTMENT” in Oxford Dictionary,

“PATIENTLY” <https://www.lexico.com/en/definition/patiently>

In a way that shows tolerance of delays, problems, or suffering without becoming annoyed or anxious. e.g. ‘*he patiently explained the pros and cons*’.

“APARTMENT” <https://www.lexico.com/en/definition/apartment>

1. (North American) A suite of rooms forming one residence; a flat.
2. (North American) A block of apartments.
3. (British) A flat, typically one that is well appointed or used for holidays.

-The definition of “PATIENTLY”, “APARTMENT” in Cambridge Dictionary,

“PATIENTLY” <https://dictionary.cambridge.org/es/diccionario/ingles/patiently>

in a patient way: e.g. She listened patiently as I told the story.

“APARTMENT”

<https://dictionary.cambridge.org/es/diccionario/ingles/apartment?q=apartments>

1. Mainly US (UK usually flat) a set of rooms for living in, especially on one floor of a building: e.g. They have six luxury apartments for sale.

2. a set of rooms for living in that includes a kitchen and a bathroom.

-The translation of “PATIENTLY” in Gran Diccionario Oxford (p. 1508), pacientemente.

-The translation of “PATIENTLY” in Gran Diccionario Larousse (p. 539), pacientemente.

-The translation of “APARTAMENTO” in Gran Diccionario Oxford (p. 906),

1. (set of rooms) apartamento; department; piso; 2.(room) (ftml) aposento, estancia.

-The translation of “APARTAMENTO” in Gran Diccionario Larousse (p. 28),

1. (dwelling) apartamento, piso 2. Br (room) estancia, habitación; (bedroom) dormitorio, alcoba.

-The definition of “HABITACIÓN”, “APARTAMENTO” and “PACIENTEMENTE” in RAE,

“HABITACIÓN” <https://dle.rae.es/?id=JvXKsI2>

Del lat. habitatio, -ōnis.

1. f. Acción y efecto de habitar.

2. f. Lugar destinado a vivienda.

3. f. En una vivienda, cada uno de los espacios entre tabiques destinados a dormir, comer, etc.

4. f. dormitorio.

5. f. Der. Servidumbre personal cuyo poseedor tiene facultad de ocupar en casa ajena las piezas necesarias para sí y para su familia, sin poder arrendar ni traspasar por ningún título este derecho.

6. f. Ecol. hábitat.

“APARTAMENTO” <https://dle.rae.es/apartamento?m=form>

Del it. appartamento, y este del esp. apartamiento, con reducción de diptongo.

1. m. piso (|| vivienda).

2. m. Esp. Piso pequeño para vivir.

3. m. desus. habitación (|| lugar destinado a vivienda).

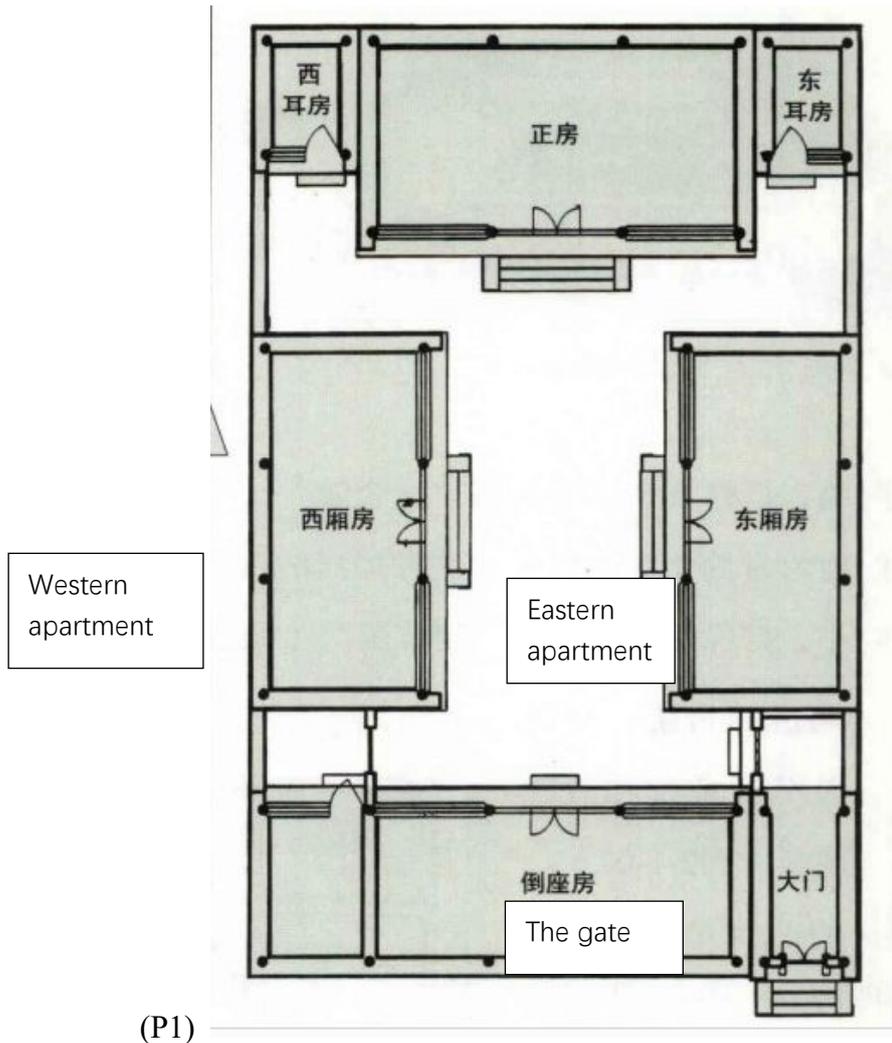
“PACIENTEMENTE” <https://dle.rae.es/pacientemente?m=form>

1. adv. De manera paciente.

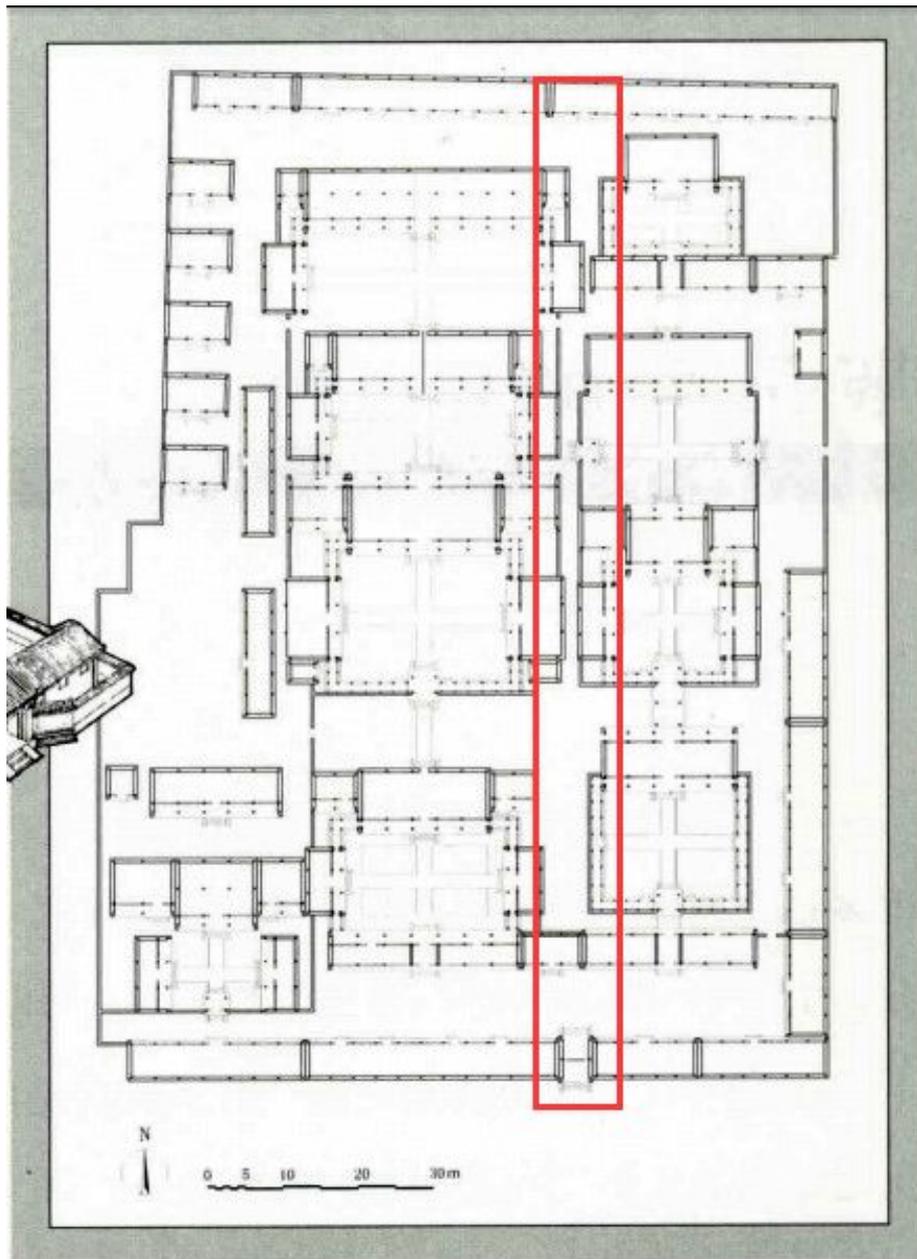
d) THE IDENTIFICATION OF ERROR TYPE: UNDER-TRANSLATION (item 53: “men’s apartments”); OMISSION (item 54: “patiently”)

A real estate property usually consisted of several apartments and each apartment from each yard has different use in the property of a wealthy family.

Thanks to the pictures (P1 and P2) (<https://www.zhihu.com/question/20068495>), we are able to perceive the floor’s plan and the apartments’ structure, which is larger than mere “habitaciones”.



P1 is a floor plan of how the one-yard property is. The older generations usually lived in the Northern apartment while the younger generation lived either in the Western apartment or in the Eastern one. Since the narrator's family owns a multi-yard property, their property would be much more likely as P2 shows (below).



(P2)

“I stood here patiently...” indicates the narrator might be closed to her brother.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “el ala (de la casa) para/destinada a los varones”). Alternatively, we may consider “aposentos masculinos/estancias masculinas”: “apósito” is a Spanish term making reference to big suites within higher-class dwellings; and then, “pacientemente/tranquilamente”.

## ITEM 55)

a) SOURCE TEXT: “We even procured T’ang, the Learned, from Szechuen to instruct you in poetry.”

b) TARGET TEXT: “Incluso Tang, el sabio, fue llamado de Szechuen y vino a enseñarte la ciencia política”.

### c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “POETRY” in Oxford Dictionary,

<https://www.lexico.com/definition/poetry>

Literary work in which the expression of feelings and ideas is given intensity by the use of distinctive style and rhythm, poems collectively or as a genre of literature.

-The definition of “POETRY” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/poetry>

poems, esp. as a form of literature.

-The translation of “POETRY” in Gran Diccionario Oxford (p. 1535),

1. (poems) poesía 2. (beauty) (liter) poesía (liter) **she was ~ in motion** era pura poesía.

-The translation of “POETRY” in Gran Diccionario Larousse (p. 562), POESÍA.

-The definition of “POLÍTICA” in RAE, <https://dle.rae.es/pol%C3%ADtica#Ta2HMYR>

Del lat. políticus, y este del gr. πολιτικός politikós; la forma f., del gr. πολιτική politiké.

1. adj. Perteneiente o relativo a la doctrina política.

2. adj. Perteneiente o relativo a la actividad política.

3. adj. Cortés, urbano.

4. adj. Cortés con frialdad y reserva, cuando se esperaba afecto.

5. adj. Dicho de una persona: Que interviene en las cosas del gobierno y negocios del Estado. U. t. c. s.

6. adj. Denota afinidad (|| parentesco por razón de matrimonio). Padre político (suegro). Hermano político (cuñado). Hijo político (yerno). Hija política (nuera).

7. f. Arte, doctrina u opinión referente al gobierno de los Estados.

8. f. Actividad de quienes rigen o aspiran a regir los asuntos públicos.

9. f. Actividad del ciudadano cuando interviene en los asuntos públicos con su opinión,

con su voto, o de cualquier otro modo.

10. f. Cortesía y buen modo de portarse.

11. f. Arte o traza con que se conduce un asunto o se emplean los medios para alcanzar un fin determinado.

12. f. Orientaciones o directrices que rigen la actuación de una persona o entidad en un asunto o campo determinado.

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING

Though the art of poetry, philosophy and politics represented a goal that an ambitious young man should be well learned on according to Chinese tradition, what the original text mentioned was “poetry”, not the other two fields.

\* Sources from: <https://www.britannica.com/topic/Sishu>

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “...a enseñarte (el arte de la) poesía/a instruirte en poesía”/“a instruirte en el arte poética”.

### ITEM 56) & 57)

a) SOURCE TEXT: “He lost, too, the slender, childish, drooping grace of his body that in his early years had given him the look almost of a handsome girl.”

b) TARGET TEXT: “El rostro y la persona habían perdido un poco de la delicadeza de la juventud, esa gracia un poco floreal que, durante los primeros años, hizo que se asemejase más a una chiquilla (-) que un hombre”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “HANDSOME” in Oxford Dictionary,

<https://www.lexico.com/definition/handsome>

1. (of a man) good-looking. 2. (of a number, sum of money, or margin) substantial.

-The definition of “HANDSOME” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/handsome>

A handsome man is physically attractive in a traditional, male way.

-The Spanish translation of “HANDSOME” (p. 1271) in Gran Diccionario Oxford,

A.1 (attractive) <man> apuesto, bien parecido, buen mozo (AmL), guapo (esp Esp,

Méx): she's ~ woman es una mujer apuesta, es muy buena moza (AmL) 2. (impressive)  
<object/monument/binding> magnífico, bello.

B.1 <gesture> noble 2. <gift/offer> generoso, espléndido.

C. (well rendered) (AmE) muy logrado.

-The Spanish translation of “HANDSOME” in Gran Diccionario Larousse (p. 331),

1.(man) atractivo, guapo, lindo; (woman) distinguida; (animal) hermoso(a), bello(a); (building) elegante, bello(a) 2. (generous) (reward, compliment) generoso(a), bonito(a); (praise, apology) generoso(a) 3. (substantial) (price, profit) considerable.

-The definition of “HERMOSO” and “BELLO” in RAE,

“HERMOSO” <https://dle.rae.es/hermoso?m=form>

Del lat. formōsus.

1. adj. Dotado de hermosura.

2. adj. Grandioso, excelente y perfecto en su línea.

3. adj. Despejado, apacible y sereno. ¡Hermoso día!

4. adj. Grande y proporcionado. ¡Qué salón más hermoso!

5. adj. coloq. Dicho de un niño: Robusto, saludable.

“BELLO” <https://dle.rae.es/bello?m=form>

Del lat. bellus 'bonito2'.

1. adj. Que, por la perfección de sus formas, complace a la vista o al oído y, por ext., al espíritu.

2. adj. Bueno, excelente.

-The definition of “DROOPING”, “GRACE” in Oxford Dictionary,

“DROOPING” (item not defined).

“GRACE” <https://www.lexico.com/definition/grace>

1. Smoothness and elegance of movement.

2. Courteous good will.

-The definition of “DROOPING”, and “GRACE” in Cambridge Dictionary,

“DROOPING”:

<https://dictionary.cambridge.org/es/diccionario/ingles/drooping?q=DROOPING>

bending or hanging down heavily.

“GRACE” (as a noun) <https://dictionary.cambridge.org/es/diccionario/ingles/grace>

a quality of moving in a smooth, relaxed, and attractive way.

-The translation of “DROOPING” and “GRACE” in Gran Diccionario Oxford,  
“DROOPING” (p. 1134) under the entry “DROOP”:

3. drooping (head) gacho; (breakfast) caído, (flower) mustio.

“GRACE” (p. 1252) as a noun:

1. (elegance of movement) gracia, garbo, gracilidad 2. (of expression) elegancia
3. (of form) elegancia, armonía

-The translation of “DROOPING” and “GRACE” in Gran Diccionario Larousse,  
“DROOPING” (p. 216) 1. (eyelids, shoulders) caído(a); (moustache) lacio(a) 2.  
(flagging) **to revive sb’s spirits** levantar el ánimo de alguien.

“GRACE” as a noun (p. 315)

1. (of movement, dancer, language) gracia, elegancia.
2. (of manners) **to have the good ~ to do sth** tener la delicadeza de hacer algo.
3. (favour) **to be in/get into sb’s good graces** gozar de ganarse el favor de alguien.

-The definition of “GRACIA” and “FLOREAL” in RAE,

“GRACIA” <https://dle.rae.es/gracia?m=form>

Del lat. gratia.

1. f. Cualidad o conjunto de cualidades que hacen agradable a la persona o cosa que las tiene. U. t. en sent. fig.
2. f. Atractivo independiente de la hermosura de las facciones, que se advierte en la fisonomía de algunas personas.
3. f. Don o favor que se hace sin merecimiento particular; concesión gratuita.
4. f. Perdón o indulto.
5. f. Potestad de otorgar indultos.
6. f. Afabilidad y buen modo en el trato con las personas.
7. f. Habilidad y soltura en la ejecución de algo. Baila con mucha gracia.
8. f. Benevolencia y amistad de alguien.

9. f. Capacidad de alguien o de algo para hacer reír. Es una anécdota con mucha gracia.
10. f. Dicho o hecho divertido o sorprendente.
11. f. irón. Cosa que molesta e irrita.
12. f. nombre de pila.
13. f. coloq. Acción o dicho de un niño que le sirve de lucimiento. Referido a personas adultas, u. t. en sent. irón.
14. f. Rel. En la doctrina católica, favor sobrenatural y gratuito que Dios concede al hombre para ponerlo en el camino de la salvación.
15. f. Col. Proeza, hazaña, mérito. La gracia de Lindbergh fue cruzar el Atlántico sin copiloto.

“FLOREAL” <https://dle.rae.es/floreal?m=form>

Del fr. floréal.

1. m. Octavo mes del calendario francés de la Revolución, cuyos días primero y último coincidían, respectivamente, con el 20 de abril y el 19 de mayo.

d) THE IDENTIFICATION OF ERROR TYPE: NONSENSE (item 56: “drooping grace”); OMISSION (item 57: “handsome”)

It was rather a compliment in Chinese culture when young boys looked like handsome young girls (with soft facial features) in their early years. According to Chinese physiognomy tradition, this kind of facial feature often brings a bright future -such as becoming wealthy and being part of the higher class of society-.

\*Sources from: *Tai Qing Shen Jian*<sup>54</sup>, edited by Liu Bo Wen (1311-1375) (Ming Dynasty, 1368-1644).

*Xiang Li Heng Zhen*, written by Chen Zhao (Qing Dynasty, 1644-1912).

*Shen Xiang Quan Pian*, edited by Yuan, Zhong Che (1377-1459).

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “delicado gracejo”; “hermosa/bella joven/chica”.

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<sup>54</sup> The precise publication date was not available (for both this reference and the following one).

**ITEM 58)**

a) SOURCE TEXT: “A little sweetmeat, thou—Have you heard?” She turned to me with important gravity.”

I nodded. I asked,

“Where is my mother?”

b) TARGET TEXT: “Luego, volviéndose hacia mí con aire grave, me preguntó---: ¿Te has enterado?

Afirmé con la cabeza y pregunté por mi madre”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

“I NODDED. I ASKED” versus “AFIRMÉ...y PREGUNTÓ...”

-The definition of “NOD” in Oxford Dictionary,

<https://www.lexico.com/definition/nod>

Lower and raise one's head slightly and briefly, especially in greeting, assent, or understanding, or to give someone a signal.

-The definition of “NOD” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/drooping?q=DROOPING>

to move your head down and then up, sometimes several times, especially to show agreement, approval, or greeting, or to show something by doing this.

-The translation of “NOD” in Gran Diccionario Oxford,

(p. 1458) (in agreement) asentir con la cabeza.

-The translation of “NOD” in Gran Diccionario Larousse,

(p. 498) (in assent) asentir con la cabeza.

-The definition of “AFIRMAR” in RAE, <https://dle.rae.es/afirmar?m=form>

Del lat. affirmāre.

1. tr. Poner firme, dar firmeza. U. t. c. prnl.

2. tr. Asegurar o dar por cierto algo.

3. prnl. Dicho de una persona: Estribar o asegurarse en algo para estar firme. Afirmarse en los estribos.

4. prnl. Dicho de una persona: Ratificarse en lo dicho o declarado.

5. prnl. Esgr. Irse firme hacia el contrario, presentándole la punta de la espada.

d) THE IDENTIFICATION OF ERROR TYPE: OVER-TRANSLATION (“I nodded”)

The idea of “con la cabeza” is missed if the translation is delivered as “afirmé” (which is rather linked to a verbal statement, not to a gesture).

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES:

“Asentí (con la cabeza)”, as stated by both Gran Diccionario Oxford, and Gran Diccionario Larousse.

### ITEM 59)

a) SOURCE TEXT: “But she struck her long pipe upon the floor. She had just taken it from the table and had begun to fill it with hasty, trembling fingers.”

b) TARGET TEXT: “Mi madre golpeó los mosaicos con su larga pipa y empezó a cargarla con dedos que temblaban de puro nerviosismo”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “FLOOR” (as a noun) in Oxford Dictionary,

<https://www.lexico.com/en/definition/floor>

1. The lower surface of a room, on which one may walk.
2. All the rooms or areas on the same level of a building; a storey.
3. the floor (in a legislative assembly) the part of the house in which members sit and from which they speak.

-The definition of “FLOOR” (as a noun) in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/floor>

1. the flat surface of a room on which you walk.
2. a level of a building.
3. a public space for activities such as dancing and having formal discussions.

-The translation of “FLOOR” (as noun) in Gran Diccionario Oxford (p. 1203)

- A.1 (of room, vehicle) suelo, piso; **from ~ to ceiling** desde el suelo/piso hasta el techo
2. (for dancing) pista (de baile) **to take the ~ salir a bailar/a la pista**
  3. (of ocean, valley, forest) fondo.

B (storey) piso; **we live on the first/second** ~ vivimos en la planta baja/el primer piso.

A. the ~ 1. (of debating chamber, parliament) el hemiciclo, la sala 2. (audience at debate) la asamblea, los asistentes 3. (of stock exchange) el parqué/parguet.

B. (for wages, prices) (Econ) mínimo.

-The translation of “FLOOR” (as noun) in Gran Diccionario Larousse (p. 275)

1. (of room) suelo 2. (bottom part) (of lift, cage) suelo, (of forest) suelo; (of ocean) fondo.

3. (storey) (of building) piso, planta 4. (for dancing) pista 5. (in parliament, assembly) **to give sb the ~**(in debate) pasar/dar la palabra a alguien 6.(of Stock Exchange) parquet.

-The definition of “MOSAICO” in RAE, <https://dle.rae.es/?id=PsvILdN|Psw9YfJ>

Del gr. Μωσαϊκός *Mōsaikós*.

1. adj. Perteneiente o relativo a Moisés, personaje bíblico.

2. adj. Arq. Dicho de una columna: Que tiene el fuste contorneado en espiral.

mosaico<sup>2</sup>, ca.

Del b. lat. *mosaicum [opus]*; propiamente '[obra] relativa a las musas'.

1. adj. Dicho de una obra, en especial artística: Taraceada de piedras o vidrios, generalmente de varios colores. U. t. c. s. m.

2. m. Biol. Organismo formado por dos o más clases de tejidos genéticamente distintos.

3. m. Bot. Enfermedad de las plantas causada por virus, que generalmente se presenta como manchas irregulares de las hojas, de color verde claro, verde oscuro y amarillento.

4. m. Inform. Aparición simultánea, generalmente minimizada y en un mismo plano, de distintos documentos o partes de ellos en la pantalla de una computadora, para facilitar su empleo.

d) THE IDENTIFICATION OF ERROR TYPE: UNDER-TRANSLATION

Marble or wood material could be used for indoor floors but, in this case, the author did not mention the precise kind of floor. The mosaic could be used for garden floor.

Indoor floors are traditionally made of ‘tiles’ (“losetas”), whereas outdoor ones are forming an “empedrado”. Below are pictures of traditional Chinese indoor and outdoor floors.



(<https://m.91ddcc.com/t/151416>)



([http://soso.nipic.com/q\\_%E5%9B%AD%E6%9E%97%E9%93%BA%E8%A3%85\\_g\\_3.html](http://soso.nipic.com/q_%E5%9B%AD%E6%9E%97%E9%93%BA%E8%A3%85_g_3.html))

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “El suelo/El ensolado/La solería”.

## ITEM 60)

a) SOURCE TEXT: “I sat upon the porcelain garden seat a little apart from my lord, as was fitting. He lay in a long red chair.”

b) TARGET TEXT: “Yo, como es conveniente, me había sentado a poca distancia de mi marido en una silla de hierro esmaltado; él se había tendido en un largo sillón de mimbre”.

### c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “PORCELAIN” in Oxford Dictionary,

<https://www.lexico.com/en/definition/porcelain>

A white vitrified translucent ceramic; china.

-The definition of “PORCELAIN” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/porcelain>

1. a hard but delicate, shiny, white substance made by heating a special type of clay to a high temperature, used to make cups, plates, decorations, etc.

2. cups, plates, and decorations, etc. made of porcelain

-The translation of “PORCELAIN” in Gran Diccionario Oxford (p. 1540),  
porcelana; (cup/ornament) de porcelana.

-The translation of “PORCELAIN” in Gran Diccionario Larousse (p. 566),  
porcelana.

-The definition of “ESMALTAR” in RAE, <https://dle.rae.es/?id=GRJTLQx>

1. tr. Cubrir con esmaltes el oro, la plata, etc.

2. tr. Adornar de varios colores y matices algo.

3. tr. Adornar, hermohear, ilustrar.

### d) THE IDENTIFICATION OF ERROR TYPE:

#### OVER-TRANSLATION + INCORRECT MEANING

“Garden seat” points out the function of the seat, which has been generalized by the translators as “seat”. The material of the seat is porcelain which is widely used in a Chinese wealthy family which has been replaced by another kind of material in translation.

\* Sources from: *Jian Ming Tao Ci Ci Dian* by Wang Qing Zheng (1989),  
*Zhong Guo Tao Ci Quan Ji edit.* Li Huibing (2000),  
*Zhong Guo Tao Ci Shi* by Ye Zhe Min (2011).

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: we suggest the translation as “una silla de jardín de porcelana” (as depicted below).



(<http://taocich.com/?p=424368>)

### ITEM 61) & 62) & 63)

a) SOURCE TEXT: “The harp has six abhorrence and seven prohibitions, according to our ancient who made it,” I said. “It will not give forth its voice in the presence of mourning, in the presence of festive instrument, when the musician is unhappy, when his person is defiled, when incense has not been freshly lighted, or the presence of an unsympathetic listener.”

b) TARGET TEXT: “---Según nuestros antepasados que la inventaron, el arpa aborrece seis cosas; a saber, emitir sus sonos en los siguientes casos: cuando hay otros instrumentos, en caso de duelo, cuando el músico se siente desgraciado, cuando su

persona está oculta, cuando no se ha dejado arder incienso fresco y, por último, cuando hay un auditorio poco benévolo”.

### c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “PROHIBITION” in Oxford Dictionary,

<https://www.lexico.com/en/definition/prohibition>

1. The action of forbidding something, especially by law.
2. (also **Prohibition**) The prevention by law of the manufacture and sale of alcohol, especially in the US between 1920 and 1933.

-The definition of “PROHIBITION” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/prohibition?q=Prohibition>

3. 1.the act of officially not allowing something, or an order that does this.
4. 2.the period from 1920 to 1933 when the production and sale of alcohol was not allowed in the US.

-The translation of “PROHIBITION” in Gran Diccionario Oxford (p. 1559),

1. (act) prohibición 2. (ban) prohibición 3. Prohibición (in US history) (no art) la Ley seca, la Prohibición-

-The translation of “PROHIBITION” in Gran Diccionario Larousse (p. 582),

1. (ban) prohibición; 2. HIST Prohibition La Ley Seca.

-The definition of “PROHIBICIÓN” in RAE, <https://dle.rae.es/prohibici%C3%B3n>

Del lat. prohibitio, -ōnis.

1. f. Acción y efecto de prohibir.

- The definition of “FESTIVE” in Oxford Dictionary,

<https://www.lexico.com/definition/festive>

Relating to a festival, especially Christmas.

-The definition of “FESTIVE” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/festive>

having or producing happy and enjoyable feelings suitable for a festival or other special occasion.

-The translation of “FESTIVE” in Gran Diccionario Oxford (p. 1187),

Festivo, alegre; **the ~ season** (set phrase) las Navidades, las fiestas (de fin de año); **we were in a ~mood** estábamos muy alegres.

-The translation of “FESTIVE” in Gran Diccionario Larousse (p. 262), (atmosphere, occasion) festive(a) **there was a really ~ atmosphere** había un clima muy festivo/alegre.

-The definition of “FESTIVO” in RAE, <https://dle.rae.es/festivo>

Del lat. festīvus.

1. adj. Perteneiente o relativo a la fiesta. Preparativos festivos.
2. adj. Dicho de un período de tiempo: Señalado oficialmente para el descanso por celebrarse una fiesta solemne, por oposición a laborable. Apl. a un día, u. t. c. s. m.
3. adj. Alegre, divertido y gozoso. El ambiente festivo de la oficina.
4. adj. Chistoso, agudo o gracioso. Las obras festivas de Quevedo.

-The definition of “DEFILED” in Oxford Dictionary,

<https://www.lexico.com/en/definition/defile>

Damage the purity or appearance of; mar or spoil.

-The definition of “DEFILED” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/defile>

to spoil something or someone so that that thing or person is less beautiful or pure:

e.g. It's a shame that such a beautiful area has been defiled by a rubbish dump.

-The translation of “DEFILED” under the item of “DEFILE” in Gran Diccionario Oxford (p. 1094),

1. (Relig) <temple/sacred object> profanar 2. (taint)(liter) <mind/spirit> envilecer (liter), corromper; <mind/spirit> profanar; <reputation> mancillar (liter); <woman> deshorrar(liter); <country/river> dañar.

-The translation of “DEFILED” under the item of “DEFILE” in Gran Diccionario Larousse (p.182),

1. (sacred place, tomb) profanar 2. Literary (memory) profanar, mancillar

-The definition of “PROFANAR” in RAE, <https://dle.rae.es/profanar?m=form>

Del lat. profanāre.

1. tr. Tratar algo sagrado sin el debido respeto, o aplicarlo a usos profanos.
2. tr. Deslucir, desdorar, deshorrar, prostituir, hacer uso indigno de cosas respetables.

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING (item 61: “seven prohibitions”); OVER-TRANSLATION (item 62: “festive instrument”); INCORRECT MEANING (item 63: “is defiled”)

There are musical instruments which used to be played during the folk festival days (such as percussion instruments). They belong to two different kinds of musical instruments that were not used to be played at the same time considering the features of the circumstances. In ancient times, people used to take a bath before they played the harp in order to show their respect. Hence, when the narrator described, “his person is defiled”, she has depicted the hygiene of the people who were to practice the harp.

\* Sources from: *Qin Jue* (742-756),  
*Qin Sheng Shi Liu Fa* by Leng Qian (YongLe era (1403-1424))  
*Tai Yin Da Quan Ji* published during ZhengDe era (1506-1521),  
*Xi Shan Qin Kuang* (1641)

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “siete prohibiciones”; “instrumento musical festivo” (see below); “es/se encuentra ultrajada/no purificada”.



(<https://huaban.com/pins/1213709586/>)

#### ITEM 64)

a) SOURCE TEXT: “Old foundations are breaking—have broken.” He interrupted me with a significant look. “There must be stronger reasons than that in these days!”

b) TARGET TEXT: “-----Los antiguos dogmas se derrumban..., mejor dicho, se han derrumbado ya---me interrumpió, guiñándome el ojo de una manera significativa---. ¡Actualmente se piensa de otra manera!”

#### c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “SIGNIFICANT” and “LOOK” in Oxford Dictionary,

“SIGNIFICANT” <https://www.lexico.com/definition/significant>

1. Sufficiently great or important to be worthy of attention; noteworthy.
2. Having a particular meaning; indicative of something

“LOOK” <https://www.lexico.com/definition/look>

1. An act of directing one's gaze in order to see someone or something.
2. The appearance of someone or something, especially as expressing a particular quality.

-The definition of “SIGNIFICANT” and “LOOK” in Cambridge Dictionary,  
“SIGNIFICANT” <https://dictionary.cambridge.org/es/diccionario/ingles/significant>  
important or noticeable.

“LOOK” (as a noun) <https://dictionary.cambridge.org/es/diccionario/ingles/look>  
the act of looking at someone or something.

-The translation of “SIGNIFICANT” and “LOOK” in Gran Diccionario Oxford,  
“SIGNIFICANT” (p. 1680)

1.(important, considerable) importante 2. (meaningful) “look/smile” expresivo, elocuente;  
“fact/remark” significativo

“LOOK” (as a noun) (p. 1392)

1.(glance) mirada 2. (expression) cara; (appearance) aire 3. (clothing) moda

-The translation of “SIGNIFICANT” and “LOOK” in Gran Diccionario Larousse,  
SIGNIFICANT (p. 684)

1.(important) importante 2. (meaningful) significativo

“LOOK” (as a noun) (p. 437)

1. (glance) Mirada 2. (appearance) aspect 3. (fashion) look, imagen

-The definition of “IMPORTANTE” and “SIGNIFICATIVO” in RAE,

“IMPORTANTE” <https://dle.rae.es/importante?m=form>

De importar y -nte.

1. adj. Que importa.

2. adj. Que tiene importancia.

“SIGNIFICATIVO” <https://dle.rae.es/significativo?m=form>

Del lat. tardío significatīvus.

1. adj. Que da a entender o conocer con precisión algo.

2. adj. Que tiene importancia por representar o significar algo.

-The definition of “IMAGEN” and “MIRADA” in RAE,

IMAGEN <https://dle.rae.es/imagen?m=form>

Del lat. imāgo, -inis.

1. f. Figura, representación, semejanza y apariencia de algo.

2. f. Estatua, efigie o pintura de una divinidad o de un personaje sagrado.
3. f. Ópt. Reproducción de la figura de un objeto por la combinación de los rayos de luz que proceden de él.
4. f. Ret. Recreación de la realidad a través de elementos imaginarios fundados en una intuición o visión del artista que debe ser descifrada, como en las monedas en enjambres furiosos.

MIRADA <https://dle.rae.es/mirada?m=form>

1. f. Acción y efecto de mirar.
2. f. Vistazo, ojeada.
3. f. Modo de mirar, expresión de los ojos.

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING (due to a partial Calque) + ADDITION (“guiñándome”)

In order to make his point, the narrator’s husband has tried to draw her attention on what he is trying to express, that is why he has given her a look<sup>55</sup>. But considering the situation, what he could hardly have done is to “wink one of his eyes in a significant way”, what he might have done is express that he is being serious about what he has said meanwhile persuading the narrator to believe in what he said.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “Me interrumpió con una mirada expresiva/significativa/contundente”.

### ITEM 65)

a) SOURCE TEXT: “The second lady stood beside him fanning him (\*<sup>56</sup>), although the perspiration rolled down her own cheeks from the unaccustomed exertion; and on his knees sat one of his children in gala dress for his return.”

b) TARGET TEXT: “A su lado, la primera concubina le abanicaba: operación completamente inútil, puesto que el sudor le corría por las mejillas como luego de un esfuerzo fuera de lo normal. En las rodillas tenía a uno de sus hijos, vestido de gala”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

<sup>55</sup> Besides, any facial expression can be used to transmit some kind of speaker’s emotion when people talk in Chinese, so they usually do not have to move their hands or head for a better communication.

<sup>56</sup> No information in the source text -added in the target one-.

-The definition of “ALTHOUGH” in Oxford Dictionary,

<https://www.lexico.com/definition/although>

In spite of the fact that; even though.

E.g. ‘although the sun was shining it wasn't that warm.

-The definition of “ALTHOUGH” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/although>

-The translation of “ALTHOUGH” in Gran Diccionario Oxford (p. 897),

Aunque; si bien.

-The translation of “ALTHOUGH” in Gran Diccionario Larousse (p. 740),

Aunque, a pesar de que.

-The translation of “OPERACIÓN” and “INÚTIL” in Gran Diccionario Oxford,

OPERACIÓN (p. 586) 1.(mat) operation. 2. (med) operation 3.(fin) transaction 4.(tarea) operation.

INÚTIL (p. 466) 1. (esfuerzo/papeleo) useless 2.(trasto) useless 3. (incompetente) useless.

4. (Mil) unfit 5. (Med) Disabled.

-The translation of “OPERACIÓN” and “INÚTIL” in the Gran Diccionario Larousse,

OPERACIÓN (p. 498) 1. Operation 2. (Com) transaction, deal 3. (Mil) *operación de limpieza*, mopping-up operation.

INÚTIL (p. 401) 1. Useless (inservible) 2. Unnecessary, needless : *es inútil decirlo*, it is unnecessary to say it. 3. Vain, fruitless (esfuerzo) 4. Unfit: *inútil para el servicio militar*, unfit for military service.

-The definition of “OPERACIÓN” and “INÚTIL” in RAE,

“OPERACIÓN” <https://dle.rae.es/operaci%C3%B3n?m=form>

Del lat. operatio, -ōnis.

1. f. Acción y efecto de operar.

2. f. Ejecución de algo.

3. f. Com. Negociación o contrato sobre valores o mercaderías. Operación de bolsa, de descuento.

4. f. Mat. Conjunto de reglas que permiten, partiendo de una o varias cantidades o expresiones, llamadas datos, obtener otras cantidades o expresiones llamadas resultados.

“INÚTIL” <https://dle.rae.es/in%C3%BAtil?m=form>

Del lat. inútilis.

1. adj. No útil. Apl. a pers., u. t. c. s.

2. adj. Dicho de una persona: Que no puede trabajar o moverse por impedimento físico. U. t. c. s.

3. adj. Dicho de una persona: Que no es apta para el servicio militar. U. t. c. s.

d) THE IDENTIFICATION OF ERROR TYPE: ADDITION

What the second lady has been doing here is patronizing the master by fanning him despite the fact she is suffering from a hot weather. There is always one figure who shares these characteristics, which might finally have benefited her (became the first Lady after the narrator’s mother died). The master, no doubt, has enjoyed the operation, so it is actually not useless.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: delete it (since it has been added by the translators), and then translate “although” into Spanish with “aunque”.

## ITEM 66)

a) SOURCE TEXT: “She understood nothing—nothing, My sister! We are estranged, my mother and I. She accuses me silently of befriending the foreigner and of taking my brother’s part against his mother.”

b) TARGET TEXT: “¿Quieres creerlo? No me comprendió, no quiso comprenderme. Somos muy diferentes mi madre y yo. Me acusó, en silencio, de favorecer a la extranjera y tomar partido por mi hermano en contra de ella, ¡mi madre, hermana!”

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “ESTRANGED” in Oxford Dictionary,

<https://www.lexico.com/en/definicion/estranged>

(of a person) no longer close or affectionate to someone; alienated.

-The definition of “ESTRANGED” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/estranged>

1. an estranged husband or wife is not now living with the person they are married to.
2. formal If you are estranged from your family or friends, you have had a serious argument with them and are no longer friendly with them.

-The translation of “ESTRANGED” in Gran Diccionario Oxford (p. 1162) under the item “ESTRANGE”.

1. **to ~ sb FROM sb/sth** alejar/distanciar a algn de algn/algo, **She is ~d from her husband** vive/está separada de su marido 2. Estranged, **his ~d wife**, su mujer, de quien está separado; **they are ~d now** ahora están separados.

-The translation of “ESTRANGED” in Gran Diccionario Larousse (p. 241),

**an ~ couple** una pareja separada; **to be ~ (from)** estar separado(a) (de).

-The definition of “DIFERENTE” in RAE, <https://dle.rae.es/?id=DjdC68Y>

Del lat. *diffērens*, -entis.

1. adj. Diverso, distinto.
2. adv. De manera diferente.

#### d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING

The narrator decided to support her brother and sister in order to win her mother’s heart. That is why her mother felt being betrayed by her own daughter, on whom she felt that she could always rely. Her mother and herself were different on the way they accepted new ideas, but this is actually not what has been expressed here.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “nos hemos distanciado”.

#### ITEM 67) & 68)

a) SOURCE TEXT: “They came in as we sat at breakfast. The gate-man rushed into our presence, and scarcely stopping to bow he gasped, ...

My husband looked at me and laid his chopsticks down.”

b) TARGET TEXT: “Estábamos ocupados en preparar la comida cuando el portero entró en la estancia y anunció, sin apenas inclinarse: ...”

Mi esposo me miró, dejando los bastoncillos.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “CHOPSTICKS” in Oxford Dictionary,

<https://www.lexico.com/en/definition/chopstick>

Each of a pair of small, thin, tapered sticks of wood, ivory, or plastic, held together in one hand and used as eating utensils especially by the Chinese and the Japanese.

-The definition of “CHOPSTICKS” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/chopstick>

one of a pair of narrow sticks that are used for eating East Asian food.

-The translation of “CHOPSTICKS” in Gran Diccionario Oxford (p. 1019),

Palillos (para comer comida).

-The translation of “CHOPSTICKS” in Gran Diccionario Larousse (p. 122),

Palillos (chinos).

-The definition of “BASTONCILLO” in RAE, <https://dle.rae.es/?id=5C7oFFM>

Del dim. de *bastón*.

1. m. Galón estrecho que sirve para guarnecer.

2. m. Biol. Prolongación cilíndrica fotosensible de ciertas células de la retina de los vertebrados vertebrados, que recibe las impresiones luminosas incoloras.

3. m. Esp. Palillo recubierto de algodón en sus extremos, que tiene diversos usos, especialmente en la higiene personal.

-The definition of “PALILLO” <https://dle.rae.es/palillo?m=form>

Del dim. de palo.

1. m. Varilla, por la parte inferior aguda y por la superior redonda y hueca, donde se encaja la aguja para hacer media.

2. m. Mondadientes de madera.

3. m. Bolillo para hacer encajes y pasamanería.

4. m. Cada una de las baquetas con que se toca el tambor.

5. m. Varita con que un cantaor de flamenco, sentado, lleva el compás golpeando en el borde de la silla.
6. m. Vena gruesa de la hoja del tabaco.
7. m. Conversación de poca importancia.
8. m. coloq. Persona muy delgada.
9. m. Ur. Pinza para tender la ropa.
10. m. pl. Bolillos que se ponen en el billar en ciertos juegos.
11. m. pl. Palos de boj u otra madera dura que emplean los escultores para modelar el barro.
12. m. pl. Par de palos usados para tomar los alimentos en algunos países orientales.
13. m. pl. coloq. Primeros principios o reglas menudas de las artes o ciencias.
14. m. pl. coloq. Lo insustancial y poco importante o despreciable de algo.
15. m. pl. And. castañuela (|| instrumento musical).

-The definition of “BREAKFAST” (as a noun) in Oxford Dictionary,

<https://www.lexico.com/definition/breakfast>

A meal eaten in the morning, the first of the day.

-The definition of “BREAKFAST” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/breakfast>

a meal eaten in the morning as the first meal of the day.

-The translation of “BREAKFAST” (as a noun) in Gran Diccionario Oxford, (p. 976) desayuno.

-The translation of “BREAKFAST” (as a noun) in Gran Diccionario Larousse, (p. 84) desayuno.

-The definition of “DESAYUNO” in RAE, <https://dle.rae.es/desayuno?m=form>

De desayunar.

1. m. Primera comida del día, generalmente ligera, que se toma por la mañana.
2. m. Acción de desayunar.
3. m. Reunión de personas para desayunar. Desayuno de trabajo.

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING (item 67: “sat at breakfast”); INCORRECT MEANING (item 68: “chopsticks”).

Though the narrator and her husband have left their parents’ house and live by themselves, they still hire the servants for the domestic tasks. That is to say, they did not have to prepare the breakfast (not a common “comida”, rather a term more linked to ‘lunch’) themselves especially when the original text indicates that they were having their breakfast when her brother and sister-in-law arrived. Additionally, breakfast was already prepared (and even served), so they were sitting in order to have it.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “Nos sentábamos para desayunar”, “los palillos”. We feel that “palillos chinos” could present an unnecessary addition, since the source culture and the characters are Chinese.

### ITEM 69)

a) SOURCE TEXT: “I was conscious only of her, the foreigner, of her height, slender in some dark blue robe that fell straight below her knees.”

b) TARGET TEXT: “Tan sólo tenía ojos para ella; su cuerpo ágil, esbelto, aparecía envuelto en una chaqueta de color azul que le llegaba hasta las rodillas”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “ROBE” (as a noun) in Oxford Dictionary,

<https://www.lexico.com/en/definition/robe>

Clothe in a robe. e.g. ‘a baby in christening robes’.

-The definition of “ROBE” (as a noun) in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/robe>

1. a long, loose piece of clothing worn especially on very formal occasions.

2. (also bathrobe) a loose piece of clothing that is worn before or after a bath or on top of clothing worn in bed.

-The translation of “ROBE” (as a noun) in Gran Diccionario Oxford (p. 1620),

A. 1 (worn by magistrates, academics) (often pl) toga; **the mayor's ~ of office el** traje de ceremonias del alcalde; **ceremonial ~s** vestiduras ceremoniales 2. (worn by students) (AmE) toga.

B. (worn in house) bata, salto de cama.

-The translation of "ROBE" (as a noun) in Gran Diccionario Larousse (p. 634),

1. (ceremonial) (of priest) sotana; (of judge) toga 2. (dressing gown) bata, batín.

-The definition of "CHAQUETA" in RAE, <https://dle.rae.es/?id=8bi8TF7>

De *jaqueta*.

1. f. Prenda exterior de vestir, con mangas y abierta por delante, que llega por debajo de la cadera.

-The definition of "TÚNICA" in RAE, <https://dle.rae.es/?id=avCxNAJ>

Del lat. *túnica*.

1. f. Vestidura exterior amplia y larga.

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING

Based on the context, what the narrator envisioned on the American girl outfit, "some dark blue robe that fell straight below her knees", was most possibly a dark blue long trench coat which was not popular in China during early 20<sup>th</sup> century (where robes were highly fashionable).

e) THE SUGGESTION OF TRANSATION ALTERNATIVES: "Una túnica de color azul oscuro".

## ITEM 70)

a) SOURCE TEXT: "Her eyebrows are not delicate and moth-like, as we love to see a woman's brows."

b) TARGET TEXT: "En efecto, no tiene las cejas bonitas... ¿sabes?, de esas que se asemejan al vello que tienen las mariposas en las alas, como las que nos gustan a nosotras".

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of "MOTH" in Oxford Dictionary,

<https://www.lexico.com/en/definition/moth>

An insect with two pairs of broad wings covered in microscopic scales, typically drably coloured and held flat when at rest. Moths are chiefly nocturnal and lack the clubbed antennae of butterflies.

-The definition of “MOTH” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/moth>

an insect with wings that is similar to a butterfly, usually flies at night, and is attracted to light:

-The translation of “MOTH” in Gran Diccionario Oxford (p. 1436),

Mariposa de la luz, palomilla; (cloth~) polilla, **like ~s around a flame** como las mariposas alrededor a la luz.

-The translation of “MOTH” in Gran Diccionario Larousse (p. 478),

mariposa nocturna; (**clothes**) ~ polilla.

-The definition of “MARIPOSA” in RAE, <https://dle.rae.es/?id=OQqGmD9>

De Mari, apóc. de María, y posar.

1. f. Insecto de boca chupadora, con dos pares de alas cubiertas de escamas y generalmente de colores brillantes, que constituye la fase adulta de los lepidópteros.
2. f. Pájaro común en la isla de Cuba, de unos catorce centímetros de longitud total, con el vientre y rabadilla rojos, lomo de color verde claro y alas aceitunadas, que se cría en domesticidad por su canto.
3. f. Pequeña mecha afirmada en un disco flotante y que, encendida en su recipiente con aceite, se pone por devoción ante una imagen o se usa para tener luz de noche.
4. f. Luz encendida por devoción ante una imagen o para iluminar de noche.
5. f. palomilla (|| tuerca).
6. f. Dep. Estilo de natación en que los brazos ejecutan simultáneamente una especie de rotación hacia delante, mientras las piernas se mueven juntas arriba y abajo.
7. f. Mec. Placa generalmente circular intercalada en un tubo para regular el paso de un fluido.
8. f. Taurom. Suerte de correr las reses abanicando con el capote a la espalda y dando el

diestro la cara al toro.

9. f. Cuba. Planta herbácea de hojas lanceoladas y flores blancas, muy olorosas, en forma de mariposa, que crece en lugares húmedos y se reproduce por rizomas.

10. f. Cuba. Flor de la mariposa, que constituye la flor nacional de Cuba.

11. f. Hond. tronera (|| juguete de papel plegado).

12. f. Hond. Instrumento para regar, en forma de hélice o de grifo giratorio que, unido a una manguera, hace que el agua se esparza de manera uniforme.

13. f. Hond. Hélice del motor de una lancha.

14. m. coloq. Hombre afeminado u homosexual.

-The definition of “POLILLA” in RAE, <https://dle.rae.es/polilla?m=form>

De or. inc.

1. f. Mariposa nocturna de un centímetro de largo, cenicienta, con una mancha negra en las alas, que son horizontales y estrechas, cabeza amarillenta y antenas casi verticales. Su larva, de unos dos milímetros de longitud, se alimenta de borra y hace una especie de capullo, destruyendo para ello la materia en donde anida, que suele ser de lana, tejidos, pieles, papel, etc.

2. f. Larva de la polilla.

3. f. Aquello que menoscaba o destruye insensiblemente algo.

4. f. coloq. Cuba. Estudiante muy aplicado.

5. f. coloq. Cuba. Persona que lee mucho.

6. f. coloq. Perú. prostituta.

d) THE IDENTIFICATION OF ERROR TYPE: OVER-TRANSLATION

Moth-like eyebrow was one -pictured below- of the traditional Chinese eye-brow styles which could date back to the Tang dynasty, the form and the color of the brows are moth-like.

\* Sources from: *Chu Ci* (Warring States Period, 475-221 BC).

-<https://www.britannica.com/topic/Chu-Tzu>

-<https://www.bustle.com/articles/125864-what-the-ideal-eyebrows-in-an-ancient-history-looked-like>



(<https://www.bustle.com/articles/125864-what-the-ideal-eyebrows-in-ancient-history-looked-like>)

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “las polillas/las mariposa nocturnas”.

#### ITEM 71)

a) SOURCE TEXT: “He wears no rings or ornaments of any kind, except a plain gold ring upon one hand on the third finger.”

b) TARGET TEXT: “No lleva ningún adorno ni joya; una excepción tan sólo: el anillo que luce en una de sus manos”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

“upon one hand on the third finger” versus “en una de sus manos”.

-The definition of “THIRD” and “FINGER” in Oxford Dictionary,

THIRD <https://www.lexico.com/definition/third>

Constituting number three in a sequence; 3rd.

e.g. ‘the third century’.

“FINGER” <https://www.lexico.com/definition/finger>

Each of the four slender jointed parts attached to either hand (or five, if the thumb is included).

e.g. ‘she raked her hair back with her fingers’.

- The definition of “THIRD” and “FINGER” in Cambridge Dictionary,

“THIRD” <https://dictionary.cambridge.org/es/diccionario/ingles/third>

1.3rd written as a word

2. one of three equal parts of something.

“FINGER” <https://dictionary.cambridge.org/es/diccionario/ingles/finger>

any of the long, thin, separate parts of the hand, especially those that are not thumbs.

-The translation of “THIRD” and “FINGER” in Gran Diccionario Oxford,

THIRD (as an adjective) (p. 1790) tercero.

FINGER (as a noun) (p. 1193) dedo; (of glove) dedo.

-The translation of “THIRD” and “FINGER” in Gran Diccionario Larousse,

THIRD (as an adjective) (p. 1438) tercero.

FINGER (as a noun) (p. 955) dedo.

-The definition of “MANO” in RAE, <https://dle.rae.es/mano?m=form>

Del lat. manus.

1. f. Parte del cuerpo humano unida a la extremidad del antebrazo y que comprende desde la muñeca inclusive hasta la punta de los dedos.

2. f. En algunos animales, extremidad cuyo dedo pulgar puede oponerse a los otros.

3. f. En los animales cuadrúpedos, cualquiera de los dos pies delanteros.

4. f. En las reses de carnicería, cualquiera de los cuatro pies o extremos después de cortados.

5. f. Tipo de extremidad par cuyo esqueleto está dispuesto siempre de la misma manera, terminado generalmente en cinco dedos, y que constituye el llamado quiridio, característico de los vertebrados tetrápodos.

6. f. Trompa del elefante.

7. f. Cada uno de los dos lados a que cae o en que sucede algo respecto de otra cosa cuya

- derecha e izquierda están convenidas. La catedral queda a mano derecha del río.
8. f. Manecilla del reloj.
  9. f. Instrumento de madera, hierro u otra materia, que sirve para machacar, moler o desmenuzar una cosa.
  10. f. Rodillo de piedra que sirve para quebrantar y hacer masa el cacao, el maíz, etc.
  11. f. Capa de yeso, cal, color, barniz, etc., que se da sobre una pared, un mueble, un lienzo, etc.
  12. f. En el obraje de paños, cardas unidas y aparejadas para cardarlos.
  13. f. En el arte de la seda, porción de seis u ocho cadejos de pelo.
  14. f. Entre tahoneros, número de 34 panecillos que componen la cuarta parte de una fanega de pan.
  15. f. Conjunto de cinco cuadernillos de papel, o sea, vigésima parte de la resma.
  16. f. Lance entero de algunos juegos. Vamos a echar una mano de dominó, de ajedrez.
  17. f. En la caza, cada una de las vueltas que dan los cazadores reconociendo un sitio para buscarla.
  18. f. Vuelta que se da a algo para su perfección o enmienda. Se dio la última mano.
  19. f. Número de personas unidas para un trabajo.
  20. f. Medio para hacer o alcanzar algo.
  21. f. Persona que ejecuta algo. En buenas manos está el negocio. De tal mano no podía temerse mal resultado.
  22. f. intervención (|| acción de intervenir). Aquí se ve la mano de Dios.
  23. f. Habilidad, destreza.
  24. f. Poder, imperio, mando, facultades. Dar, tener mano.
  25. f. Patrocinio, favor, piedad.
  26. f. Auxilio, socorro.
  27. f. Reprensión, castigo. Sobre esto le dio el prelado una mano.
  28. f. coloq. Tunda, zurra. Mano de azotes, de coces.
  29. f. Constr. Cada uno de los asideros que se dejan en los paramentos de un sillar para poder levantarlo con facilidad, y que se cortan después de sentado.

30. f. Cuba, Ec., Guin., Hond., R. Dom. y Ven. Conjunto de plátanos que quedan unidos por un extremo luego de ser separados del racimo.

31. f. Cuba. Cantidad grande de personas, animales o cosas aglomeradas en un lugar. Mano de gente.

32. f. Guat. y Hond. En un mercado, conjunto de cinco frutas o verduras.

33. f. desus. Garra del ave de rapiña.

34. f. desus. Palmo menor.

35. f. pl. Trabajo manual que se emplea para hacer una obra, independiente de los materiales y de la traza y dirección.

36. m. y f. En ciertos juegos, persona a quien en cada momento le corresponde jugar en primer lugar. Yo soy mano.

d) THE IDENTIFICATION OF ERROR TYPE: OMISSION

The translation merely described the fact that the ring is on one of his hands. “Ring upon the third finger” indicates that her brother has been married to someone in the United States as the context indicates. Although it is a tradition which could date back to ancient Roman times.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: (que lucía) “en el dedo medio/corazón de una de sus manos/de una mano”.

**ITEM 72) & 73)**

a) SOURCE TEXT: “It is very strange. Here even a farm woman would consider it a hardship to walk so far. When I said this to my brother he replied,

“Her life in her own country has been very free. She feels restrained in this little garden behind these high walls.”

I was greatly surprised to hear this. It seems to me this life of ours can certainly be considered wholly modern and independent of old restraints.”

b) TARGET TEXT: “Mi hermano, a quien hice esta observación, me dijo por toda contestación:

----- La manera de vivir en el país donde mi esposa nació ha sido siempre libre. Tras las altas paredes de nuestros patios se siente un poco como una prisionera.

Mi asombro no conocía límites. Hasta entonces creí que la vida que mi marido y yo hacíamos era independiente".

### c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of "REPLY" (as a verb) in Oxford Dictionary,

<https://www.lexico.com/definition/reply>

Say something in response to something someone has said.

-The definition of "REPLY" (as a verb) in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/reply>

to answer; to react to an action by someone else.

-The translation of "REPLY" (as a verb) in Gran Diccionario Oxford (p. 1603),

1. (answer) responder 2. (respond) responder.

-The translation of "REPLY" in Gran Diccionario Larousse (p. 620),

Responder; contestar.

-The definition of "CONTESTAR" and "RESPONDER" in RAE,

CONTESTAR <https://dle.rae.es/contestar>

Del lat. *contestāri*.

1. tr. Decir o escribir algo para resolver lo que se pregunta o para atender una comunicación. U. t. c. intr. Contestó con palabras airadas. Contestó a los periodistas.

2. tr. Dar respuesta a una pregunta. U. t. c. intr. Contestó pacientemente A sus preguntas.

3. tr. Atender algo como una llamada o una comunicación. U. t. c. intr.

4. tr. Decir algo a una persona con autoridad como protesta ante una orden. U. t. c. intr. Obedece a tu madre y no contestes.

5. tr. Adoptar una actitud polémica y a veces de oposición o protesta violenta contra lo establecido, ya sean las autoridades y sus actos, ya formas de vida, posiciones ideológicas, etc. U. t. c. intr.

6. tr. desus. Declarar y atestiguar lo mismo que otros han dicho, conformándose en todo con ellos en su deposición o declaración.

7. tr. desus. Comprobar o confirmar.

8. intr. p. us. Dicho de una cosa: Convenirse con otra.

“RESPONDER” <https://dle.rae.es/responder?m=form>

Del lat. respondēre.

1. tr. Contestar algo para resolver lo que se pregunta o para atender una comunicación. U. t. c. intr.

2. tr. Contestar una pregunta. U. t. c. intr.

3. tr. Contestar algo como una llamada o una comunicación. U. t. c. intr.

4. tr. Contestar como protesta ante una orden. U. t. c. intr.

5. tr. Dicho de un animal: Corresponder con su voz a la de los otros de su especie o al reclamo artificial que la imita.

6. tr. Cantar o recitar en correspondencia con lo que otra persona canta o recita.

7. intr. Dicho del eco: Corresponder, repetir.

8. intr. corresponder (|| pagar con igualdad los afectos o beneficios).

9. intr. Rendir o fructificar. Este campo no responde.

10. intr. Reaccionar, acusar el efecto que se desea o pretende. El enfermo respondió al tratamiento.

11. intr. Corresponder con una acción a la realizada por otro. A la intimación que les hicimos, respondieron a tiros.

12. intr. Dicho de una cosa: Tener proporción, corresponder con otra.

13. intr. Mirar, caer, estar situado en un lugar, edificio, etc., hacia una parte determinada.

14. intr. Dicho de una persona: Estar obligada u obligarse a la pena y resarcimiento correspondientes al daño causado o a la culpa cometida.

15. intr. Asegurar algo haciéndose responsable de ello. Respondo del buen comportamiento de mi recomendada.

16. intr. Salir como fiador de alguien. Respondo POR mis amigos.

-The definition of “RESTRAINT” in Oxford Dictionary,

<https://www.lexico.com/en/definition/restraint>

1. (often restraints) A measure or condition that keeps someone or something under

control. e.g. ‘decisions are made within the financial restraints of the budget’.

2. [mass noun] Unemotional, dispassionate, or moderate behaviour; self-control.

-The definition of “RESTRAINT” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/restraint>

1. calm and controlled behaviour.

2. something that limits the freedom of someone or something, or that prevents something from growing or increasing: e.g. government spending restraints.

-The translation of “RESTRAINT” (as a noun) in Gran Diccionario Oxford (p. 1608),

1. (self-control) compostura, circunspección, e.g. **to speak without** ~ hablar libremente.

2. (restriction) limitación, restricción, e.g. ~ of trade (on company) limitación al libre comercio.

3. (confinement) encierro, e.g. **he has to be kept under** ~ lo tienen que tener encerrado.

4. (head ~) reposacabeza, apoyacabeza.

-The translation of “RESTRAINT” (as a noun) in Gran Diccionario Larousse (p. 625),

1. (moderation) dominio de sí mismo(a), comedimiento; **to urge** ~ pedir moderación.

2. (restriction) restricción, limitación; **without** ~ sin restricciones.

3. (control) restricción; **a policy of price/wage** ~ una política de control de precios/moderación salarial 4. **Restraints** (for criminal, patient) correas.

-The definition of “RESTRICCIÓN” and “LIMITACIÓN” in RAE,

“RESTRICCIÓN” <https://dle.rae.es/restricci%C3%B3n?m=form>

Del lat. restrictio, -ōnis.

1. f. Acción y efecto de restringir (|| ceñir).

2. f. Limitación o reducción impuesta en el suministro de productos de consumo, generalmente por escasez de estos. U. m. en pl.

3. f. Bioquím. Fenómeno por el que las bacterias distinguen el ADN propio del extraño.

“LIMITACIÓN” <https://dle.rae.es/limitaci%C3%B3n>

Del lat. limitatio, -ōnis.

1. f. Acción y efecto de limitar o limitarse.

2. f. p. us. Término o distrito.

3. f. desus. Límite o término de un territorio.

d) THE IDENTIFICATION OF ERROR TYPE: ADDITION (item 72: “replied”); OMISSION (item 73: “modern and independent of old restraints”)

As we have seen, “replied” means “contest”. Additionally, both the narrator and the brother have been independent from their parents so far. “Being independent” also means being free as to the inconvenience of people who used to live in the small house in the field, easily affected by poor weather conditions or under the risk of being robbed.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “contestó/respondió”; “moderna y liberada/libre de las restricciones de antaño”.

### ITEM 74) & 75)

a) SOURCE TEXT: “They have agreed together at last what they will do-. She is to put on Chinese dress, and together they will approach the honored old ones. My brother has taught her the proper way to bow in their presence. I am to go before to prepare the way and to take the gifts.”

b) TARGET TEXT: “Por fin han decidido la norma de conducta que seguirán. La extranjera se vestirá como las mujeres chinas, y, con mi hermano, se presentará ante la honorable anciana, luego que mi hermano le haya enseñado a hacer la reverencia. Yo precederé a la pareja y presentaré a las dos mujeres”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “PREPARE” and “TAKE” in Oxford Dictionary,

“PREPARE” <https://www.lexico.com/definition/prepare>

1. Make (something) ready for use or consideration.
2. Make (someone) ready or able to do or deal with something.

“TAKE” <https://www.lexico.com/definition/take>

1. Lay hold of (something) with one's hands; reach for and hold.
2. Remove (someone or something) from a particular place.

-The definition of “PREPARE” and “TAKE” in Cambridge Dictionary,

“PREPARE”:

<https://dictionary.cambridge.org/es/diccionario/ingles/prepare?q=PREPARE>

1. to make or get something or someone ready for something that will happen in the future.

2. to expect that something will happen and to be ready for it.

“TAKE” <https://dictionary.cambridge.org/es/diccionario/ingles/take?q=TAKE>

1. to move something or someone from one place to another.

2. to accept or have.

-The translation of “PREPARE” and “TAKE” in Gran Diccionario Oxford,

“PREPARE” (p. 1549),

1. (make ready) “room/equipment” preparar 2. (make, put together) “speech/meal” preparar; “report” redactor.

“TAKE” (p. 1768) (Sense IV).

(TO ACCEPT) “money/bribes” aceptar.

- The translation of “PREPARE” and “TAKE” in Gran Diccionario Larousse,

“PREPARE” (p. 574) 1. (make ready) preparar 2. (make) preparar, hacer.

“TAKE” (p. 755) 1. (grasp) tomar, agarrar 2. (bring, lead, carry) llevar 3. (accept) aceptar.

-The definition of “ACEPTAR” in RAE, <https://dle.rae.es/aceptar?m=form>

Del lat. *acceptāre* 'recibir'.

1. tr. Recibir voluntariamente o sin oposición lo que se da, ofrece o encarga.

2. tr. Aprobar, dar por bueno, acceder a algo.

3. tr. Recibir o dar entrada. No se aceptó la enmienda.

4. tr. Asumir resignadamente un sacrificio, molestia o privación.

5. tr. Com. Obligarse al pago de letras o libranzas, por escrito en ellas mismas.

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING + UNDER-TRANSLATION (item 74: “the honored old ones”); UNDER-TRANSLATION (within item 75: “I am to go to prepare the way...”) + OMISSION (within item 75: “take the gifts”) + ADDITION (within item 75: “a la pareja y presentaré a las dos mujeres”)

The married couple should be introduced to the honored parents, not only to the narrator's mother. Then the couple presented their gifts (as will be explained in the following item) as courtesy, and the acceptance of their gifts by the narrator's parents meant they were being accepted by the family.

\* Sources from: *Book of Rites* (Warring States Period, 475-221 BC).

-<https://www.britannica.com/topic/Liji>

-<https://www.britannica.com/topic/Wujing>

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “ante los honorables/venerables ancianos”; “Me dispongo a ir delante para organizar y preparar los regalos/presentes”.

### ITEM 76)

a) SOURCE TEXT: “But her acceptance of them encouraged me somewhat. Had she declined them (the gifts), in the language of gift-giving it would have meant that my brother was already refused.”

b) TARGET TEXT: “Animada por la aceptación ----rechazarlos hubiera sido, en el lenguaje de las mujeres, la repudiación de mi hermano----”

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

“language of gift-giving” versus “el lenguaje de las mujeres”

-The definition of “GIFT” and “GIVE” in Oxford Dictionary,

“GIFT” <https://www.lexico.com/definition/gift>

1. A thing given willingly to someone without payment; a present.

2. A natural ability or talent.

“GIVE” <https://www.lexico.com/definition/give>

1. Freely transfer the possession of (something) to (someone).

2. Cause or allow (someone or something) to have or experience (something); provide with.

-The definition of “GIFT” and “GIVE” in Cambridge Dictionary,

“GIFT” <https://dictionary.cambridge.org/es/diccionario/ingles/gift>

a present or something that is given.

“GIVE” <https://dictionary.cambridge.org/es/diccionario/ingles/give?q=GIVE>

to offer something to someone, or to provide someone with something.

-The translation of “GIFT-GIVING” in Gran Diccionario Oxford,

“GIFT” (p. 1238) 1. (present) regalo, obsequio 2. (talent) don.

“GIVE” (p. 1239) (Sense I),

1. (to hand) dar, (to make a gift of) regalar, obsequiar; (to devote) “love/affection” dar; “attention” prestar; 2. (to grant) “protection/shelter” dar; (to allow, to concede) “opportunity/permission/advantage” dar, conceder 3. (to cause) dar 4. (to award) dar, otorgar, conferir, conceder 5. (to pay, to exchange) dar.

- The translation of “GIFT-GIVING” in Gran Diccionario Larousse,

“GIFT” (p. 304) 1. (present) regalo, obsequio 2. (talent) don.

“GIVE” (p. 305) 1. (in general) dar; (as present) regalar 2. (organize) (party, dinner, dance) dar, hacer 3. (cause) dar; 4. (allow) dar; (rights, power) dar, conceder 5. (sentence to) imponer, sentenciar.

-The definition of “REGALAR” in RAE, <https://dle.rae.es/regalar#Vgmi2Af>

Cf. it. regalare y fr. régaler.

1. tr. Dar a alguien, sin recibir nada a cambio, algo en muestra de afecto o consideración o por otro motivo.

2. tr. Halagar, acariciar o hacer expresiones de afecto y benevolencia.

3. tr. recrear (|| alegrar). U. t. c. prnl.

4. prnl. Tratarse bien, procurando tener las comodidades posibles.

5. prnl. coloq. Cuba y Ur. Dicho de una persona: Exponerse, conscientemente, a un peligro o a un riesgo.

6. prnl. coloq. Arg., Cuba, Guat., Nic. y Ur. Manifestar sin disimulo atracción por alguien.

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING

There are rules on gift-giving formed from ancient times, and the last item mentioned that the acceptance of the gifts should have been an indicator of the acceptance of the

couple. These costumes not only applied among women, but among different groups of people in many situations.

This translation technique (“en el lenguaje de las mujeres”) could also imply a kind of Under-translation, as if the custom of gift-giving was merely attached to women.

\* Sources from: <https://www.britannica.com/topic/Liji>

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “según la costumbre/tradición sobre la entrega/el intercambio de regalos/presentes”.

### ITEM 77)

a) SOURCE TEXT: “She was silent. I could make nothing of her face. It was immovable.

“May they approach?” I asked desperately, not knowing what else to say than what we had planned.

“Let him approach,” she replied in the same voice.”

b) TARGET TEXT: “Guardó silencio; su rostro era inescrutable.

-----¿Pueden acercarse? -----inquirí, no sabiendo decir otra cosa que lo ya estudiado de antemano.

---Que vengan---contestó ella, con incommovible frialdad”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

“Let him approach” versus “Que vengan (ellos)”.

-The definition of “HIM” in Oxford Dictionary,

<https://www.lexico.com/definition/him>

Used as the object of a verb or preposition to refer to a male person or animal previously mentioned or easily identified.

-The definition of “HIM” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/him>

used, usually as the object of a verb or preposition, to refer to a man, boy, or male animal that has just been mentioned or is just about to be mentioned.

-The definition of “HIM” (p. 1292) in Gran Diccionario Oxford,

1. (as direct object) lo le 2. (as indirect object) le; (with direct object pronoun present) se
3. (after preposition) él.

-The definition of “HIM” (p. 347) in Gran Diccionario Larousse,

- 1.(direct object) lo;2. (indirect object) le 3. (after preposition) él

- According to the Conjugation of “VENIR” in RAE,

<https://dle.rae.es/venir#bXkUiz2>

(ellos, ellas) vengan.

#### d) THE IDENTIFICATION OF ERROR TYPE: OVER-TRANSLATION

The narrator was encouraged by her mother’s acceptance of the gift so she thought it might be the right timing to present her sister-in-law to her mother. However, her mother, at the moment still preferred to talk to her son alone, which means in fact she is not prepared to accept her daughter-in-law so far.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “que venga/se acerque él (solo)”.

#### ITEM 78) & 79)

a) SOURCE TEXT: “I say ‘our’, because I have brought with me my wife, of whom I wrote in a letter through the hand of my friend. She comes as the daughter-in-law of my mother. Although in her veins is foreign blood, she wishes me to tell our honorable mother that she is married to me, her heart has become Chinese. She takes upon herself voluntarily the race and customs of our family.”

b) TARGET TEXT: “Digo «nuestros» porque me acompaña mi esposa, de quien os hablé en la carta que os escribí por mediación de mi amigo más íntimo. Viene en calidad de nuera de mi madre. En sus venas corre sangre extranjera, pero a instancias tuyas os informo, honorable madre, de que su corazón tornóse chino al convertirse en mi mujer. Por su libre y espontánea elección adopta los usos y costumbres de nuestra familia y nuestra raza”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “VOLUNTARILY” in Oxford Dictionary,

<https://www.lexico.com/en/definition/voluntarily> Of one's own free will.

-The definition of “VOLUNTARILY” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/voluntarily?q=VOLUNTARILY+>  
in a voluntary way (= done, made, or given willingly):

e.g. If you don't leave voluntarily then we will send you away.

-The translation of “VOLUNTARILY” (p. 1864) in Gran Diccionario Oxford,  
Voluntariamente, por voluntad propia.

-The translation of “VOLUNTARILY” in Gran Diccionario Larousse (p. 832),  
voluntariamente.

-The definition of “ESPONTÁNEO-A” in RAE, <https://dle.rae.es/?id=Gel77wB>  
Del lat. spontaneus.

1. adj. Voluntario o de propio impulso.

2. adj. Que se produce sin cultivo o sin cuidados del ser humano.

3. adj. Que se produce aparentemente sin causa.

4. m. y f. Persona que durante una corrida se lanza al ruedo a torear.

5. m. y f. Persona que por propia iniciativa interviene en algo para lo que no tiene título reconocido.

-The definition of “HAND” and “FRIEND” in Oxford Dictionary,

“HAND” <https://www.lexico.com/definition/hand>

1.The end part of a person's arm beyond the wrist, including the palm, fingers, and thumb.

“FRIEND” <https://www.lexico.com/definition/friend>

A person with whom one has a bond of mutual affection, typically one exclusive of sexual or family relations.

-The definition fo “HAND” and “FRIEND” in Cambridge Dictionary,

“HAND” <https://dictionary.cambridge.org/es/diccionario/ingles/hand>

the part of the body at the end of the arm that is used for holding, moving, touching, and

feeling things.

“FRIEND” <https://dictionary.cambridge.org/es/diccionario/ingles/friend>

a person who you know well and who you like a lot, but who is usually not a member of your family

-The translation of “THE HAND OF MY FRIEND” in Gran Diccionario Oxford, “HAND” (p. 1269) (as a noun) 1. Mano 2. (agency) mano; 3. (handwriting) (liter) letra FRIEND (p. 1219) 1. (close acquaintance) amigo, -ga 2. (supporter) amigo, -ga.

-The translation of “THE HAND OF MY FRIEND” in Gran Diccionario Larousse, (HAND) (p. 329) 1. (part of body) mano 2. (of clock, watch).

(FRIEND) (p. 288) 1. (intimate, close acquaintance) amigo(a) 2. (supporter) **to be a ~ of the arts** ser un mecenas de las artes.

-The definition of “MANO” and “AMIGO” in RAE,

“MANO” <https://dle.rae.es/mano#OF9CzGo>

Del lat. manus.

1. f. Parte del cuerpo humano unida a la extremidad del antebrazo y que comprende desde la muñeca inclusive hasta la punta de los dedos.
2. f. En algunos animales, extremidad cuyo dedo pulgar puede oponerse a los otros.
3. f. En los animales cuadrúpedos, cualquiera de los dos pies delanteros.
4. f. En las reses de carnicería, cualquiera de los cuatro pies o extremos después de cortados.
5. f. Tipo de extremidad par cuyo esqueleto está dispuesto siempre de la misma manera, terminado generalmente en cinco dedos, y que constituye el llamado quiridio, característico de los vertebrados tetrápodos.

“AMIGO” <https://dle.rae.es/amigo?m=form>

Del lat. amīcus.

Sup. irreg. amicísimo; reg. amiguísimo.

1. adj. Que tiene relación de amistad. U. t. c. s.
2. adj. amistoso (|| perteneciente a la amistad).
3. adj. Dicho de una cosa: Propia de la persona amiga.

4. adj. Que gusta mucho de algo. Es amigo de trasnochar. U. t. c. s. Los amigos del silencio disfrutarán en este bosque.

5. adj. poét. Dicho de una cosa: Propicia, benigna, grata. El cielo dio su amiga sombra al peregrino.

6. m. y f. U. para dirigirse a una persona, aunque no se conozca o no haya relación de amistad.

7. m. y f. U. en cartas como tratamiento afectuoso, aunque no haya propiamente relación de amistad.

8. m. y f. amante (|| persona que mantiene con otra una relación amorosa).

9. f. p. us. Maestra de escuela de niñas.

10. f. And. y Méx. Escuela de párvulos.

d) THE IDENTIFICATION OF ERROR TYPE: UNDER-TRANSLATION + ADDITION (item 78: “the hand of my friend”);

INCORRECT MEANING (item 79: “voluntarily”) + ADDITION (item 79: especially “espontánea”)

When translating “the hand of my friend”, the connotation of someone “trust-worthy” and close, has been added as “mi amigo más íntimo”. Nevertheless, we cannot tell it from the plot since the author did not mention who had brought the letter to the family, who could be some random person he knew -who could do this favor-. As we all knew, we do not have many choices when we study abroad alone.

The foreign lady has made her decision under fully consideration, not by a casual thought, by translating it as an “espontánea” and free decision we might be underestimating the seriousness of her determination.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “a través de un amigo mío”, “asume de forma (totalmente) voluntaria”.

## ITEM 80)

a) SOURCE TEXT: “Her shoulders dropped, and she shrank a little into her chair. She said with a hurried faintness,

“My son—my son—you are always welcome—to your home...”

b) TARGET TEXT: “Vi que se encogía, haciéndose pequeña en el asiento. Luego dijo, vivamente, como si estuviese a punto de perder el conocimiento.

-----Hijo mío..., bienvenido eres a tu casa...”

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

“My son—my son—you are always welcome—to your home” versus “Hijo mío..., bienvenido eres a tu casa”.

-The definition of “ALWAYS” in Oxford Dictionary,

<https://www.lexico.com/definition/always>

1. At all times; on all occasions.
2. As a last resort; failing all else.

-The definition of “ALWAYS” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/always>

1. every time or all the time.
2. for ever.
3. at all times in the past.
4. used with "can" or "could" to suggest another possibility.
5. again and again, usually in an annoying way.

-The translation of “ALWAYS” in Gran Diccionario Oxford (p. 898),

1. (at all times, invariably) siempre
2. (alternatively) siempre, en todo caso.

-The translation of “ALWAYS” in Gran Diccionario Larousse (p. 741) siempre.

-The definition of “SIEMPRE” in RAE, <https://dle.rae.es/siempre?m=form>

Del lat. semper.

1. adv. En todo o en cualquier tiempo.
2. adv. En todo caso o cuando menos. Ocurra lo que ocurra, siempre quedará en buena situación económica.

3. adv. Col. decididamente (|| definitivamente).

d) THE IDENTIFICATION OF ERROR TYPE: OMISSION

When translating this fragment, the translators have ignored the weakness of the tone (with a redundancy) in the original text: “my son” is quoted twice. In Spanish language the emphasis can be transferred the same way. Additionally, a translation can be carried out by using a present or a future verb tense.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “Hijo mío, hijo mío, siempre eres/serás bienvenido a tu casa”.

**ITEM 81)**

a) SOURCE TEXT: “(...) with my son, whom she loves and speaks to in words I cannot understand.”

b) TARGET TEXT: “(...) con mi hijo, a quien quiere muchísimo y habla en una lengua que el pequeñín no entiende”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

“I cannot understand” versus “el pequeñín no entiende”.

-The definition of “I” (as a pronoun) in Oxford Dictionary,

<https://www.lexico.com/definition/i>

Used by a speaker to refer to himself or herself.

-The definition of “I” (as a pronoun) in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/i?q=I>

used as the subject of a verb to refer to the person speaking or writing.

-The translation of “I” in Gran Diccionario Oxford, (p. 1310) yo.

-The translation of “I” in Gran Diccionario Larousse, (p. 364) yo.

-The definition of “PEQUEÑÍN” in RAE, (item not defined).

Instead, we come up with the definition of “PEQUEÑO” in RAE,

<https://dle.rae.es/peque%C3%B1o?m=form>

Voz expr., común a todas las lenguas romances.

1. adj. Que tiene poco tamaño o un tamaño inferior a otros de su misma clase.

2. adj. Dicho de una persona: Baja, de poca estatura.
3. adj. Breve, poco extenso. Una pequeña siesta. Un pequeño discurso.
4. adj. Poco importante o poco intenso. Un pequeño sueldo, dolor de cabeza.
5. adj. Modesto, de escasos recursos o influencia. Un comercio pequeño.
6. adj. De corta edad. Apl. a pers., u. t. c. s.
7. adj. Bajo, abatido y humilde, como contrapuesto a poderoso y soberbio. U. t. c. s.

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING

The foreign lady loved playing with the little boy and talked some English words when she felt some much love towards him. The narrator has not studied English so she cannot understand what she is speaking to her son.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “yo no puedo comprender/entender.”

**ITEM 82)**

a) SOURCE TEXT: “Even to my brother, her husband, she is never humble.”

b) TARGET TEXT: Por otra parte, mi hermano no siempre es humilde”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

“...she is never humble...” versus “mi hermano no siempre es humilde”,

-The definition of “SHE” in Oxford Dictionary,

<https://www.lexico.com/definition/she>

Used to refer to a woman, girl, or female animal previously mentioned or easily identified.

-The definition of “SHE” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/she?q=SHE>

used as the subject of a verb to refer to a woman, girl, or female animal that has already been mentioned.

-The definition of “SHE” in Gran Diccionario Oxford (p. 1667), (person) ella.

- The definition of “SHE” in Gran Diccionario Larousse (p. 673), ella.

-The definition of “HERMANO” in RAE, <https://dle.rae.es/hermano?m=form>

Del lat. [frater] germānus '[hermano] carnal', der. de germen 'germen', 'brote'.

1. m. y f. Persona o animal que tiene en común con otra el mismo padre y la misma madre, o solo uno de ellos.

2. m. y f. Tratamiento que mutuamente se dan los cuñados.

3. m. y f. Lego o donado de una comunidad regular.

4. m. y f. Persona que tiene el mismo padre espiritual que otra; p. ej., un religioso respecto de otros de su misma orden.

5. m. y f. Persona admitida por una comunidad religiosa a participar de ciertas gracias y privilegios.

6. m. y f. Individuo de una hermandad o cofradía.

7. m. y f. Cosa respecto de otra a que es semejante.

d) THE IDENTIFICATION OF ERROR TYPE: OMISSION (“her husband”) + INCORRECT MEANING (“she is never humble”)

According to Confucianism/Ruism, there were conceptions such as “three obediences and four virtues” that women should be following through their whole lives, for example a married woman should follow whatever her husband said. Accordingly, the narrator wanted to express that her sister-in-law is not behaving like women around her do at all.

\* Sources from: *Book of Rites* (Warring States Period, 475-221 BC).

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “Incluso con mi hermano, su esposo/marido, ella nunca es humilde”.

### ITEM 83)

a) SOURCE TEXT: “She cried, “Bring a gold earring and a needle!”

b) TARGET TEXT: “Exclamó—: Traéme un anillo y una aguja”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “EARRING” in Oxford Dictionary,

<https://www.lexico.com/en/definicion/earring>

A piece of jewelry worn on the lobe or edge of the ear.

-The definition of “EARRING” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/earring>

a piece of jewelry, usually one of a pair, worn in a hole in the ear or fastened to the ear by a clip: e.g. He was wearing an earring in his left ear.

-The translation of “EARRING” (p. 1141) in Gran Diccionario Oxford,  
Pendiente, zarcillo, arete.

-The translation of “EARRING” in Gran Diccionario Larousse (p. 223), pendiente,  
arete.

-The definition of “ANILLO” in RAE, <https://dle.rae.es/?id=2gpgzWC>  
Del lat. anellus.

1. m. Aro pequeño.
2. m. Aro de metal u otra materia, liso o con labores, y con perlas o piedras preciosas o sin ellas, que se lleva, principalmente por adorno, en los dedos de la mano.
3. m. sortija (|| rizo del cabello).
4. m. Redondel de la plaza de toros.
5. m. anilla (|| pieza que se coloca en la pata de un ave).
6. m. Estructura anatómica de forma circular.
7. m. Arq. Moldura que ciñe una columna u otro elemento similar.
8. m. Arq. Cornisa circular u ovalada que, asentada en las pechinas y los cuatro arcos torales, sirve de base a la cúpula o media naranja.
9. m. Astron. Conjunto de partículas o cuerpos distribuidos en forma circular alrededor de algunos planetas. Los anillos de Saturno.
10. m. Bot. Cada uno de los círculos leñosos concéntricos que forman el tronco de un árbol.
11. m. Mat. Estructura matemática en la que se definen, en un conjunto de elementos, dos reglas de composición, una asimilable a la adición y otra al producto.

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING (“earring”) +  
OMISSION (“gold”)

Gold earrings used to be worn by baby boys since there were superstitions such as God could take their son away due to jealousy. By wearing a gold earring, Chinese baby boys

were 'regarded' as baby girls until teenagers. However, this situation of a comparatively high infant mortality rate was actually caused by the poor sanitary conditions during the early 20<sup>th</sup> century.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “Traéme un arete/zarcillo/pendiente de oro”.

#### ITEM 84)

a) SOURCE TEXT: “I questioned secretly the messenger from my mother, and he replied that during the previous night my mother had been very ill so that they all feared that even at that moment she might pass over into the abode of the dead.”

b) TARGET TEXT: “Hice varias preguntas discretas al mensajero, y éste me dijo que el día anterior mi madre se había muy enferma; tan mal se puso que temió morir”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

“they all feared that even at that moment she might pass over into the abode of the dead” versus “tan mal se puso que temió morir”.

-The definition of “PASS OVER” and “ABODE” (as a noun) in Oxford Dictionary,

“PASS OVER” [https://www.lexico.com/definicion/pass\\_over](https://www.lexico.com/definicion/pass_over)

(euphemistic) Die.

“ABODE” <https://www.lexico.com/definicion/abode>

formal, literary: A place of residence; a house or home.

-The definition of “PASS OVER” and “ABODE” (as a noun) in Cambridge Dictionary,

“PASS OVER” (the most relevant phrase verb collected in Cambridge Dictionary is pass over something/someone)

<https://dictionary.cambridge.org/es/diccionario/ingles/pass-over-someone-something?q=pass+over+someone%2Fsomething>

to ignore or to not give attention to someone or something.

“ABODE”

<https://dictionary.cambridge.org/es/diccionario/ingles/abode?q=%C3%A4bode>

the place where someone lives.

-The translation of “PASS OVER” and “ABODE” in Gran Diccionario Oxford,  
PASS OVER (p. 1505),

1. (omit) pasar por alto; 2. (overlook) pasar por alto.
3. (disregard for promotion) pasarle por encima.

ABODE (as a noun) (p. 872),

1. (dwelling place) morada 2. (law) *place of* ~ , domicilio; residencia,

- The translation of “PASS OVER” and “ABODE” in Gran Diccionario Larousse,  
PASS OVER (p. 1201),

1. (cross over) cruzar 2. Pasarse 3. (to give) dar, transmitir 4. (to say) decir

ABODE (as a noun) (p. 727) domicilio; residencia.

-The definition of “TEMER” in RAE,

<https://dle.rae.es/temer?m=form>

Del lat. timēre.

1. tr. Tener a alguien o algo por objeto de temor.
2. tr. Recelar un daño, en virtud de fundamento antecedente. Temo que vendrán mayores males.
3. tr. Sospechar, creer. Temo que sea más antiguo de lo que parece. U. t. c. prnl.
4. intr. Sentir temor. Temo por mis hijos.

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING + OMISSIONS (“even at that moment”; “into the abode of the dead”)

There are fragments not properly translated. ‘The Abode of the Dead’ used to indicate the world where their ghosts will stay after people have died. According to the chapters in *Chu Ci* (Warring States period) and *Book of Rites* (Warring States period), Chinese folk religion believed that the world had been divided into two spaces: one for people alive and one for their ghost after they died.

In this Spanish fragment several omissions were committed (“even at that moment”; “into the abode of the dead”). Additionally, the translators modified the subject of the clause “(él/ella) temió”, whereas the source text said “they all feared”

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “todos ellos temieron que incluso en ese preciso instante ella se adentrara en el mundo de los muertos/más allá//ella se fuera al otro mundo”.

### ITEM 85)

a) SOURCE TEXT: “They will live in the old apartments where my brother spent his youth.”

b) TARGET TEXT: “(...), donde les han sido preparadas unas habitaciones en los mejores aposentos, donde vivía mi hermano durante su infancia”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

“the old apartments” versus “en los mejores aposentos”

-The definition of “OLD” and “APARTMENT” in Oxford Dictionary,

“OLD” <https://www.lexico.com/definicion/old>

Having lived for a long time; no longer young.

“APARTMENT” <https://www.lexico.com/definicion/apartment>

(North American) A suite of rooms forming one residence; a flat.

A block of apartments

- The definition of “OLD” and “APARTMENT” in Cambridge Dictionary,

“OLD” <https://dictionary.cambridge.org/es/diccionario/ingles/old>

having lived or existed for many years.

“APARTMENT” <https://dictionary.cambridge.org/es/diccionario/ingles/apartment>

a set of rooms for living in, especially on one floor of a building.

-The translation of “OLD” and “APARTMENT” in Gran Diccionario Oxford,

“OLD” (as an adjective) (p. 1475),

1. (not young) mayor; (less polite) viejo 2. (not new) viejo, antiguo

3. (former, previous) antiguo.

“APARTMENT” (p. 906),

1. (set of rooms) apartamento, departamento, piso 2. (room) aposento, estancia.

-The translation of “OLD” and “APARTMENT” in Gran Diccionario Larousse,

“OLD” (as an adjective) (p. 512) 1. (not young, not new) (person), anciano(a); viejo(a)  
2. (former) (school, job, girlfriend) antiguo(a).

“APARTMENT” (p. 28) 1. (dwelling) apartamento, piso, departamento 2. (room) estancia; habitación; (bedroom) dormitorio.

-The definition of “MEJOR” and “APOSENTO” in RAE,

“MEJOR” <https://dle.rae.es/mejor?m=form>

Del lat. melior, -ōris.

Comp. de bueno en aceps. 1 y 2, de bien en acep. 3.

1. adj. Superior a otra cosa y que la excede en una cualidad natural o moral.
2. adj. Preferible o más conveniente. Es mejor que evites las discusiones.
3. adv. Más bien, de manera más conforme a lo bueno o lo conveniente.

“APOSENTO” <https://dle.rae.es/aposento?m=form>

De aposentar.

1. m. Posada, hospedaje.
2. m. desus. antepalco.
3. m. cult. habitación (|| espacio entre tabiques de una vivienda).

#### d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING

Since the couple has not been accepted by the family yet, they are not allowed to stay in the yard after the young lord of the family gets married. At the moment, they can only live in the old apartment where the young lord lived as a child. In Spanish language, “unas habitaciones en los mejores aposentos” has no sense at all.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “la tradicional ala (de la casa) para/destinada a los varones” or “estancias/aposentos”.

#### ITEM 86)

a) SOURCE TEXT: “There is no man able to stand unmoved between two proud women, one of them old and one of them young, and both loving him supremely.”

b) TARGET TEXT: “Nada más difícil que vivir entre dos mujeres, una joven y otra vieja, entre las dos alternativamente y teniendo que ser amable con ambas”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “LOVE” and “SUPREME” in Oxford Dictionary,

“LOVE” (as a verb) <https://www.lexico.com/definition/love>

1. Feel deep affection for (someone).
2. Like or enjoy very much.

“SUPREME” <https://www.lexico.com/definition/supremely>

1. Very well; excellently.
2. With the highest rank or authority.

-The definition of “LOVE” and “SUPREME” in Cambridge Dictionary,

“LOVE” (as a verb)

<https://dictionary.cambridge.org/es/diccionario/ingles/love?q=LOVE>

to like another adult very much and be romantically and sexually attracted to them, or to have strong feelings of liking a friend or person in your family.

“SUPREME”

<https://dictionary.cambridge.org/es/diccionario/ingles/supremely?q=SUPREME+>

extremely.

-The translation of “LOVE SUPREME” in Gran Diccionario Oxford,

“LOVE” (as a verb) (p. 1396) 1. (care for) querer\*, amar (liter).

2. (like) to ~ sth/-ING/to+INF: **I ~ reading/music/to get presents** me encanta leer/la música/recibir regalos.

“SUPREME” (p. 1756) A. (of highest authority) <power>supremo; <authority> supremo, sumo B. (extreme) <effort> supremo.

“SUPREME” (as an intensifier) sumamente.

-The translation of “LOVE SUPREME” in Gran Diccionario Larousse,

“LOVE” (as a verb) (p. 441): 1. (lover) amar, querer; **they ~ each other** se quieren

2. (family member) querer; **I never felt loved as a child** de niño nunca me sentí querido.

3. (like very much) **I'd like some coffee** un café me vendría de maravilla.

“SUPREME” (p. 746) supremo SUPREME: sumamente.

-The definition of “AMABLE” in RAE, <https://dle.rae.es/?id=2BB3iz1>

Del lat. amābilis.

1. adj. Digno de ser amado.
2. adj. Afable, complaciente, afectuoso.

-The definition of “AMAR” in RAE, <https://dle.rae.es/?w=amar>

Del lat. amāre.

1. tr. Tener amor a alguien o algo.
2. tr. desus. desear.

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING + OMISSION (“supremely”)

The narrator’s husband has pointed the dilemma the brother was facing right now: between his mother and his wife, both loved him intensively.

Conversely, the subject of the verb tense has been changed in the Spanish text rendered (from “both loving him” to “teniendo [él] que ser amable con ambas”).

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “amándolo ambas profundamente”.

### **ITEM 87) & 88)**

a) SOURCE TEXT: “I refuse to go in, saying I must return to the child, and she was sorry. I mentioned that ancient juniper in the court; she spoke of a toy she was making for my son from cloth stuffed with cotton.”

b) TARGET TEXT: “Invítome a entrar, pero me excusé: mi hijo estaría esperándome. Ella parecía un poco molesta. Dijo algunas palabras a propósito de cierto enebro muy viejo que crecía en uno de los patios; la joven me entregó un juguete que, al parecer, era para mi hijo. Un objeto de tela relleno de algodón”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “SORRY” in Oxford Dictionary,

<https://www.lexico.com/en/definicion/sorry>

1. [predicative] Feeling sad or distressed through sympathy with someone else's

misfortune. e.g. 'I was sorry to hear about what happened to your family'.

2. [predicative] Feeling regret or penitence. e.g. 'I'm sorry if I was a bit brusque'.
3. [attributive] In a poor or pitiful state. e.g. He looks a sorry sight with his broken jaw'.

-The definition of "SORRY" in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/sorry>

1. feeling sadness, sympathy, or disappointment, especially because something unpleasant has happened or been done: e.g. We were both sorry to hear you've been ill again.
2. used to say that you wish you had not done what you have done, especially when you want to be polite to someone you have done something bad to.  
e.g. I'm sorry you're ill - I hope you get well soon.
3. used to say that you wish you had not done what you have done, especially when you want to be polite to someone you have done something bad to:  
e.g. I've said I'm sorry.
4. used to show politeness when refusing something or disagreeing:  
e.g. I'm sorry, I can't agree.
5. a bad condition or situation:  
e.g. It's a sorry situation when there isn't any food in the house.

-The translation of "SORRY" in Gran Diccionario Oxford (p. 1706),

A.1 (grieved, sad) **I feel so ~ for you/him** te/lo compadezco; **I felt/was so ~ for him when he got turned down** me dio mucha pena/ lástima cuando lo rechazaron; **to be ~ about what happened** siento/lamento mucho lo que ocurrió; **I was not sorry to see the back of him** no me apenó/ no lamenté que se fuera.

2. (apologetic, repentant) **I am ~, I did not mean to offend you** perdóname/lo siento/disculpa, no fue mi intención offenderte; **you will be sorry for (for this)** ¡te arrepentirte (de esto)! ¡me vas a pagar!

- B (as interj).1 (expressing apology) perdón, lo siento 2. (asking speaker to repeat) ¿cómo?  
3.(expressing disagreement) lo siento.

C (pitiful, miserable, regrettable) (before n) <tal> lamentable, lastimoso, e.g. **The house was in a ~ state when we got back** La casa estaba en un estado lamentable cuando volvimos.

-The translation of “SORRY” in Gran Diccionario Larousse (p. 704),

1. (regretful, disappointed), **to be ~ about sth** lamentar/sentir algo.
2. (sympathetic) **to feel ~ for sb** sentir pena/lástima por alguien.
3. (pathetic) lamentable, penoso(a); **to be a ~ sight** ofrecer un espectáculo lamentable/penoso.

-The definition of “MOLESTO” in RAE, <https://dle.rae.es/?id=PZ62Kgy>

Del lat. molestus.

1. adj. Que causa molestia.
2. adj. Que siente molestia.

-The definition of “MENTION” (as a verb) in Oxford Dictionary,

<https://www.lexico.com/definicion/mention>

Refer to (something) briefly and without going into detail.

-The definition of “MENTION” (as a verb) in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/mention>

1. to speak about something quickly, giving little detail or using few words.
2. to refer to something or someone.

-The translation of “MENTION” (as a verb) in Gran Diccionario Oxford, (p. 1419), mencionar.

-The translation of “MENTION” (as a verb) in Gran Diccionario Larousse, (p. 462), mencionar.

-The definition of “MENCIONAR” in RAE,

<https://dle.rae.es/mencionar?m=form>

tr. Hacer mención de alguien o algo.

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING (item 87: “sorry”); INCORRECT MEANING (item 88: “I mentioned”)

Despite the fact that she wanted the narrator to stay longer, the foreign lady was sorry of

having kept the narrator at their house when she realized that the narrator should go back and take care of the new-born baby.

Once again, we find a change in the person speaking (instead of “I (mentioned)” it appeared “(él/ella) dijo”).

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “(lo) lamentó”; “mencioné”.

### ITEM 89) & 90)

a) SOURCE TEXT: “The fat concubine said, chewing loudly and smacking her lips over an oily cake”.

b) TARGET TEXT: “La más gorda, que masticaba un caramelo, dijo, chasqueando la lengua:”

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “FAT” and “CONCUBINE” in Oxford Dictionary,

“FAT” (as an adjective) <https://www.lexico.com/definition/fat>

(of a person or animal) having a large amount of excess flesh.

“CONCUBINE” <https://www.lexico.com/definition/concubine>

(in polygamous societies) a woman who lives with a man but has lower status than his wife or wives.

-The definition of “FAT” and “CONCUBINE” in Cambridge Dictionary,

“FAT” (as an adjective) <https://dictionary.cambridge.org/es/diccionario/ingles/fat>

having a lot of flesh on the body.

“CONCUBINE” <https://dictionary.cambridge.org/es/diccionario/ingles/concubine>

a woman who, in some societies, lives and has sex with a man she is not married to, and has a lower social rank than his wife or wives.

-The translation of “FAT” and “CONCUBINE” in Gran Diccionario Oxford,

“FAT” (as an adjective) (p. 1182),

1. (obese) gordo
2. (thick) “book/cigar” grueso, gordo
3. (lucrative) lucrative, jugoso.

“CONCUBINE” (p. 1049) concubina.

-The translation of “FAT” and “CONCUBINE” in Gran Diccionario Larousse,  
“FAT” (as an adjective) (p. 258).

1. (obese) gordo(a)
2. (meat) graso(a)
3. (thick) grueso(a), voluminoso(a).

“CONCUBINE” (p. 145) concubina.

-The definition of CONCUBINA in RAE,

<https://dle.rae.es/concubino?m=form>

concubino, na

Del lat. concubīnus; la forma f., del lat. concubīna.

1. m. y f. Persona que vive en concubinato.

-The definition of “OILY” and “CAKE” in Oxford Dictionary,

“OILY” <https://www.lexico.com/definition/oily>

1. Containing oil.
2. (of a person or their behaviour) unpleasantly smooth and ingratiating.

“CAKE” <https://www.lexico.com/definition/cake>

1. An item of soft sweet food made from a mixture of flour, fat, eggs, sugar, and other ingredients, baked and sometimes iced or decorated.
2. An item of savoury food formed into a flat round shape, and typically baked or fried.

- The definition of “OILY” and “CAKE” in Cambridge Dictionary,

“OILY” <https://dictionary.cambridge.org/es/diccionario/ingles/oily>

covered in oil or containing a lot of oil.

“CAKE” <https://dictionary.cambridge.org/es/diccionario/ingles/cake?q=CAKE>

a sweet food made with a mixture of flour, eggs, fat, and sugar.

-The translation of “OILY” and “CAKE” in Gran Diccionario Oxford,

“OILY” (p. 1475) 1. <substance> oleaginoso; <rag> manchado de aceite; <fingers> grasiento; <food> aceitoso, grasiento; <skin/hair>graso, grasoso 2. (unctuous) <person/smile/manner> empalagoso

“CAKE” (p. 993): A (large) pastel, tarta; (small individual) pastel B.~ **of soap** pastilla de jabón C. (whole, total) pastel, **they demand a larger slice/piece/share of the** ~ exigen

una tajada mayor del pastel.

The translation of “OILY” and “CAKE” in Gran Diccionario Larousse,

“OILY” (p. 512) 1. (hands, rag) grasiento(a); (skin, hair) graso(a); (food) aceitoso(a), con aceite 2. Pej (manner) empalagoso(a).

“CAKE” (p. 98): 1. (food) pastel, tarta 2. (block) (of soap, chocolate, paint, shoe polish) pastilla

The definition of “CAMELO” in RAE, <https://dle.rae.es/?id=7Q81kS8>

Del port. caramelo 'carámbano', 'caramelo'.

1. m. Azúcar fundido y endurecido.
2. m. Golosina hecha con caramelo y aromatizada con esencias de frutas, hierbas, etc.
3. m. Filip. azucarillo.

d) THE IDENTIFICATION OF ERROR TYPE:

OVER-TRANSLATION (item 89: “the fact concubine”);

INCORRECT MEANING (item 90: “cake”) + OMISSION (item 90: “oily”)

This lady has been behaving rudely towards the foreign lady, so the narrator refers her as a “fat concubine” to express her contempt towards her.

On the other hand, “An oily cake” (a negative -bigger- snack) marks another difference -of the diet routine- between other ladies and herself. The idea was mistranslated as “caramelo” (a positive -smaller- snack), losing the fact that it was oily.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “La concubina gruesa/gorda//rellena<sup>57</sup>”; “un pastel mantecoso/pesado//una tarta mantecosa/pesada”.

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<sup>57</sup> Considering that they were never fat at all.

## ITEM 91)

a) SOURCE TEXT: “And now, my sister, what have not desired has come to pass—she has conceived! She was already aware of it for a whole circle of days, before, with curious foreign reserve.”

b) TARGET TEXT: “Y ahora, hermana, ha ocurrido lo que no deseábamos; ¡La extranjera está en estado! Lo sabía desde varios días antes, pero no lo dijo a mi hermano hasta ayer, con cierta curiosa reserva”.

### c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

“a circle of days” versus “varios días”,

-The definition of “CIRCLE” (as a noun) in Oxford Dictionary,

<https://www.lexico.com/definition/circle>

A round plane figure whose boundary (the circumference) consists of points equidistant from a fixed point (the centre).

-The definition of “CIRCLE” (as a noun) in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/circle>

a continuous curved line, the points of which are always the same distance away from a fixed central point, or the area inside such a line.

-The definition of “CIRCLE” (as a noun) in Gran Diccionario Oxford (p. 1022),

1. (shape) círculo 2. (grupo) círculo.

-The definition of “CIRCLE” in Gran Diccionario Larousse (p. 124),

1. (shape) círculo 2. (grupo) círculo.

-The definition of “VARIO(S)” in RAE, <https://dle.rae.es/vario?m=form>

Del lat. varius.

1. adj. Diverso o diferente.

2. adj. Inconstante o mudable.

3. adj. Indiferente o indeterminado.

4. adj. Que tiene variedad o está compuesto de diversos adornos o colores.

5. adj. indef. pl. Algunos, unos cuantos. U. antepuesto al s. Trajo varios libros.

### d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING +

## UNDER-TRANSLATION (“varios”)

The “circle” here could refer to one complete movement/circulation of the moon, which used to record 30 days as one (lunar) month in China (“one month” is written as “one moon” in Chinese). Apart from this, “circle” (in the sense of “ciclo”) could be interpreted as women’s menstruation. Considering the specific reference of this case, we suggest one month for the translation.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “desde hace un mes”.

## ITEM 92)

a) SOURCE TEXT: “My brother led him gently away then, soothing him and bidding Wang Da Ma to bring wine to comfort him.”

b) TARGET TEXT: “Mi hermano le alejó suavemente, con palabras de consuelo, y ordenó a Wang-Da-Ma que me trajese vino (-)”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “COMFORT” (as a verb) in Oxford Dictionary,

<https://www.lexico.com/en/definition/comfort>

Ease the grief or distress of.

e.g. ‘the victim was comforted by friends before being taken to hospital’.

-The definition of “COMFORT” (as a verb) in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/comfort>

to make someone feel better when they are sad or worried.

e.g. The girl's mother was at home today, being comforted by relatives.

-The translation of “COMFORT” (as a verb) in Gran Diccionario Oxford (p. 1040),

<child> consolar; < bereaved person> consolar, confortar, e.g. **I was ~ed by the knowledge that you would be there** me reconfortó saber que estarías allí.

-The translation of “COMFORT” (as a verb) in Gran Diccionario Larousse (p. 139),

(console) consolar, confortar

-The definition of “CONSOLAR” in RAE, <https://dle.rae.es/consolar?m=form>

Del lat. consolāre.

Conjug. c. contar.

1. tr. Aliviar la pena o aflicción de alguien. U. t. c. prnl.

d) THE IDENTIFICATION OF ERROR TYPE: OMISSION

After the conversation between the brother and the father on the illness of the narrator's mother, then the brother asked for wine so as to calm his father down, since people used to take wine to distract themselves from feeling sorrow when they were suffering.

People believed that taking a significant amount of wine (sometimes mixed with medicines) could calm down one's anxiety, get rid of extra humidity or warm up one's body.

\*Sources from: *Qian Jin Yao Fang* by Sun Simiao (circa 652)

*Ben Cao Gang Mu* by Li Shizhen (1578);

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “para agradarle/placerle”.

**ITEM 93)**

a) SOURCE TEXT: “(La-May) She avoids all mention of my father. I have heard that she has promised to take poison if he ever comes near her again. Thus has love curdled within her to hatred.”

b) TARGET TEXT: “(La-May) No habla de mi padre. Alguien me contó que amenazaba con envenenarse si éste se atrevía a acercarse a ella; el amor de antaño se ha convertido en odio”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “AVOID” in Oxford Dictionary,

<https://www.lexico.com/en/definition/avoid>

Keep away from or stop oneself from doing (something).

e.g. ‘avoid excessive exposure to the sun’.

-The definition of “AVOID” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/avoid>

1. to stay away from someone or something

2. to prevent something from happening or to not allow yourself to do something

-The translation of “AVOID” in Gran Diccionario Oxford (p. 925),

1. (keep away from) <obstacle/place> evitar; <topic/question> evitar, eludir; <blow> esquivar, eludir, e.g. why are you ~ing me? ¿por que me rehúyes?/ ¿por qué intentas eludirme?

2. (refrain from) evitar; **to ~ +ing** evitar+INF

3. (save oneself from) <trouble/embarrassment/accident>evitar e.g. **She only just ~ed being sent to prison** se salvó de ir a la cárcel por muy poco.

-The translation of “AVOID” in Gran Diccionario Larousse (p. 43),

(person, thing) evitar; (punishment, danger, question) evitar, eludir; **to ~ doing sth** evitar hacer algo.

-The definition of “EVITAR” in RAE, <https://dle.rae.es/evitar?m=form>

Del lat. evitāre.

1. tr. Apartar algún daño, peligro o molestia, impidiendo que suceda.

2. tr. Excusar, huir de incurrir en algo.

3. tr. Huir el trato de alguien, apartarse de su comunicación.

4. prnl. desus. Eximirse del vasallaje.

d) THE IDENTIFICATION OF ERROR TYPE: OVER-TRANSLATION

Due to La-May’s reaction on the master planning to have a new concubine (by trying to commit suicide), the first lady sent her to the countryside so that she may recover by changing the atmosphere. This was the first time the narrator saw her since the accident, and the narrator was shocked by change on How La-May thinks about the narrator’s father.

In this case we are not facing a relevant error, rather a change in the point of view of the source text (hence, the source text strength is debilitated in the target text).

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “Evita hablar de mi padre/evita todo tipo de comentario sobre mi padre/evita hacer mención de mi padre”.

**ITEM 94)**

a) SOURCE TEXT: “She is a woman scorned. Our old customs have held women lightly, and she was not one who could love easily and so endure it.”

b) TARGET TEXT: “Es una mujer desengañada. Nuestras viejas usanzas han tenido a la mujer en muy poca consideración, y La-may es de las que aman con facilidad, pero se adaptan difícilmente”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

“she was not one who could love easily and so endure it” versus “La-may es de las que aman con facilidad, pero se adaptan difícilmente”,

-The definition of “ENDURE” in Oxford Dictionary,

<https://www.lexico.com/definition/endure>

1. Suffer (something painful or difficult) patiently.
2. Remain in existence; last.

-The definition of “ENDURE” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/endure>

to suffer something difficult, unpleasant, or painful.

-The definition of “ENDURE” in Gran Diccionario Oxford (p. 1154),

1. (hardship/pain) soportar, aguantar
2. (tolerate) soportar, tolerar.

-The definition of “ENDURE” in Gran Diccionario Larousse (p. 234),

Soportar, aguantar.

-The definition of “TOLERAR” in RAE, <https://dle.rae.es/tolerar?m=form>

Del lat. tolerāre.

1. tr. Llevar con paciencia.
2. tr. Permitir algo que no se tiene por lícito, sin aprobarlo expresamente.
3. tr. Resistir, soportar, especialmente un alimento o una medicina.
4. tr. Respetar las ideas, creencias o prácticas de los demás cuando son diferentes o contrarias a las propias.

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING (opposite sente: “who could love easily”) + INCORRECT MEANING (“was”; “endure”)

Concerning the meaning, the name of “La-may” (Chimonanthus, pictured below), this kind of flower indicates how her character would be. This exotic flower blossoms and survives through winter, such as this lady bears strong characteristics and will not fall in love easily as indicates the original text, and she will not endure whatever throw upon her and will not easily accepted whatever others arrange for her.

\* Sources from: *Mei Lan Zhu Ju Si Pu* by Huang Feng Chi (1621-1627)

[-https://www.britannica.com/plant/Chimonanthus](https://www.britannica.com/plant/Chimonanthus)

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “La May no era de las que aman fácilmente/con facilidad y así sobrellevarlo”.



<http://www.ruiwen.com/tupian/1238511.html>

#### ITEM 95)

a) SOURCE TEXT: “The foreign flower is beautiful. How beautiful are her eyes like purple jewels! How white, like almond meats, is her flesh! She has amused us well, has she not?”

b) TARGET TEXT: “La flor extranjera es hermosa. Sus ojos son como dos joyas de azur, sus miembros blancos como la pulpa de las almendras. La extranjera se ha divertido bastante, ¿no es eso?”

### c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

“She has amused us well” versus “La extranjera se ha divertido bastante”,

-The definition of “AMUSE” in Oxford Dictionary,

<https://www.lexico.com/definition/amuse>

1. Cause (someone) to find something funny.
2. Provide interesting and enjoyable occupation for (someone); entertain.

-The definition of “AMUSE” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/amuse>

1. to entertain someone, especially by humorous speech or action or by making them laugh or smile.
2. to keep someone happy, especially for a short time.

-The definition of “AMUSE” in Gran Diccionario Oxford (p. 900),

1. (entertain) entretener
2. (make laugh) divertir, hacer reír.

-The definition of “AMUSE” in Gran Diccionario Larousse (p. 23),

1. (make laugh, entertain) divertir
2. (occupy) distraer, entretener.

-The translation of “ENTRETENER” in RAE, <https://dle.rae.es/entretener?m=form>

Conjug. c. tener.

1. tr. Distraer a alguien impidiéndole hacer algo. U. t. c. prnl.
2. tr. Hacer menos molesto y más llevadero algo.
3. tr. Divertir, recrear el ánimo de alguien.
4. tr. Dar largas, con pretextos, al despacho de un negocio.
5. tr. mantener (|| conservar).
6. prnl. Divertirse jugando, leyendo, etc.

### d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING

The lord of the family has been nice to the foreign lady according to the previous chapters, and the couple has been counting on his support till now. However, the lord has just considered the foreign lady as some “special guest” that he can brag about in front of his friends and he was not prepared to accept her and treat her as a family member.

Once again, the original focus has been changed due to the translation (it is not the foreigner the one who enjoys herself (“se ha divertido”); it is rather because of her that the family had fun (“nos ha entretenido”).

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “Ella nos ha deleitado/entretenido mucho”.

### ITEM 96)

a) SOURCE TEXT: “But he has told her nothing of the sacrifice, her, the expectant one, least it darkens her happiness in the future.”

b) TARGET TEXT: “En ella nada puede turbar su impaciente espera. Mi hermano le dijo, tan sólo:”

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “SACRIFICE” (as a noun) in Oxford Dictionary,

<https://www.lexico.com/definition/sacrifice>

1. An act of slaughtering an animal or person or surrendering a possession as an offering to a deity.
2. An act of giving up something valued for the sake of something else regarded as more important or worthy.

-The definition of “SACRIFICE” (as a noun) in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/sacrifice>

1. the act of giving up something that is valuable to you in order to help someone else.
2. the act of killing an animal or person and offering them to a god or gods, or the animal, etc.

-The definition of “SACRIFICE” (as a noun) in Gran Diccionario Oxford (p. 1632),

1. (practice, act) sacrificio 2. (giving up) sacrificio.

-The definition of “SACRIFICE” (as a noun) in Gran Diccionario Larousse,

1. (offering) sacrificio 2. (act of giving up) sacrificio.

-The definition of “SACRIFICIO” in RAE, <https://dle.rae.es/sacrificio?m=form>

Del lat. sacrificium.

1. m. Ofrenda a una deidad en señal de homenaje o expiación.
2. m. Acto del sacerdote al ofrecer en la misa el cuerpo de Cristo bajo las especies de pan y vino en honor de su Eterno Padre.
3. m. Matanza de animales, especialmente para el consumo.
4. m. Matanza de personas, especialmente en una guerra o por una determinada causa. La revolución supuso el sacrificio de miles de vidas.
5. m. Peligro o trabajo graves a que se somete una persona.
6. m. Acción a que alguien se sujeta con gran repugnancia por consideraciones que a ello le mueven.
7. m. Acto de abnegación inspirado por la vehemencia del amor.
8. m. coloq. Operación quirúrgica muy cruenta y peligrosa.

d) THE IDENTIFICATION OF ERROR TYPE: OMISSION (“nothing of the sacrifice”)

The disobedience of his parents’ order has disinherited the narrator’s brother from the family’s estate. But he does not mention any of this to his wife, trying not to leave her sorry for what has happened to him, all that he wants is to make her live a happy life.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “No le ha contado nada del sacrificio”.

### ITEM 97)

a) SOURCE TEXT: “My own parents of course were not immediately concerned in the matter, but I determined to tell my mother when I visited her at New Year.

Now began a most difficult time for me.”

b) TARGET TEXT: “Naturalmente, mis padres no estaban directamente interesados en este acontecimiento, pero decidí anunciárselo también a mi madre con ocasión de la visita de Año Nuevo.

Però el período que empezó entonces no dejaba de ser difícil para mí”.

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of “NOW” in Oxford Dictionary,

<https://www.lexico.com/definicion/now>

Conjunction.

As a consequence of the fact.

-The definition of “NOW” in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/now>

used when describing a situation that is the result of what someone just said or did.

-The definition of “NOW” (conj.) in Gran Diccionario Oxford,

(p. 1464) ahora que.

-The definition of “NOW” (conj.) in Gran Diccionario Larousse,

(p. 503) ahora que.

-The definition of “PERO” in RAE, <https://dle.rae.es/pero?m=form>

Del lat. per hoc 'por esto'.

1. conj. advers. U. para contraponer a un concepto otro diverso o ampliativo del anterior.

El dinero hace ricas a las personas, pero no dichosas. La injurié, pero ella primero me había injuriado a mí.

2. conj. advers. U. a principio de cláusula sin referirse a otra anterior, para dar énfasis o fuerza de expresión a lo que se dice. Pero ¿dónde vas a meter tantos libros? Pero ¡qué hermosa noche!

3. conj. advers. desus. sino (|| para contraponer un concepto afirmativo a otro negativo).

4. m. coloq. Defecto u objeción. Este cuadro no tiene pero. Es tan poco amigo de hacer favores, que nunca deja de poner algún pero a todo lo que se le pide.

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “Ahora (daba comienzo/comenzaba la época más difícil/compleja para mí)”.

### ITEM 98)

a) SOURCE TEXT: “Then I sat down upon a small side seat. But she would not allow such humbleness in me now, although before she had not cared where I sat.”

b) TARGET TEXT: “Hecho eso, intenté sentarme a su lado en un taburete bajo; pero ella

no me quiso permitir tanta humillación, aunque en otras ocasiones le importó muy poco donde yo me sentaba".

### c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of "CARE" (as a verb) in Oxford Dictionary, <https://www.lexico.com/definition/care>

1. often with negative feel concern or interest; attach importance to something.

e.g. 'they don't care about human life'.

2. (care for) Look after and provide for the needs of.

e.g. 'he has numerous animals to care for'

- The definition of "CARE" (as a verb) in Cambridge Dictionary,

<https://dictionary.cambridge.org/es/diccionario/ingles/care>

to think that something is important and to feel interested in it or upset about it:

e.g. She's never cared very much about her appearance.

- The translation of "CARE" (AS A TRANSITIVE VERB) in Gran Diccionario Oxford (p. 1000),

1. (feel concern) *I could not ~ less what he does*, no me importa en absoluto lo que haga.

2. (wish) *would you ~ to join us for dinner?* ¿le gustaría cenar con nosotros?

-The translation of "CARE" (AS A TRANSITIVE VERB) in Gran Diccionario Larouse (p. 812), preocuparse por; *I do not care what happens*, no me importa lo que pase.

-The definition of "IMPORTAR" in RAE, <https://dle.rae.es/importar?m=form>

Del lat. importāre 'traer de fuera, introducir', 'ocasionar, causar'.

1. tr. Dicho de una cosa: Valer o costar cierta cantidad.

2. tr. Introducir en un país géneros, artículos o costumbres extranjeros.

3. tr. Inform. Obtener información, generalmente en forma de archivo, de otro programa o de un periférico de una computadora.

4. tr. p. us. Traer consigo, comportar.

5. tr. desus. Contener, ocasionar, causar.

6. intr. Convenir, interesar, afectar profundamente, ser de mucha entidad o consecuencia.

### d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING

In this case we rather find a grammatical mistake (on the use of the subjunctive mode in Spanish). Considering that the translators of this book were native Spanish, the possible reason could be being distracted by literally translating the original English text and the lack of the revision process by another native Spanish.

According to Chinese tradition, the mother-in-law has the equal authority as one's mother, which means she will call her mother-in-law as "mother" ever since. "Mother-in-law" and "Father-in-law" are also used to distinguish from the biological parents in a conversation with others.

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: "No le había/hubo importado donde yo me sentara".

### **ITEM 99) & 100)**

a) SOURCE TEXT: "Last night my brother heard a mighty knocking on the door of his little house.....My brother said he scarcely knew what to reply."

b) TARGET TEXT: "Ayer, mi hermano despertóse porque llamaban enérgicamente a la puerta de su casa.....Mi hermano refirióme que se quedó aturdido, sin saber qué decir ni qué hacer".

c) THE COMPARISON OF CONCEPTIONS FROM BOTH SIDES

-The definition of "HEAR" and "SAY" in Oxford Dictionary,

"HEAR" <https://www.lexico.com/definition/hear>

1. Perceive with the ear the sound made by (someone or something).

2. Be told or informed of.

"SAY" <https://www.lexico.com/definition/saya>

1. Utter words so as to convey information, an opinion, a feeling or intention, or an instruction.

2. Assume something in order to work out what its consequences would be; make a hypothesis.

-The definition of "HEAR" and "SAY" in Cambridge Dictionary,

"HEAR" <https://dictionary.cambridge.org/es/diccionario/ingles/hear>

to receive or become conscious of a sound using your ears.

to be told information about something.

“SAY” <https://dictionary.cambridge.org/es/diccionario/ingles/say>

1. to pronounce words or sounds, to express a thought, opinion, or suggestion, or to state a fact or instruction.

2. to give (as) an opinion or suggestion about something.

-The definition of “HEAR” and “SAY” in Gran Diccionario Oxford,

“HEAR” (p. 1281).

1. (sound/explosion/music) oír
2. (get to know) oír
3. (listen to) (lecture/broadcast/views) escuchar, oír.

“SAY” (p. 1639),

1. (utter, express in speech) decir

2. (state) decir

3. (suppose)(colloq) suponer, poner, decir.

-The definition of “HEAR” and “SAY” in Gran Diccionario Larousse,

“HEAR” (p. 339) 1. (perceive) oír; 2. (listen to) escuchar 3. (find out) oír.

“SAY” (p. 652) 1. decir 2. (of text, sign) decir, poner 3. (think) decir.

-The definition of “OIR” and “ESCUCHAR” in RAE,

“OIR” <https://dle.rae.es/o%C3%ADr>

Del lat. audīre.

Conjug. modelo.

1. tr. Percibir con el oído los sonidos.

2. tr. Dicho de una persona: Atender los ruegos, súplicas o avisos de alguien, o a alguien.

3. tr. Hacerse cargo, o darse por enterado, de aquello de que le hablan.

4. tr. Asistir a la explicación que el maestro hace de una facultad para aprenderla. Oyó teología. Oyó al catedrático.

5. tr. Der. Dicho de la autoridad: Tomar en consideración las alegaciones de las partes antes de resolver la cuestión debatida.

“ESCUCHAR” <https://dle.rae.es/escuchar?m=form>

Del lat. vulg. ascultāre, lat. auscultāre.

1. tr. Prestar atención a lo que se oye.
2. tr. Dar oídos, atender a un aviso, consejo o sugerencia.
3. intr. Aplicar el oído para oír algo.
4. prnl. Hablar o recitar con pausas afectadas.

d) THE IDENTIFICATION OF ERROR TYPE: INCORRECT MEANING (item 99: “heard”); INCORRECT MEANING (item 100: “said”)

“Heard” makes reference to something acoustically perceived (“oyó/escuchó”), whereas “said” implies a statement (although in this context it is even more than that: “comentó” or “admitió”).

e) THE SUGGESTION OF TRANSLATION ALTERNATIVES: “oyó/escuchó”; “comentó/admitió”.

For this second verb (“comentó”/ “admitió”) there are additional alternatives available (“y reconoció”)

## 8. OVERVIEW OF THE RESULTS

In order to give a summary of the results obtained after the analysis of the 100 items of our corpus, we will first introduce a table (Table II) with the error types following their ratio of appearance.

**TABLE No. II: TRANSLATION ERRORS RATIO**

<b>ERROR TYPE</b>	<b>ITEM NUMBER</b>	<b>RATIO (/100 items)</b>
INCORRECT MEANING	1, 2, 4, 5, 6, 12, 13, 15, 16, 18, 20, 21, 22, 26, 29, 31, 33, 34, 35, 36, 38, 39, 40, 45, 47, 48, 49, 52, 55, 60, 61, 63, 64, 66, 67, 68, 69, 74, 76, 79, 81, 82, 83, 84, 85, 86, 87, 88, 90, 91, 94, 95, 97, 98, 99, 100	56/100
OMISSION	7, 9, 10, 19, 22, 23, 25, 27, 30, 42, 43, 44, 51, 54, 57, 71, 73, 75, 80, 82, 83, 84, 86, 90, 92, 96	26/100
OVER- TRANSLATION	11, 28, 35, 46, 58, 60, 62, 70, 77, 89, 93	11/100
NONSENSE	8, 15, 27, 29, 31, 32, 37, 41, 50, 52, 56	11/100
UNDER- TRANSLATION	1, 4, 14, 24, 53, 59, 74, 75, 78, 91	10/100
ADDITION	3, 51, 64, 65, 72, 75, 78, 79	8/100
CALQUE	16, 17	2/100

Last not least, we are going to display the translation alternatives (Table III) we have offered throughout our corpus research.

**TABLE No. III: TRANSLATION ERRORS ALTERNATIVES**

ITEM	SPANISH TRANSLATION	TRANSLATION ALTERNATIVE(S)
ITEM 1	mi abuela, Yan Kweifei	mi antepasada, Yan Kweifei
ITEM 2	el astrólogo	el adivino
ITEM 3	la ciencia de los Cuatro Libros	los Cuatro Libros
ITEM 4	los trabajos de la familia	los asuntos familiares/la vida familiar
ITEM 5	acariciando	amamantando/dando de mamar...
ITEM 6	menos me gustaba	me gustaba/agradaba más
ITEM 7	sus cejas	sus finas cejas
ITEM 8	una sombra de carmín	suave velo/toque de bermellón/carmín
ITEM 9	un brote de bambú	un trozo de brote de bambú
ITEM 10	una verja	opacas celosías de concha
ITEM 11	la puerta	puerta/portón de una finca tradicional china
ITEM 12	unas sandalias	unos patucos
ITEM 13	se relajó un poco	había perdido algo de la firmeza de antaño/había perdido un poco definición
ITEM 14	de la casa	de sus cuestiones/asuntos/temas
ITEM 15	último emperador Ming	primer emperador Ming
ITEM 16	señores brillantemente vestidos	señoras elegantemente vestidas/ataviadas
ITEM 17	las divinidades en la cocina	los retratos de las deidades/dioses de la cocina/que presidían la cocina

ITEM 18	frágil	menuda
ITEM 19	(-)	es que ¿no era mi maestro/señor/maestro y señor según la ley/las leyes?
ITEM 20	tenía que ser su mujer	estaba dispuesta a ser su esposa/ Me sentía preparada para ser su esposa/desposarme con él
ITEM 21	cohibida	afligida/ apenada/ apesadumbrada
ITEM 22	de qué comer	sitio/espacio y comida/alimentos de sobra
ITEM 23	(-)	parte de mi dote
ITEM 24	sillas enanas	sillas
ITEM 25	un rico heredero	el hijo de un funcionario (del estado) rico/acaudalado/acomodado
ITEM 26	me avergüenzo al confesarlo, participo...	me avergüenza tener que escuchar los cotilleos de los sirvientes
ITEM 27	me lavo la cara con aceite y perfumes	...me lavo la cara con agua caliente y perfumada, luego me la hidrato con aceites y perfumes...
ITEM 28	cocinero	chef/cocinero principal
ITEM 29	las tibias	los tobillos
ITEM 30	(-) y cedió	porque se había puesto de moda mandar al hijo a estudiar en otro país/al extranjero y sus propios amigos suyos lo están haciendo/como hacen sus amigos
ITEM 31	oculta la espina en los ignotos repliegues de su espíritu	ocultaba la tristeza/su dolor en un lugar recóndito de su alma, como todas las demás
ITEM 32	una crujiente escalera	una escalera que cruje
ITEM 33	una cosa graciosa	simplemente bella/hermosa

ITEM 34	la primera mujer	la concubina principal/la primera concubina
ITEM 35	quería sacerdotes y gongos para llamar al alma de la mujer!	acudió al sacerdote para que, tocando el gong, hiciera regresar/lograra que regresara el alma de la difunta
ITEM 36	yo había oído hablar a mi marido de la señora Liú, como de una amiga	yo había oído hablar a mi marido de su amistad con el señor Liu
ITEM 37	le daba en el dorso un beso curiosísimo	le estrechaba la mano de una manera muy curiosa/peculiar
ITEM 38	se ve a pocas mujeres como ella	como a uno le gusta que sea una mujer
ITEM 39	bien educada	bien cuidados/(cuidadas)
ITEM 40	viéndola	...viéndolos/(viéndolas)
ITEM 41	de color pescado	un tono/color melocotón
ITEM 42	los pendientes	pendientes de perlas
ITEM 43	(-)	sí lo hacía mi sufrimiento/dolor
ITEM 44	(-)	cuando me fui a la cama
ITEM 45	qué gran cosa	resultaba interesante (ser un poco más moderna)
ITEM 46	tenía hijos	tenía hijos varones
ITEM 47	si yo le daba uno	si tuviera un hijo varón/ si le diera un hijo varón
ITEM 48	era	qué pena/lástima que una madre no disfrute de su hijo más que los primeros días
ITEM 49	valiente	ingenioso/listo
ITEM 50	observo que necesitas conocer por tus propios ojos	ven a conocerlos por/con tus propios ojos

ITEM 51	los usos y costumbres	las nobles tradiciones del pasado
ITEM 52	la excitación	rabia/furia/cólera
ITEM 53	a las habitaciones de los hombres	el ala (de la casa) para/destinada a los varones (or “aposentos/estancias”)
ITEM 54	(-)	pacientemente/tranquilamente
ITEM 55	enseñarte la ciencia política	a enseñarte (el arte de) la poesía/a instruirte en poesía/a instruirte en el arte poética
ITEM 56	esa gracia un poco floreal	delicado gracejo
ITEM 57	(-)	hermosa/bella joven/chica
ITEM 58	afirmé	asentí (con la cabeza)
ITEM 59	los mosaicos	el suelo/el ensolado/la solería
ITEM 60	silla de hierro esmaltado	silla de jardín de porcelana
ITEM 61	seis cosas	siete prohibiciones
ITEM 62	otros instrumentos	instrumento musical festivo
ITEM 63	está oculta	es/se encuentra ultrajada/no purificada
ITEM 64	guiñándome el ojo de una manera significativa	me interrumpió con una mirada expresiva/significativa/contundente
ITEM 65	operación completamente inútil	(-) [aunque...]
ITEM 66	somos muy diferentes	nos hemos distanciado
ITEM 67	ocupados en preparar la comida	nos sentábamos para desayunar
ITEM 68	los bastoncillos	los palillos
ITEM 69	una chaqueta	una túnica de color azul oscuro
ITEM 70	las mariposas	las polillas/las mariposas nocturnas
ITEM 71	en una de sus manos	en el dedo medio/corazón de una de sus manos/de una mano
ITEM 72	dijo por toda contestación	contestó/respondió

ITEM 73	independiente	moderna y liberada/libre de las restricciones de antaño
ITEM 74	la honorable anciana	ante los honorables/venerables ancianos
ITEM 75	yo precederé a la pareja y presentaré a las dos mujeres	me dispongo a ir delante para organizar y preparar los regalos/presentes
ITEM 76	en el lenguaje de las mujeres	según la costumbre/tradición sobre la entrega/intercambio de regalos/presentes
ITEM 77	que vengan	que venga/se acerque él (solo)
ITEM 78	por mediación de mi amigo más íntimo	a través de un amigo mío
ITEM 79	por su libre y espontánea elección	asume de forma (totalmente) voluntaria
ITEM 80	hijo mío..., bienvenido eres a tu casa...	hijo mío, hijo mío, siempre eres/serás bienvenido a tu casa
ITEM 81	el pequeñín no entiende	yo no puedo comprender/entender
ITEM 82	por otra parte, mi hermano no siempre es humilde	incluso con mi hermano, su esposo/marido, ella nunca es humilde
ITEM 83	un anillo	un arete/zarcillo/pendiente de oro
ITEM 84	tan mal se puso que temió morir	todos ellos temieron que incluso en ese preciso instante ella se adentrara en el mundo de los muertos/más allá//ella se fuera a otro mundo
ITEM 85	los mejores aposentos	la tradicional ala (de la casa) para/destinada a los varones (or “estancias/aposentos”)
ITEM 86	teniendo que ser amable con ambas	amándolo ambas profundamente
ITEM 87	molesta	(lo) lamentó
ITEM 88	dijo	mencioné

ITEM 89	la más gorda	la concubina gruesa/gorda//rellena
ITEM 90	un caramelo	un pastel mantecoso/pesado//una tarta pesada/mantecosa
ITEM 91	varios días	desde hace un mes
ITEM 92	(-)	para agradarle/placerle
ITEM 93	no habla de mi padre	evita hablar de mi padre/evita todo tipo de comentario sobre mi padre/evita hacer mención de mi padre
ITEM 94	La-may es de las que aman con facilidad, pero se adaptan difícilmente	La-May no era de las que aman fácilmente/con facilidad y así sobrellevarlo
ITEM 95	la extranjera se ha divertido bastante	ella nos ha deleitado/entretenido mucho
ITEM 96	le dijo, tan sólo	no le ha contado nada del sacrificio
ITEM 97	pero	ahora
ITEM 98	le importó muy poco donde yo me sentaba	No le había/hubo importado donde yo me sentara
ITEM 99	despertóse	oyó/escuchó
ITEM100	refirióme	comentó/admitió/(reconoció)

The first table above (Table No. II) presented data of the errors type, correspondent item number (from 1 to 100) and its ratio of appearance. The error type follows a specific order (from the most frequently committed to the least frequently ones). Noteworthy, there are items introducing more than one error (that is the reason why the final sum of ratios does not amount to 100 (out of 100), it rather produces a higher number (124 out of 100 items).

Before going to further analysis, we have noticed that a fragment containing an inadequate translation could sometimes be related to more than one translation error type

(such as items 1, 4 and 27), and even to items even presenting 3 errors (items 31 and 75). Additionally, there are errors that have been detected twice within the same entry (for example, item number 84 with two 2 omissions; item number 94 with two incorrect meanings).

There are always errors that cannot be regarded or 'labeled' as a single type, which has proven again the complexity of the taxonomy on translation errors: no matter which taxonomy applies, different perspectives could provide different arguments (and solutions) for the same error. On the other hand, it might show potential connections between those errors during the process of translating.

It has first come to our attention that the Incorrect Meaning error type has been unveiled in almost 60 out of 100 items (precisely, in 56 items) out of the one hundred errors among all the eight error types (such as items 1, 2 and 4, to name only a few). As compared to Nonsense (11%), Incorrect Meaning has less indication in the understanding of the text-wise but more focus on the word/segment-wise. As we all know that, no matter a sentence or word, when they are used to describe the cultural phenomenon that we are not familiar with, we are to experience the inevitable confusion in decoding them and then the difficulties in translating it.

The second most committed error type is Omission (such as items 7, 9, or 10), it has the ratio of a 26 among the 100 errors studied. When translating an unfamiliar cultural-related item, instead of being creative and inventing something innovative, translators tended to ignore it as their most natural way during the process of linguistic transference. Besides, linguistic differences always make it difficult to transfer all the information from the source text into the target one without impairing the coherence of the target text. In that sense, target readers could not frequently perceive any wrong unless someone has read it in the source language.

Over-translation has reached a 11% among all the errors. It refers to the situation when the translators made full use of wider concepts in the target text than those in the source one (such as items 11, 28, and 35). On the contrary, Under-translation (amounting to a 10%) implies the situation when the translators reduce in the target text any compensations, amplifications or explicit statements frequently required, in order to obtain an idiomatic translation that conforms to the presumed sense of the source text (such as items 14, 24 and 53). These two error types have altogether reached almost one fifth among all the errors, since the original information's translation led to an inappropriate transfer of the meaning. The error type of Nonsense, which shares the same ratio with Over-translation means "the translators misinterpret the sense of a word or statement in the source text or commits a methodological mistake". Due to the complicity of some specific fragment, lack of the relevant knowledge could easily result into this type of error.

The Nonsense error type has reached a 11% of the one hundred errors among the eight error types (such as items 29, 31 and 32). Nonsense refers to "a term or phrase translated with a wrongful translation caused by the misunderstanding of the source text", which just shows the direct reason of the cultural related translation—the misunderstanding of the source text. Normally speaking, it would be due to the lack of knowledge of Chinese source culture. However, based on the peculiarity of our case (the language author used English language with a significant influence from Chinese culture, the misunderstanding could have been committed because of the linguistic confusion of the translators.

The last two error types, Addition (8%) and Calque (2%) have relatively a small amount of appearance comparing to the types mentioned above, which indicates that it was less possible for the translators to add new information or to apply a Calque to translate the original information (such as items 16 and 17).

Accordingly, we will summarize our main conclusions in the following chapter (below).

## 9. CONCLUSIONS

As we mentioned earlier, from the very beginning, our research hypothesis was the following:

We think that the main translation problems (and errors) we may encounter from *East Wind: West Wind* will be due to the fact that there is a significant diversity of cultural items and concepts in the source language (with a significant influence from Chinese culture) that does not possess an exact equivalent in the target one (Spanish).

In our PhD dissertation we tried our best to treat the translations rendered by Gossé's brothers with respect and consideration. Through the whole research, we have been able to have a deeper and more thorough understanding of how cultural differences (together with linguistic differences) have been making an extremely complex issue to find a proper translation for most of the items selected from our corpus, as will be described below (by dividing the items linked to Chinese culture into sub-groups attached to lexical fields).

As stated above, from our humble point of view, there are many items that underwent an inadequate translation technique because the translators may have a lack of cultural instruction on Chinese language and culture: items No. 1, 2, 3, 4, 7, 8, 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 33, 34, 35, 36, 37, 38, 41, 42, 43, 45, 46, 47, 48, 49, 51, 52, 53, 54, 55, 56, 57, 59, 60, 61, 62, 63, 64, 67, 68, 69, 70, 71, 73, 74, 75, 76, 78, 79, 81, 82, 83, 84, 85, 89, 90, 91, 92, 94, 95, 98 (amounting to 77 items' translation out of 100).

We will now present the most significant cultural translation errors within diverse lexical fields.

As far as *history and knowledge* is concerned, let us start from the very first item, the historical figure of Yan Kweifei (Item 1, mistranslated as “mi abuela”). It was a very important concubine in the court of Tang Dynasty (618-907) and it was someone who appeared in the textbook of history class in Middle school.

The same situation happened in Item 15, where a confusion happened between the first and the last Ming Emperor (nevertheless, it also could be due to a distraction in the translation process).

Whether to translate Item 2 as “el astrólogo” (literal translation, the one originally provided) or “el adivino” (following Oxford Dictionary and Taoist believes) depends on the actual kind of task to be undertaken by the “geomancer”, linked to the analysis on the interrelation of “Five Elements” suggested by the birthdate.

The “Four Books” (Item 3), though not thoroughly studied from childhood since the last century, were well-known publications, as Confucius classics talked on topics such as philosophy, ethics, and politics (going far beyond “ciencia” as such).

In the same vein, Item 55 (“instruct you in poetry”) was mistranslated as “enseñarte la ciencia política”, although it meant “poesía” (poetry); even more relevant for those times in China.

Item 61 mentioned the relevant “seven prohibitions”, although it was merely transferred and simplified into “seis cosas”.

Moreover, in China, (Item 91’s) “a whole circle of days” was linked to the moon movement, so it was not only “varios días”, but rather “un mes”.

Concerning *Chinese architecture, furniture and decoration*, Items 10 & 11 were not properly translated. “Moon-gate” was the traditional Chinese gate for a rich family (not a “puerta” as such), and “opaque shell lattices” go beyond the simple idea of a “verja” (it was also constructed for wealthy family members with a significant fortune).

Regarding Chinese furniture, the translators transferred Item 24 (“chairs”) as “sillas

enanas”, while they were quite the opposite (special chairs for rich families (“de madera de teca”).

Item 17 also depicted a Chinese tradition apparently linked to decoration: placing “kitchen-gods” (not “divinidades de la cocina”), portraits (“retratos”, on a privileged place in the kitchen) from Chinese folk religion, mythology, and Taoism.

Item 53 dealt with “men’s apartments” (not merely “habitaciones de los hombres”), whereas Item 54 continued with “when I could not go I stood patiently” (showing the tradition to wait until being able to enter another place), but it was partially omitted.

The question of the apartments -in this instance where the young lord lived- is revisited in Item 85 (“old apartments”), mistranslated, again (“mejores aposentos”).

There were additional special characteristics in the field of Chinese architecture materials, such as the one used for indoor/outdoor ground (Item 59), which was not precisely and properly transferred into Spanish (“los mosaicos”, according to Gossé’s brothers).

A similar issue happened when the “porcelain garden seat” (Item 60), typical of wealthy Chinese families, was translated as made of “hierro esmaltado”.

Regarding *the family*, Item 4 “Family life” was translated as “los trabajos de la familia”, but concubines were not working as such, they were regarded as “small wives”, or lovers, not as members of the in-house-staff. In fact, the role played by those concubines during the “old” times in those wealthy families was between the first lady (wife) and the servants and depended on how much the master of the family cared for them. Generally speaking, they did not have to work and had enough money to live their lives, but they were in constant struggle with other concubines for their master’s attention.

Item 14’s translation shows “his affairs” as “de la casa”, although the first lady of a big and wealthy family acted as his master’s assistant (in all his business, beyond the house’s ones).

The relevance of “Master by law” (Item 19) was directly ignored in the translation

(married women used to legally join her husband's family, not being a part of her birth family anymore).

In the same vein, Item 20 ("was ready to be his wife") appeared within a context of a woman ready for accepting her planned marriage (including the idea of her husband having several concubines, and not just "tenía que ser su mujer").

Sequentially, Item 21 belongs to a (prospective) narration of the mother commanding the instant return of her daughter to her husband's house. This mother was "sorrowful" (not "cohibida", rather "afligida/apenada/apesadumbrada") because the narrator had marital problems and it was unusual for those times in China for a married woman to leave her husband in a normal day.

Then, Item 22 ("food and space") was not "de qué comer" either. This conversation took place between the narrator's husband and her father-in-law when the husband decided to move out of his parents' home with the narrator, looking for a job on his own, which was quite strange during that time for people from a wealthy family like them, so his father was offering him the house and the provisions inside it.

By the same token, the cultural tradition of the preparation of dowry (Item 23) for one's own daughter who was getting married was highly relevant (and cannot be omitted).

Regarding Chinese offspring, the relevance of having baby boys as inheritors in China was underestimated in Items 46 ("male offspring" as "tenía hijos") and 47 ("should my child be a son" as "si yo le daba uno").

Item 48 also depicted family feelings ("it is the sorrow of a mother", present tense), which strength was not properly kept in Spanish language (he means of "era", past tense).

Item 25 showed a step further in the estate of the rich family ("the son of a wealthy official", not a simple "hijo de un rico heredero", but the fact that an official ("funcionario") was also rich ("rico", or "acaudalado") doubles the importance of the description.

Next, Item 26 also presented a cultural situation where the narrator feels ashamed

to listen to the servants' gossips. Nevertheless, it was not the fact of confessing this ("me avergüenzo al confesarlo"), rather the mere fact of witnessing to those gossips (the narrator was a very traditional female character from China, so this uncomfortable situation is disturbing her).

Item 34 is dealing with the "Second Lady" (not "primera mujer"). The narrator was talking about a Chinese concubine, not the previous wife. A similar error took place when rendering the translation of Item 36 ("Mr. Liu as his [husband] friend"), improperly transferred as "de la señora Liu, como de una amiga", whereas the narrator depicted social life of Chinese married women in that age (although 2 translation misleads were also committed concerning gender).

Later on, Item 82<sup>58</sup> ("she is never humble") also changed the gender and phrase focus ("mi hermano no siempre es humilde") and Confucianism/Ruism conceptions on wives' obedience and virtues, specially dealing with the narrator's sister-in-law.

Afterwards, Item 89 made reference to the "fat concubine" (not "la más gorda", since usually they were not fat at all).

Moreover, there were abundant references to *Chinese cultural customs and beauty*. Item 7 ("narrow eyebrows" just as "sus cejas") is also linked to Chinese culture and beauty. The eyebrow fashion of the time evolved as the dynasties made progress. Below appears a photograph of how eyebrow style transformed during the Tang Dynasty. Eyebrows also made reference to wealth power, which was also detected in the description of Item 70 ("her eye-brows are [...] moth-like", mistransmitted as "el vello que tienen las mariposas en las alas"):

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<sup>58</sup> This item could be mentioned here or inside the paragraphs concerning History issues.

唐代妇画眉样式的演变	
(高春明编制, 选自周汛、高春明著《中国历代妇女装饰》)	
	贞观年间 (627 - 649)
	麟德元年 (664)
	总章元年 (668)
	垂拱四年 (688)
	如意元年 (692)
	万岁等对元年 (696)
	长安二年 (702)
	神龙二年 (706)
	景云元年 (710)
	先天二年—开元二年 (713 - 714)
	天宝三年 (744)
	天宝十一年 (752年后)
	约天宝—元和初年 (约 742 - 806)
	约真元末年 (约 803)
	晚唐 (约 828 - 907)
	晚唐 (约 828 - 907)

(Zhong Guo Li Dai Fu Nü Zhuang Shi by Gao Ming Chun).

In the same vein, Item 8 (“a touch of vermilion”) was far more than a “sombra” (for eyelids), being that precise lips’ make-up a symbol of Chinese upper classes.

The way that the translators transferred “bit of bamboo shoot” (Item 9) into Spanish also shows a certain lack of Chinese culture. Concubines could eat bamboo shoots to keep themselves skinny (eating un “trozo de brote de bambú”, and not the whole piece at all) for their master.

Again, Item 12 was clearly simplified and altered (“cat-faced shoes” as “sandalias”). These hand-made shoes -still popular nowadays- were designed for Chinese newborn babies and kids.

Additionally, Item 18 also showed how the character was “lightly framed” (not “frágil”, rather “menuda”), regarded as a positive attribute for those times in China.

In the same vein, Item 16 described “brilliantly dressed ladies” (not its male correspondent, “señores”), in the second day of the New Year, when married women were elegantly dressed to visit their parents’ house.

At a later time, Item 27 introduced another prettiness issue (a beauty routine: washing the face in steaming, scented water, and smoothing it with oils and perfumes). The narrator took care of her skin on a daily basis, following traditional Chinese customs (although the relevant description of that routine has been partially omitted).

Also, Item 33 departs from one of the most important flowers in China: (chrysanthemums). The fact of stating “merely pretty” is not “cosa graciosa” at all, it is making reference to its beauty (although in other cultures, as in Spain, it is linked to death and mourning).

Beauty could also be present in Item 38 (“as one likes a woman to be”, translated as “se ve a pocas mujeres como ella”). This was not the point (talking about a clever woman with a university degree).

Beauty was also depicted through outfit colors, and gems’ accessories. Item 41 described a “peach-colored satin” for a valuable outfit (not “de color pescado”), and Item 42 depicted pearl earrings, a symbol for wealthy women (not just “pendientes” as such).

Again, loveliness was also present in Item 43 (“[my beauty could not move him,] my distress did”), and this fact was omitted in the target text.

Another omission takes place when (Item 28) depicted the accounts with the “head cook”. The narrator came from a wealthy Chinese family, where a need for more than one cook was established, thereby hiring a main cook (“chef/cocinero principal”) in charge of supervising the whole task inside the family home.

Item 30 also introduced the description of a custom for wealthy families in China: to send one’s son abroad for study. This issue was also ignored (by omitting it in Spanish language).

Later on, another custom has been misinterpreted: Item 37 presented a way of greeting someone in a Chinese ceremonial rite: “[hand] was shaking it up and down (...)” (not “le daba en el dorso [de la mano] un beso”): the latter could be seen in Spain, and in some Spanish-speaking countries -but not in China-.

Being modern (Item 45) could be “interesting” in those times, but not “Qué gran

cosa”, that went beyond. Additionally, being “wise” (Item 49) was more relevant than being “valiente”.

Again, another underestimation occurred when (Item 51) deals with the breaking of the honored customs (when moving away from the father’s house).

Item 52 (“anger [would poison my milk]”, a negative fact) reminded us of the Chinese tradition and superstition improperly translated as “excitación”, which could be both a positive and a negative idea.

Items 56 and 57 were narrating the body’s drooping grace and a handsome girl. The first one was translated as “gracia un poco floreal”, whereas the latter was omitted, although women’s beauty was highly considered, and appraised.

Items 62 and 63 (harp as a festive instrument and the fact that the harp musician was defiled) were not adequately transmitted, perhaps because of the ignorance of the relevance of this Chinese musical tradition, and the fact that the story mentions an elegant musical instrument -as compared to other rustic/folk ones such as SuoNa-. Both the Harp and the SuoNa shown below,



([https://img.alicdn.com/imgextra/i3/16272287/TB20WdckFXXXXcYXpXXXXXXXXXXXXX\\_!!16272287.jpg](https://img.alicdn.com/imgextra/i3/16272287/TB20WdckFXXXXcYXpXXXXXXXXXXXXX_!!16272287.jpg))



(<https://ae01.alicdn.com/kf/HTB1mh7XOFXXXXcKaXXXq6xXFXXXG/High-Quality-Rosewood-Suona-Shanai-for-Beginners-Chinese-Folk-Wind-Musical-Instrument-Zurna-Shanai-Laba-Key.jpg>)

Item 64 also depicted a situation (“interrupted me with a significant look”) that was not concisely transferred from a cultural point of view (“guiñándome el ojo”).

Item 67 and Item 68 narrated, “sat at breakfast”, and using “chopsticks”. The first one was replaced for “ocupados en preparar la comida”, and the other by “bastoncillos”, completely modifying the source text ideas.

In the same trend, Item 69 depicted a “robe” which was substituted by “chaqueta”, although the first one meant a significant Chinese garment.

Another issue linked to customs in the marital engagement one (Item 71: “[ring] upon one hand on the third finger”); finger which was omitted, and hence ambiguated as “en una de sus manos”.

Additionally, Item 73 mentioned a significant piece of information inside the frame of traditional Chinese customs: “modern and independent of old restraints”, whereas this issue was simplified (“independiente”).

Moreover, Items 74 and 75 described a noteworthy protocol (“[will approach] the

honored old ones” and “I am to go to prepare the way and to take the gifts”). Nevertheless, the translators rendered a diverse information (“[se presentará ante] la honorable anciana” and “Yo precederé a la pareja y presentaré a las dos mujeres”), losing the Chinese courtesy ritual.

A similar issue happened in Item 76’s translation (“language of gift-giving” as “en el lenguaje de las mujeres”, ignoring Chinese gift-giving customs from ancient times). Next, Item 78 describes the help of the character’s friend to write a letter (“[through] the hand of my friend”), although it was overinterpreted (“por mediación de mi amigo más íntimo”).

Item 79 followed a similar translation procedure as those stated above: (“[takes upon] voluntarily [the race and customs]” as “por su libre y espontánea elección”), overshadowing thereby the relevant decision taken.

Item 81 introduced a piece of information linked to Chinese language culture: “[speaks to in words] I cannot understand” (as “el pequeñín no entiende”). When dealing with someone who is a baby, it is probable that s/he will have some problems while learning a language, but the subject is “I”, not “he”, so the speaker is the one having linguistic problems due to the use of English language (not the Mandarin one).

Item 83 was mistranslated (“gold earring” as “anillo”), and this issue also entailed a Chinese superstition linked to babyboys.

Then, Item 84 also showed a Chinese folk way of envisioning afterlife (passing over into the abode of the dead), that was simplified (“temió morir”, also changing the tense subject).

Item 90’s translation offered “an oily cake” as “un caramelo”, while the first one was negative and the second one positive in each culture (source one and target one, respectively).

Dealing with drinks is Item 92 (“[wine] to comfort him”); in China a person was offered a glass of wine to comfort him/her. This aim cannot be omitted at all.

Item 94 depicted a woman (whose name is like a strong flower which is able to survive wintertime) who “was not one who could love easily and so endure it”, but this

idea was not properly transferred into Spanish (“es de las que aman con facilidad, pero se adaptan difícilmente”).

Then, Item 95 was describing a situation where a woman “has amused us well” (not “se ha divertido bastante”, breaking the Chinese rule of amusing the company).

Item 98 showed how humbleness must be avoided by women favouring men (“[although before] she had not cared where I sat”) and this information has been under-translated (“le importó muy poco donde yo me sentara”) partially omitting the idea of equalling seats to authority.

As far as *traditional Chinese medicine* was involved, the translation process could be more complicated. Acupuncture (Item 29) was commonly practiced in the past for medical use although some of the so-called doctors had no qualifications at all during that period of time, and in this case a doctor was working on the “ankles” (“tobillos”), not on the “tibias”.

Another tradition related to health and the body’s soul was described in Item 35 (“priest [to beat the gongs] to call [the woman’s soul] back”). Perhaps this custom was not familiar to the translators (“[quería] sacerdotes [y gongos para] llamar [al alma de la mujer]”), it was the Chinese priest who was in charge of playing the gong to call the woman soul’s back.

On the other hand, there were (a total of 23) items’ translations which were not directly linked to a lack of knowledge and instruction on Chinese language and culture, as quoted below: 5 (“nursing” as “acariciando”), 6 (“I liked best” as “menos me gustaba”), 13 (“sagged” as “se relajó un poco”), 31 (“she buried this sadness in the unseen places of her spirit” as “oculta la espina en los ignotos repliegues de su espíritu”), 32 (“creaking stairway” as “una crujiente escalera”), 39 (“well-cared for” as “bien educada”), 40 (“them” as “viéndola”), 44 (“when I went to bed” omitted), 50 (“come and see for yourself” as “observo que necesitas conocer por tus propios ojos”), 58 (“I nodded” as “afirmé”), 65 (added information: “operación completamente inútil”), 66

(“we are estranged” as “somos muy diferentes”), 72 (“replied” as “dijo por toda contestación”), 77 (“let him approach” as “que vengan”), 80 (“My son—my son—you are always welcome—to your home...” as “Hijo mío..., bienvenido eres a tu casa...”), 86 (“and both loving him supremely” as “teniendo que ser amable con ambas”), 87 (“sorry” as “molesta”), 88 (“I mentioned” as “dijo”), 93 (“she avoids all mention of my father” as “no habla de mi padre”), 96 (“told her nothing of the sacrifice” as “le dijo, tan sólo”), 97 (“now” as “pero”), 99 (“heard” as “despertóse”), and 100 (“said” as “refirióme”).

In order to provide a summary, we would like to introduce a Table (Table IV) stating the main possible reasons for the translation errors committed: either cultural reasons (the vast majority) or others:

**TABLE No. IV: TRANSLATION ERRORS ALTERNATIVES**

<u>Translation Errors due to a lack of Cultural Knowledge (77%)</u>	<u>Translation Errors due to Other Reasons (23%)</u>
Items No. 1, 2, 3, 4, 7, 8, 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 33, 34, 35, 36, 37, 38, 41, 42, 43, 45, 46, 47, 48, 49, 51, 52, 53, 54, 55, 56, 57, 59, 60, 61, 62, 63, 64, 67, 68, 69, 70, 71, 73, 74, 75, 76, 78, 79, 81, 82, 83, 84, 85, 89, 90, 91, 92, 94, 95, 98 (amounting to 77 Items' translation out of 100).	Item No. 5, 6, 13, 31, 32, 39, 40, 44, 50, 58, 65, 66, 72, 77, 80, 86, 87, 88, 93, 96, 97, 99, 100 (amounting to 23 Items' translation out of 100).

Apart from the observations mentioned above (in the previous section), we have noticed that there are also errors due to:

- gender change (item 36: “Mr. Liu” translated as “señora Liú”, item 39: replacing a man for a woman)
- number alteration (singular translated as a plural or the reverse):
  - item 39: “three magnificent boys---- intelligent, clean, well-cared for” translated as she and in singular (“bien educada”, also with gender change)
  - item 40 “them” (ellos/ellas) translated as “viéndola” (ella)
  - item 59 “floor” (singular) translated as “los mosaicos” (plural)
  - item 62 “instrument” (singular) for “instrumentos” (plural)
  - item 70 “moth” (singular) as “mariposas” (plural), although it could become plural (by using “polillas/mariposas nocturnas”)
  - item 74 “the honored old ones” (plural) translated as “honorable anciana” (singular)
  - item 77 “let him approach” (singular) as “que vengan” (plural)
- person change:
  - item 86 “and [they] both loving him supremely” as “teniendo que ser [él] amable con ambas”
  - item 88 “I mentioned” as “dijo” (first person singular into third person singular)
- verb tense modification:
  - item 31 “buried” (past tense) for “oculta” (present tense)
  - item 48 “it is” (present tense) for “era” (past tense)
  - item 94 “[she] was” (past tense) for “[ella] es” (present tense).

Overall, the possible cause of the errors mentioned above could be the lack of deep revision and proofreading process for the translation.

Though the translation methodology and techniques may change from time to time, from one readership group to another one, there are several key conceptions, according to Hurtado Albir (2001), the fidelity, the invariable, and translation equivalence are what we need to take priority over the goal of amusing the readers. We are entering the third decade of the twenty-first century, and it should be considered the best timing to strengthen the connection among cultures on the world, and to put more efforts in coming up with new theories in Translation Studies in order to improve and optimize this discipline.

## 9. CONCLUSIONES

Como mencionamos con anterioridad, desde el comienzo de nuestra investigación, la hipótesis planteada fue la siguiente:

Pensamos que los principales problemas (y errores) traductológicos que encontraremos en *East Wind: West Wind* estarán ligados al hecho de que existen una diversidad de elementos y conceptos culturales en la lengua origen (con una significativa influencia de la cultura china) que no poseen un equivalente exacto en la lengua meta (la española).

En la presente Tesis Doctoral, intentamos en todo momento tratar las traducciones propuestas por los hermanos Gossé con respeto y consideración. Durante el transcurso de la misma, hemos adquirido un conocimiento más profundo y pormenorizado del hecho de cómo las divergencias culturales (unidas a las lingüísticas) han dificultado sobremanera la tarea de llevar a cabo una traducción adecuada de la mayoría de elementos seleccionados en nuestro corpus, como mostraremos a continuación, dividiendo dichos elementos ligados a la cultura china en subgrupos adscritos a diversos campos léxicos.

Como mencionamos con anterioridad, desde nuestro humilde punto de vista, existen numerosos elementos a los que se les aplicó una técnica de traducción inadecuada, debido al hecho de que los traductores quizá adolecen del conocimiento necesario de la lengua y culturas china, como ha sido del caso de las entradas número 1, 2, 3, 4, 7, 8, 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 33, 34, 35, 36, 37, 38, 41, 42, 43, 45, 46, 47, 48, 49, 51, 52, 53, 54, 55, 56, 57, 59, 60, 61, 62, 63, 64, 67, 68, 69, 70, 71, 73, 74, 75, 76, 78, 79, 81, 82, 83, 84, 85, 89, 90, 91, 92, 94, 95, 98 (representando un total de 77 items de un corpus total de 100 elementos).

Recogemos, a continuación, los más significativos errores traductológicos

culturales dentro de los diversos campos léxicos.

Así, en lo concerniente a la *historia y el conocimiento*, comenzaremos por el primer elemento del corpus, ligado a la figura histórica de Yan Kweifei (Item 1, traducido indebidamente como “mi abuela”). Esta señora representó una concubina muy significativa en la corte de la Dinastía Tang (618-907) y ya era una figura que se estudiaba en los libros de texto de historia china en Secundaria.

Un caso similar se detectó en el Item 15, donde se produjo una confusión entre el primer y el último Emperador Ming (no obstante, también pudo deberse a una distracción de los traductores durante el proceso traductológico).

Traducir el Item 2 como “el astrólogo” (traducción literal, la original) o “el adivino” (como aconseja tanto el Oxford Dictionary como el pensamiento Taoísta) depende de la auténtica naturaleza de los cometidos llevados a cabo por dicho “geomancer”, ligados al análisis de la interrelación de los “Cinco Elementos” sugeridos por la fecha de Nacimiento.

Los “Four Books” (Item 3), aunque no fueron estudiados en la niñez con tanta profundidad desde el último siglo, supusieron publicaciones de renombre, abordando los clásicos de Confucio con cuestiones ligadas a la filosofía, la ética o la política (más allá de la “ciencia” como tal).

En la misma línea, el Item 55 (“instruct you in poetry”) fue trasladado erróneamente como “enseñarte la ciencia política”, aunque se refería a la poesía, un arte aún más significativo que el anterior en la China de aquella época.

El Item 61 mencionaba las importantes “seven prohibitions”, lo cual fue trasladado y simplificado como las “seis cosas”.

Asimismo, en China, (Item 91) “a whole circle of days” estaba relacionado con el movimiento lunar, de modo que no solo eran “varios días”, sino “un mes”.

Con relación a *la arquitectura china, así como sus muebles y decoración*, los Items 10 y 11 no fueron trasladados de forma adecuada. “Moon-gate” era la puerta o portón de

una finca tradicional china (pero no “puerta” como tal), al igual que “opaque shell lattices” sobrepasan una simple “verja” (ya que también se construía para familias acaudaladas con grandes fortunas).

Sobre el mobiliario chino, los traductores modificaron el Item 24 (“chairs”) por “sillas enanas”, cuando eran más bien lo contrario (un modelo especial de sillas para familias ricas (“de madera de teca”).

El Item 17 también nos describía una tradición china ligada aparentemente a la decoración: la ubicación de “kitchen-gods” (no “divinidades de la cocina”, sino “retratos”, en un lugar preferente de la cocina). Estas deidades procedían de la mitología, religión china, así como del Taoísmo.

Posteriormente, el Item 53 mencionaba los “men’s apartments” (que no eran simplemente las “habitaciones de los hombres”), mientras que el Item 54 continuaba con “when I could not go I stood patiently” (mostrando la tradición de esperar debidamente hasta poder acceder a otro lugar), aunque esta información fue omitida parcialmente.

La cuestión de los “apartments” -donde el joven señor residía- se recoge en el Item 85 (“old apartments”) y se tradujo de forma errónea como “mejores aposentos”.

Existen dos rasgos característicos de los materiales empleados en arquitectura china, como el utilizado para el suelo (Item 59), cuya traducción (como “los mosaicos”, según los hermanos Gossé) tampoco era la idónea.

Un caso similar sucedió con “porcelain garden seat” (Item 60), nuevamente típico de ricas familias chinas, traducida como elaborada con “hierro esmaltado”.

Encontramos elementos ligados a *la familia*, como el Item 4: “Family life”, que fue traducido como “los trabajos de la familia”, a pesar de que las concubinas no trabajaban ocupándose de esas lides, ya que estaban consideradas “pequeñas esposas”, o amantes, pero no miembros del servicio. De hecho, el papel que desempeñaban durante aquellos tiempos en las familias de alto poder adquisitivo se encontraba a medio camino entre la señora (la esposa) y los sirvientes, y dependía en gran medida de cuánto se preocupaba el señor de la familia de ellas. Por lo general, no tenían que trabajar, ya que disponían de

dinero suficiente como para sufragar sus gastos, aunque siempre competían con las otras concubinas para ganarse la atención de su señor.

La traducción del Item 14 (“his affairs”) fue “de la casa”, aunque la primera señora o dama de una gran familia acaudalada actuaba en calidad de asistente de su esposo (más allá de meras cuestiones domésticas).

La relevancia de “Master by law” (Item 19) se ha omitido en la traducción (a pesar de que, desde el punto de vista legal, las mujeres casadas solían pasar a ser parte de la familia de su marido, dejando de participar de la suya originaria).

Del mismo modo, el Item 20 (“was ready to be his wife”) figura en el contexto situacional de una mujer que está lista para aceptar el matrimonio que se le ha concertado (incluyendo la idea de que su marido tenga varias concubinas, por lo que no era solo que “tenía que ser su mujer”).

Seguidamente, el Item 21 pertenece a una descripción de la madre disponiendo el regreso inmediato de su hija a la casa de su marido. Así, dicha madre se encontraba “sorrowful” (no “cohibida”, sino “aflicta/apenada/apesadumbrada”), ya que la narradora había tenido problemas conyugales y resultaba insólito para aquellos tiempos en China que una mujer abandonara a su marido un día cualquiera.

Posteriormente, el Item 22 (“food and space”) tampoco implicaba “de qué comer”. Esta conversación tuvo lugar entre el marido de la narradora y su suegro, cuando el marido de esta decidió mudarse con la narradora de casa de sus propios padres, buscando trabajo, lo cual implicaba un hecho sin precedentes en aquellos tiempos, teniendo en cuenta que se trataba de una familia, como hemos mencionado, de alto poder adquisitivo. Por esta razón, el padre de él le estaba ofreciendo tanto su casa como toda la comida que tenía en la misma.

Por la misma razón, la tradición cultural de la preparación del *dowry* (Item 23) para la hija de una familia que iba a desposarse constituía un hecho de gran relevancia, por lo que no puede eludirse en la traducción.

Tampoco puede subestimarse la importancia de dar a luz a varones en la China de aquellos tiempos (Item 46: “male offspring” como “tenía hijos”) y 47 (“should my child

be a son” como “si yo le daba uno”).

El siguiente elemento (Item 48) también describía sentimientos familiares (“it is the sorrow of a mother”, en tiempo presente), aunque la fuerza del mismo no fue conservada en la traducción al castellano (empleando un “era”, en tiempo pasado).

El Item 25 describía un avance en los bienes de la acaudalada familia (“the son of a wealthy official”, no un simple “hijo de un rico heredero”, ya que se describe al hijo de un “official” (“funcionario”) que también contaba con alto poder adquisitivo, lo cual duplicaba la descripción).

A continuación, el Item 26 también presentaba una situación cultural en la cual la narradora se avergüenza de una situación en la que ha de escuchar a los sirvientes de la familia. Sin embargo, no era cuestión de “me avergüezco al confesarlo”, sino del mero hecho de tener que presenciar dichos cotilleos (siendo la narradora una mujer china muy tradicional, lo cual hacía que esta situación le turbara considerablemente).

El Item 34 menciona a la “Second Lady” (no la “primera mujer”). La narradora está hablando de una concubina china, no de una esposa anterior de su marido. Así, algo semejante sucedió con la traducción del Item 36 (“Mr. Liu as his [husband] friend”), elemento que fue indebidamente transferido como “de la señora Liu, como de una amiga”, mientras que la narradora describía la vida social de las mujeres chinas de la época (cometiendo dos errores traductológicos en lo concerniente al género de los personajes).

Posteriormente, el Item 82<sup>59</sup> (“she is never humble”) también sufrió un cambio de género y de enfoque (“mi hermano no siempre es humilde”), desviándose de las tradicionales concepciones del Confucianismo/Ruismo sobre la obediencia y virtudes de las esposas, en especial de la cuñada de la narradora.

Después, el Item 89 mencionaba a la “fat concubine” (que no era “la más gorda”, puesto que las concubinas no solían serlo en absoluto).

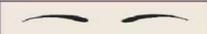
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<sup>59</sup> Este elemento podría haberse mencionado tanto aquí como en los párrafos destinados a cuestiones ligadas a la Historia.

En otro orden de cosas, también encontramos en la obra abundantes referencias a *la belleza y costumbres chinas*. Así, el Item 7 (trasladando “narrow eyebrows” tan solo como “sus cejas”) también se encuentra ligado a la belleza y costumbres chinas. La moda de las cejas, por aquel entonces, iba cambiando, conforme lo iban haciendo las distintas dinastías.

Con objeto de ilustrar dicha moda aportamos una imagen de cómo era la moda de las cejas y cómo experimentaba transformaciones durante la dinastía Tang, ya que las cejas también eran un símbolo de poder adquisitivo, las cuales vuelven a aparecer en el Item 70 (“her eye-brows are [...] moth-like”, transferidas de forma inadecuada como “el vello que tienen las mariposas en las alas”):

**唐代妇画眉样式的演变**  
(高春明编制, 选自周汛、高春明著《中国历代妇女装饰》)

	贞观年间 (627 - 649)
	麟德元年 (664)
	总章元年 (668)
	垂拱四年 (688)
	如意元年 (692)
	万岁登封元年 (696)
	长安二年 (702)
	神龙二年 (706)
	景云元年 (710)
	先天二年—开元二年 (713 - 714)
	天宝三年 (744)
	天宝十一年 (752年后)
	约天宝—元和初年 (约 742 - 806)
	约真元末年 (约 803)
	晚唐 (约 828 - 907)
	晚唐 (约 828 - 907)

(Zhong Guo Li Dai Fu Nu Zhuang Shi por Gao Ming Chun).

Del mismo modo, el Item 8 (“a touch of vermilion”) representaba mucho más que una mera “sombra” (que es para los párpados), siendo esa modalidad de maquillaje labial una viva representación de las clases más altas de la China de entonces.

La forma en la que los traductores trasladaron el Item 9 (“bit of bamboo shoot”) al español también muestra cierta falta de conocimiento temático de la cultura china. Así, las concubinas ingerían pequeños trozos (y no piezas enteras) de bambú con objeto de mantenerse muy delgadas para su señor.

Nuevamente encontramos una simplificación y modificación en el Item 12 (“cat-faced shoes” por “sandalias”). Esta prenda de vestir, elaborada a mano (aún hoy en día) se preparaba para los recién nacidos y niños en China.

De forma adicional, el Item 18 también mostraba cómo un personaje era físicamente “lightly framed” (no “frágil”, sino “menuda”), empleando un adjetivo calificativo (positivo) para la China de entonces.

Del mismo modo, el Item 16 realizaba una descripción de “brilliantly dressed ladies” (“señoras”, no “señores”), en una escena acontecida el segundo día del año nuevo, cuando las mujeres casadas se ataviaban con elegantes ropajes para visitar a sus padres en su casa.

En un momento posterior de la narración, el Item 27 introducía otra cuestión ligada a la estética (una rutina de belleza: lavarse la cara con agua caliente (y) perfumada, para posteriormente hidratarla con aceites y perfumes). Esta descripción mostraba la rutina diaria de la narradora, siguiendo las costumbres chinas tradicionales (a pesar de ello, parte de esta descripción fue omitida en la traducción).

El Item 33 parte de una de las flores más significativas de China (*chrysanthemums*). El hecho de que se afirmara que era “merely pretty” no implicaba que pudiera traducirse como “cosa graciosa”, puesto que hacía referencia a su belleza (aunque en otras culturas, como la española, esté ligado a la muerte y al duelo).

La belleza también está presente en el Item 38 (“as one likes a woman to be”, traducido como “se ve a pocas mujeres como ella”), aunque no era exactamente el caso (de una mujer inteligente que poseía un título universitario).

También hay belleza en las descripciones de los colores de las prendas de vestir y de las gemas de los accesorios, así, el Item 41 describía un “peach-colored satin” para una valiosa prenda (que no era “de color pescado”), mientras que el Item 42 mostraba

unos pendientes de perlas, símbolo de mujeres acaudaladas (no sólo “pendientes” como tales).

Nuevamente encontramos hermosura en el Item 43 (“[my beauty could not move him,] my distress did”), aunque este hecho fue eludido en la versión traducida.

El Item 28 también fue objeto de una omisión, cuando se describían los acontecimientos con el “head cook”. La narradora provenía de una rica familia china, en la que se precisaba de más de un cocinero, de forma que se contrataba a un chef/cocinero principal que estaba a cargo de la supervisión de todo el cocinado en esa residencia.

El Item 30 también introducía la narración de costumbres en las familias chinas ricas: mandar al hijo a estudiar al extranjero. Sin embargo, esta descripción también fue omitida en la versión en castellano.

Posteriormente se malinterpreta otra costumbre de aquel entonces: el Item 37 describe la forma de saludar según el rito ceremonial chino: “[hand] was shaking it up and down (...)” (no “le daba en el dorso [de la mano] un beso”): esto último podría observarse en España y en otros países, pero no en China.

Ser *modern* (Item 45) podría ser “interesting” en aquellos tiempos, pero no implicaba “Qué gran cosa”, lo cual iba más allá. Lo mismo sucedía con being “wise” (Item 49) lo cual era más significativo que ser “valiente”.

Nuevamente se subestima información del original cuando el Item 51 aborda la ruptura de las costumbres más honrosas del momento (al abandonar la residencia del padre).

El Item 52 (“anger [would poison my milk]”, lo cual es negativo) nos describe una tradición y superstición china, traducida de forma errónea como “excitación”, sustantivo que puede implicar algo positivo o negativo.

Los Items 56 y 57 narraban la “drooping grace” de una joven “handsome”, lo cual fue transferido como “gracia un poco floreal”, mientras que “handsome” fue omitido, a pesar de que la belleza femenina fuera algo muy valorado y admirado.

Seguidamente, los Items 62 y 63 (el harpa como instrumento musical festivo y el

hecho de que estuviera *defiled*) tampoco fueron trasladados adecuadamente, quizá debido a la ignorancia de la importancia de esta tradición musical china y a que la historia menciona un elegante instrumento musical -en comparación con otros más rústicos/folk como la SuoNa. Mostramos, a continuación, una imagen de cada uno de ellos:



([https://img.alicdn.com/imgextra/i3/16272287/TB20WdckFXXXXcYXpXXXXXXXXXXXXX\\_!!16272287.jpg](https://img.alicdn.com/imgextra/i3/16272287/TB20WdckFXXXXcYXpXXXXXXXXXXXXX_!!16272287.jpg))



(<https://ae01.alicdn.com/kf/HTB1mh7XOFXXXXcKaXXXq6xXFXXXG/High-Quality-Rosewood-Suona-Shanai-for-Beginners-Chinese-Folk-Wind-Musical-Instrument-Zurna-Shanai-Laba-Key.jpg>)

El Item 64 también narra una situación (“interrupted me with a significant look”) que no fue traducida con precisión desde el punto de vista cultural (“guiñándome el ojo”).

Los Item 67 y 68 narraban una costumbre familiar en el desayuno (“sat at breakfast”, empleando “chopsticks”). Lo primero fue reemplazado por “ocupados en preparar la comida”, mientras que lo segundo lo fue con “bastoncillos”, modificando totalmente las ideas del original.

Del mismo modo, el Item 69 describía un “robe”, lo cual fue reemplazado por “chaqueta”, aunque realmente describía una prenda de vestir china de importancia.

El Item 71 también presenta una cuestión ligada al compromiso matrimonial (“[ring] upon one hand on the third finger”), aunque la referencia al dedo en cuestión se omitió en la traducción y se ambigüó como “en una de sus manos”.

Posteriormente, el Item 73 menciona una información especialmente significativa en el marco de las costumbres y tradiciones chinas: “modern and independent of old restraints”, mientras que esta información fue simplificada en la traducción (“independiente”).

Asimismo, los Items 74 y 75 describen un protocolo reseñable (“[will approach] the honored old ones” y “I am to go to prepare the way and to take the gifts”, respectivamente). A pesar de ello, los traductores optaron por una versión diferente (“[se presentará ante] la honorable anciana” y “Yo precederé a la pareja y presentaré a las dos mujeres”), perdiendo, así, el ritual de cortesía.

Un hecho semejante se constata en la traducción del Item 76 (“language of gift-giving” como “en el lenguaje de las mujeres”, ignorando de este modo la costumbre tradicional china de intercambio de obsequios), mientras que el Item 78 describe cómo el amigo de uno de los personajes le ayuda con la redacción de una carta (“[through] the hand of my friend”), hecho que fue sobreinterpretado (“por mediación de mi amigo más íntimo”).

El siguiente elemento (Item 79) fue sometido a un proceso de traducción semejante a los anteriores (“[takes upon] voluntarily [the race and customs]” como “por su libre y espontánea elección”), ensombreciendo la relevante decisión tomada.

El Item 81 introduce una información también ligada a la cultura del lenguaje chino: “[speaks to in words] I cannot understand” (traducido como “el pequeñín no entiende”). Cuando abordamos algo ligado a un bebé, resulta probable que él/ella presente algún problema de entendimiento, puesto que se encuentra en periodo de aprendizaje lingüístico, pero el sujeto es “I”, no “he”, de modo que el hablante es el que realmente presenta problemas lingüísticos debido a que se está empleando la lengua inglesa y no el mandarín.

El Item 83 fue sometido a un cambio de sentido (“gold earring” como “anillo”), encontrándose este hecho ligado a una superstición china relacionada con los neonatos varones.

Después el Item 84 también muestra una visión tradicional china del más allá (*passing over into the abode of the dead*), lo cual fue simplificado (“temió morir”, modificando, a su vez, el sujeto oracional).

El Item 90 (“an oily cake”) se transfirió como “un caramelo”, mientras que el concepto original era negativo y el segundo positivo en cada cultura (origen y meta,

respectivamente).

Relacionado con las bebidas se encuentra el Item 92: “[wine] to comfort him”): en China se ofrecía un vaso de vino con objeto de placer a alguien, por lo que no puede omitirse.

Seguidamente, el Item describía a una mujer (cuyo nombre es cual fuerte flor que es capaz de sobrevivir a la crudeza invernal) quien “was not one who could love easily and so endure it”, sin embargo, este concepto no fue transmitido con fidelidad en castellano (“es de las que aman con facilidad, pero se adaptan difícilmente”).

Después, el Item 95 muestra una situación en la que una mujer “has amused us well” (no “se ha divertido bastante”, infringiendo la regla china de entretener a un grupo de personas).

El Item 98 muestra cuánta humildad ha de ser evitada por las mujeres que están pendientes de los hombres (“[although before] she had not cared where I sat”), hecho que se subtradujo (“le importó muy poco donde yo me sentara”) omitiendo parcialmente la simbología de los asientos y su correspondencia con la autoridad de las personas.

Con respect a la *medicina tradicional china*, el procedimiento de traducción pudo ser más complejo. En el pasado se practicaba la acupuntura (Item 29) frecuentemente con fines médicos, aunque algunos de los denominados “doctores” no contaban con la cualificación necesaria por aquel entonces, y en este caso concreto uno de ellos se encuentra trabajando los “ankles” (“tobillos”), no las “tibias”.

Otra tradición ligada a la salud y el alma del cuerpo humano se describe en el Item 35 (“priest [to beat the gongs] to call [the woman’s soul] back”). Quizá esta costumbre no era conocida por los traductores (“[quería] sacerdotes [y gongos para] llamar [al alma de la mujer]”), ya que era el sacerdote chino el que estaba encargado de tocar el gong para lograr que regresara el alma de la mujer.

En otro orden de cosas, contabilizamos un total de 23 traducciones de elementos (items) que no se encontraban directamente ligadas a la carencia de conocimientos y

formación sobre la lengua y cultura chinas, como mostramos a continuación: 5 (“nursing” por “acariciando”), 6 (“I liked best” por “menos me gustaba”), 13 (“sagged” por “se relajó un poco”), 31 (“she buried this sadness in the unseen places of her spirit” por “oculta la espina en los ignotos repliegues de su espíritu”), 32 (“creaking stairway” por “una crujiente escalera”), 39 (“well-cared for” por “bien educada”), 40 (“them” por “viéndola”), 44 (“when I went to bed” omitido), 50 (“come and see for yourself” por “observo que necesitas conocer por tus propios ojos”), 58 (“I nodded” por “afirmé”), 65 (información añadida: “operación completamente inútil”), 66 (“we are estranged” por “somos muy diferentes”), 72 (“replied” por “dijo por toda contestación”), 77 (“let him approach” por “que vengan”), 80 (“My son—my son—you are always welcome—to your home...” por “Hijo mío..., bienvenido eres a tu casa...”), 86 (“and both loving him supremely” por “teniendo que ser amable con ambas”), 87 (“sorry” por “molesta”), 88 (“I mentioned” por “dijo”), 93 (“she avoids all mention of my father” por “no habla de mi padre”), 96 (“told her nothing of the sacrifice” por “le dijo, tan sólo”), 97 (“now” por “pero”), 99 (“heard” por “despertóse”), y 100 (“said” por “refirióme”).

Con objeto de proporcionar un resumen, introduciremos una Tabla (Tabla IV) que aporte las razones (que consideramos más probables) por las que se cometieron los errores de traducción: o bien de índole cultural (la gran mayoría) o bien de otra índole:

**TABLA N° IV: ALTERNATIVAS A LOS ERRORES DE TRADUCCIÓN**

<u>Errores de Traducción debido a la Ausencia de Conocimiento Cultural (77%)</u>	<u>Errores de Traducción debido a Otras Razones (23%)</u>
Items N° 1, 2, 3, 4, 7, 8, 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 33, 34, 35, 36, 37, 38, 41, 42, 43, 45, 46, 47, 48, 49, 51, 52, 53, 54, 55, 56, 57, 59, 60, 61, 62, 63, 64, 67, 68, 69, 70, 71, 73, 74, 75, 76, 78, 79, 81, 82, 83, 84, 85, 89, 90, 91, 92, 94, 95, 98 (representando un total de 77 Items del total de 100).	Items N° 5, 6, 13, 31, 32, 39, 40, 44, 50, 58, 65, 66, 72, 77, 80, 86, 87, 88, 93, 96, 97, 99, 100 (suponiendo 23 Items del total de 100).

Además de las observaciones realizadas previamente (en el apartado anterior), hemos percibido que también se produjeron errores debido a las siguientes razones:

- cambio de género (item 36: “Mr. Liu” traducido como “señora Liú”, item 39: reemplazando a un hombre por una mujer)
- cambio de número (singular traducido por plural y viceversa):
  - item 39: “three magnificent boys---- intelligent, clean, well-cared for” traducido como ella y en singular (“bien educada”, también con modificación del género)
  - item 40 “them” (ellos/ellas) traducido como “viéndola” (ella)
  - item 59 “floor” (singular) traducido como “los mosaicos” (plural)
  - item 62 “instrument” (singular) traducido como “instrumentos” (plural)
  - item 70 “moth” (singular) como “mariposas” (plural), aunque podría ser plural (empleando “polillas/mariposas nocturnas”)

-item 74 “the honored old ones” (plural) traducido como “honorable anciana” (singular)

-item 77 “let him approach” (singular) como “que vengan” (plural)

- cambio de persona:

-item 86 “and [they] both loving him supremely” como “teniendo que ser [él] amable con ambas”

-item 88 “I mentioned” como “dijo” (primera persona del singular por tercera del singular)

- cambio en el tiempo verbal:

-item 31 “buried” (tiempo pasado) por “oculta” (tiempo presente)

-item 48 “it is” (tiempo presente) por “era” (tiempo pasado)

-item 94 “[she] was” (tiempo pasado) por “[ella] es” (tiempo presente).

De forma general, opinamos que es posible que la causa de estos errores mencionados previamente pudo ser la ausencia de lectura profunda y del proceso de revisión del texto meta.

Aunque la metodología y técnicas traductológicas puedan ir modificándose con el tiempo, en función del destinatario meta de cada traducción, existen una serie de conceptos clave, como postula Hurtado Albir (2001), tales como la fidelidad, la equivalencia en traducción o la invariable traductora, que representan una prioridad frente al mero hecho de entretener a la audiencia. Nos adentramos en la tercera década del siglo XXI, lo cual debería considerarse el mejor momento para fortalecer los vínculos entre las culturas del mundo, potenciando los estudios sobre nuestras teorías traductológicas en el campo de los Estudios de Traducción, con objeto de mejorar y perfeccionar la disciplina.

## 10. OVERALL CONCLUSIONS

As seen in this doctoral dissertation, we have distributed the aforementioned by means of several chapters. We will now summarize the main issues and conclusions reached within them.

Taking into account cultural phenomena and language, and how they interrelate to each other, the first part of our research (**Chapter 1**) introduced the contents of the chapters, revealing how this dissertation will flow from one topic to the next one, along with the “research hypothesis”, as shown below:

*Accordingly, our research hypothesis is the following: we think that the main translation problems (and errors) we may encounter from East Wind: West Wind will be due to the fact that there is a significant diversity of cultural items and concepts in the source language (with a significant influence from Chinese culture) that does not possess an exact equivalent in the target one (Spanish).*

In order to provide an answer to the hypothesis stated above, we started by dealing with some relevant issues -considering our PhD topic- on Translation Theory (**Chapter 2**). In this section we began by retracing the path of contributions by -the most pertinent contributions, regarding our research- by scholars in the field of Translation, from Cicero and Horatius to Delisle, Hurtado Albir, and Vázquez y del Árbol et al. (to name only a few), who later on inspired us to build our list of translation errors (following Delisle’s framework, collected by Hurtado Albir, and then simplified by Vázquez y del Árbol et al.) which were displayed and used at a later time for our own dissertation, which fills a gap within the area of Translation Studies, since there are no studies in the field (translation decisions and errors in the English>Spanish translation of *East Wind: West Wind* by Gossé brothers). Within this chapter we tried to provide a global summary on the most relevant contributions, sequentially by date. Key notions were reviewed, such as translatability, formal vs. dynamic translation, domestication vs. foreignization,

translation meaning and sign, equivalence, clarity, fidelity, loyalty, literalism vs. freedom, fluency, transduction, '(un)transferableness', metacommunication, purpose, gloss, interpretation, skopos, polysystem, hermeneutics, adequateness, correctness, completeness, directness, norms, manipulation, metafunction, recreation, or loss, to name a few.

Additionally, since the corpus of our research has a deep influence from Chinese culture, relevant Issues of Chinese Translation were also discussed. Afterwards, a summary of the life of the author of our research book (Pearl S. Buck) was provided, as well as the story beneath the scene of *East Wind: West Wind*, and the relevant aspects of the biodata of the English-Spanish translators of the book (Gossé brothers). We find that despite the fact that relevant Translation theories achieved a significant progress for its age, some of them were inevitably restrained by the social circumstances that the author(-s) has/have been living, and may mean some were against some trends. We also have observed that the translation practices in China started from a different perspective when dealing with the corresponding religious script around the second century comparing it to Western civilization, then different translation elements even within modern times resulted in different aesthetics within translating practice.

Accordingly, we overviewed (**Chapter 3**) the issues concerning Translating Literature, recalling current theoretical contributions, drawing from each single translation belongs to either a specialized field (linked to a professional area) or some non-specialized one. Nevertheless, all translations can be ascribed at least to one field. Regarding literature translation, the translator must know the cultural and literary theoretical knowledge of both cultures; hence literary translations transfer a universe of discourse. Therefore, translators must be aware of the position of the source text within the source literature and culture. Moreover, the interpretation of meaning also depends on issues such as time and space (that is why technology does substantially affect the way translations are rendered), which are both linked to translations' reception.

This chapter also tackles illocutionary power and translation, concerning how every

culture has its own grammatical rules and conventions. Translators must bear in mind that their first task is to make the source text accessible to the target audience, somewhat behaving themselves as ‘mediators’.

Then, after an overview of the translation of relevant aesthetic resources and figures, the chapter continues analyzing the levels of ‘text’ and ‘context’ in literary translation, and the ‘universe of discourse’, also taking into account whether the translation is to be published or not. Translators must be aware of the historical and literary contexts of the source text since they are both transferring culture and maybe introducing a new ideology, considering the ‘frame’ and the ‘scene’ of a text. If the translation of specialized text shows the possibility of deploying a “homogeneous” nature between one language and culture to another, then the translation of literature undoubtedly depicts us another image. The differences in history, cultural tradition, literary tradition... all together build the strong “heterogeneity”: neither instruction and expertise books nor decades of discussion could possibly clarify every single doubt concerning foreign cultures and languages.

Since our research topic deals with translation decisions and errors, the issues of ‘Translation Competence’ and ‘Translation Errors and Mistakes’ were approached in **Chaper No. 4**, and **No. 5**, respectively. The first one starts by facing the concepts of ‘competence’, ‘communicative competence’ versus ‘actual competence’, and the one of ‘linguistic performance’. Accordingly, ‘communicative sub-competences’ and its synonyms were also researched. Correspondingly, relevant contributions -from different perspectives- in the field were summarized, including those linked to translators’ training and abilities, and translation assessment and evaluation. Many suggestions have been proposed from different dimensions and perspectives, which have enlarged and enriched the discussion on how to define the elaborate issue of ‘translation competence’. As a consequence, the most pertinent frameworks were reviewed, considering our research issue.

Following this part, our **Chapter 5** ('Translation Errors and Mistakes') paragraphs also face the idea of an 'absolute good translation' versus a 'relative good translation', closely related to the conceptions of translations' assessment and evaluation, faithfulness, and equivalence. After reviewing key contributions to the issue of translation assessment (including the definitions of 'error', 'mistake', 'lapse', 'deviations', 'register', 'style', and even 'interlanguage' and 'shift'), and translation quality, a distinction was made between 'translation error' and 'language error'. Unless dealing with a 'language error', a 'translation error' is rather focusing on whether the "dynamic" (versus "formal") equivalence has been achieved. Normally speaking, the fact of being linguistically correct would not be enough because it is becoming increasingly clear that, not only translators but also readers have their "active" (interpretative) role. Hence, taking into consideration of these two processes of "activeness", many scholars presented crucial elements that translators should keep in mind in translating if they are trying to undertake a rather "faithful" and "good" translation. As a consequence, the main list of translation errors was displayed, then illustrated, and argued. Indeed, the prism of translation errors (and not "mistakes", as argued beforehand) represented at a later time the theoretical-pragmatic frame of our research. Due to this fact, several publications in the field of translation assessment and errors' taxonomies were also revised, considering different criteria and perspectives, leading the way to the next section.

Sequentially, **Chapter No. 6**, introduces the methodology for the investigation, taking into account the most relevant contributions, reviewing translation 'fidelity' and 'equivalence', as well as the basic four 'translating methods' available. In order to be able to identify translation errors, the distinction between translation 'method', 'strategy', and 'technique' was also established. The latter opened the way to introducing the list (collected by Hurtado Albir) on translation techniques, by defining their features and providing examples of them, taking into account previous contributions by relevant scholars, recalling the questions of 'translation problem', the 'nature of errors', the

‘assessment types’, the ‘grading systems’, to name a few. We then presented the translation error list, which will be partially implemented into our research corpus. There is a significant number of theories on error detection and classification on which we could build our own research methodology for this dissertation. Nevertheless, taking into account our research features, and our investigation focus, we decided to choose out of Delisle’s framework, and the collection by Hurtado Albir, for its precise taxonomy, after a careful selection based on the features of our investigation corpus. Since Hurtado Albir’s book was published in 2001, we also considered the taxonomy of errors from Vázquez y del Árbol et al (2011), also updating relevant issues for our methodology, which had influences by the three group of scholars mentioned.

As a consequence, we introduced our own translation error list, as displayed below,

- ADDITION (*Adición*): when the translator introduces in the target text superfluous information or stylistic effects that do not appear in the source text.
- OMISSION (*Omisión*): when the translator fails to render a necessary element of information or a stylistic effect from the source text in the target text
- INCORRECT MEANING<sup>60</sup> (*Cambio de sentido*): a sense is attributed to a word or an utterance from the source text and it does not have the same meaning in the context in which it appears.
- UNDER-TRANSLATION (*Subtraducción*): where the translator omits in the target text compensations, amplifications or explicit statements required, in order to obtain an idiomatic translation that conforms to the presumed sense of the source text.
- OVER-TRANSLATION<sup>61</sup> (*Sobretraducción*): where the translator explains elements of the source text that ought to be implicit in the target one.
- CALQUE (*Calco*): in this case, we apply this item as a translation mistake for the improper use of a literal (word per word or phrase per phrase) translation.
- NONSENSE (*Sinsentido*): when the translator introduces a meaningless word or a

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<sup>60</sup> We did consider misinterpretation inside the issues entailed by incorrect meaning (both making reference to wrongful translations).

<sup>61</sup> We did regard hyper-translation inside the concepts of over-translation and/or incorrect meaning -depending on each specific case-, that is the reason why it will not be listed as an individual error type.

statement in the target text.

Accordingly, the structure we followed for each entry analysis was be following:

-Item Number

a) Source Text

b) Target Text

c) The Comparison of Conceptions from both sides, quoting explanations from diverse lexicographic references:

-*Oxford Dictionary*,

-*Cambridge Dictionary*,

-*Gran Diccionario Oxford*,

-*Gran Diccionario Larousse*, and

-*RAE*.

Depending on each item's nature and translation into Spanish, additional references were also looked up.

d)The Identification of Error Type

e) The Suggestion of Translation Alternatives.

**Chapter No. 7**, after presenting -by using a table- the research corpus (of 100 English-Spanish translated items from *East Wind: West Wind*), introduced the research analysis of the 100 items: presenting the concept in each selected item (which should have been strongly transferred in order to try and achieve “equivalence”), and contrasting the meaning of the item from both sides (in English, Spanish) and five (both bilingual and monolingual) dictionaries, following the process stated below:

-Identifying the error type after having researched the original translation suggested and

the reasons why it has not been the most appropriate way for the transfer of each item.

-Amending the error by choosing the appropriate technique (or strategy) for the translation of this item and offering the solutions based on a better understanding of this item considering the original text and culture with the help of relevant lexical and encyclopedic resources. During the extraction of the errors, we noticed that most of the items were profoundly connected with Chinese culture. Hence, in our humble opinion, translators would have had to deeply prepare themselves with classics books on, overall speaking, Chinese socio-historical (culture) and literary tradition, especially considering those readers and translators who have never lived in China. Additionally, there were also errors related to the transfer of English language into Spanish one.

After displaying the relevant table with the errors' ratio (Translation Errors Ratio Table No. II, displayed by occurrence order of each translation error), and another one presenting the translation errors' alternatives (Table No. III), **Chapter No. 8** depicted an overview of the results of the 100 items' analysis, where some items contained over 1 error (even 3 in some cases), and others just 1 error per translated item. Indeed, several translation errors were most commonly committed than others (due to several reasons). From our point of view, cultural-related items' translation errors reached a 77 percent -out of 100 items-, which means that, as mentioned earlier, it requires a better knowledge about China's issues in order to offer more suitable translation options when rendering the translation of this book. Then, in our view, around of one fifth of errors were committed due to a lack of proof-reading and revision (with/without tools).

As a matter of fact, the translation errors identified (and amended) could be divided into diverse lexical fields, such as "history and knowledge", "Chinese architecture, furniture and decoration", "The Family", "Chinese cultural customs and beauty", or "traditional Chinese medicine", where we illustrated each field by showing many errors pertaining to them.

Later on, within **Chapter No. 9**, the conclusions of the results achieved, meanwhile **Chapter No. 10** gathered the overall Conclusions of all the chapters. Afterwards, **Chapter No. 11** advanced prospective research lines linked to the one followed within this dissertation. Additionally, **2 Appendixes** provided both a summary of Pearl S. Buck's production as well as awards and honors received by the aforementioned writer.

## 10. CONCLUSIONES GENERALES

Como hemos comprobado en la presente Tesis Doctoral, la hemos distribuido mediante varios capítulos, de los que, a continuación, pasaremos a resumir sus principales cuestiones y conclusiones.

Considerando el lenguaje y los fenómenos culturales, así como el modo en el que se interrelacionan, la primera parte de nuestra investigación (**Capítulo 1**) introdujo el contenido de los restantes capítulos, indicando cómo la investigación transcurriría por las diversas temáticas, ligadas a la “hipótesis de investigación”, como repasamos a continuación:

*los principales problemas (y errores) traductológicos que encontraremos en “East Wind: West Wind” estarán ligados al hecho de que existen una diversidad de elementos y conceptos culturales en la lengua origen (con una significativa influencia de la cultura china) que no poseen un equivalente exacto en la lengua meta (la española).*

Con objeto de dar respuesta a la hipótesis planteada, comenzamos por abordar algunos aspectos relevantes (ligados a la temática de la presente investigación) sobre Teoría de la Traducción (**Capítulo 2**). En él comenzamos por repasar el listado de contribuciones más significativas (teniendo en cuenta nuestra investigación) de mano de estudiosos del campo de la Traducción, desde Cicerón a Horacio, pasando por Delisle, Hurtado Albir, y Vázquez y del Árbol et al. (por citar solo a algunos), estos últimos nos han servido de inspiración para conformar nuestro listado de errores de traducción (siguiendo el marco de Delisle, recabados por Hurtado Albir, y posteriormente simplificados por Vázquez y del Árbol et al.), los cuales fueron expuestos y aplicados en un momento ulterior de nuestra investigación, la cual llena un vacío en el campo de los Estudios de Traducción, puesto que no existen investigaciones en el campo (decisiones y errores traductológicos en la traducción inglés-español de *East Wind: West Wind* llevada a cabo por los hermanos Gossé).

En este capítulo procuramos proporcionar un resumen global de las publicaciones más significativas, ordenadas cronológicamente. Así, repasamos conceptos clave, como traducibilidad, traducción formal frente a dinámica, domesticación frente a extranjerización, signo y sentido traductológicos, equivalencia, claridad, fidelidad, lealtad, literalismo frente a libertad, fluidez, transducción, “(in)transferabilidad”, metacomunicación, propósito, glosa, interpretación, skopos, polisistema, hermenéutica, adecuación, corrección, integridad, franqueza, normativa, manipulación, metafunción o pérdida, entre otros.

Asimismo, puesto que el corpus de nuestra investigación posee una marcada influencia de la cultura china, también abordamos cuestiones ligadas a la traducción del chino y su influencia. Posteriormente realizamos un resumen de la biografía de la autora del libro investigado (Pearl S. Buck), así como de la historia que subyace bajo la trama de *East Wind: West Wind*, incorporando las pertinentes cuestiones ligadas a la vida de los traductores de la obra al castellano (los hermanos Gossé). Desde nuestro punto de vista, a pesar de que hubo marcos teóricos muy significativos en el campo de los Estudios de Traducción, es inevitable que algunos de ellos se encontraran delimitados por las circunstancias sociales que el/los autor(-es) vivían, lo cual implicaría que algunos de dichos marcos contravenían las tendencias de la época. También hemos detectado cómo la práctica traductora en China comenzó partiendo de una perspectiva divergente relacionada con las escrituras religiosas del siglo II, en comparación con la civilización occidental, por lo que incluso en tiempos modernos también surgieron diferentes modelos estéticos a la hora de la práctica traductológica.

A consecuencia de ello, repasamos (en el **Capítulo 3**) las cuestiones ligadas a la traducción literaria, recordando contribuciones teóricas más actuales, partiendo de cómo cada traducción pertenece a un campo especializado (ligado a un área profesional) o a

otros que no lo son tanto. Sin embargo, todas las traducciones pueden adscribirse, al menos, a un campo profesional. En lo concerniente a la traducción literaria, el traductor ha de poseer el conocimiento temático cultural y literario de ambas culturas, teniendo en cuenta que las traducciones literarias transfieren un universo discursivo. Por ello, los traductores han de ser conocedores de la posición del texto origen dentro de la literatura y cultura origen. Asimismo, la interpretación del sentido también depende de aspectos tales como el tiempo y el espacio (razón por la cual la tecnología no afecta de forma notable a las traducciones), y ambos se encuentran ligados a la recepción de las mismas. Este capítulo también aborda la fuerza o poder ilocutivo en traducción, considerando cómo cada cultura posee sus propias reglas y convenciones gramaticales. Los traductores han de tener en cuenta que su primer cometido es lograr que el texto origen resulte accesible a la audiencia meta, comportándose, en cierto modo, como “mediadores”.

Posteriormente, tras una panorámica de la traducción de relevantes recursos y figuras estéticos, el capítulo prosigue analizando los niveles de “texto” y “contexto” en traducción literaria, así como el “universo del discurso”, considerando en todo momento si la traducción de un texto tiene (o no) como fin su posterior publicación. Los traductores han de tener en cuenta los contextos históricos y literarios del texto origen, ya que se encuentran transmitiendo la cultura, quizá presentando una nueva ideología, prestando atención al “marco” y al “escenario” de un texto. Si la traducción de un documento especializado ofrece la posibilidad de implantar una naturaleza “homogénea” de una lengua y cultura a otras, entonces sin duda alguna la traducción de literatura nos plasma otra imagen. Las diferencias existentes en la historia, tradición cultural y literaria, etc conforman una sólida “heterogeneidad”: posiblemente ni los manuales docentes e investigadores ni tampoco décadas de discusión sobre el tema podrían aclarar todas las dudas que pueden suscitar las lenguas y culturas extranjeras.

Puesto que el tema de nuestra investigación se encuentra ligado a las decisiones y errores traductológicos, abordamos, en los **Capítulos N° 4 y N° 5** el concepto de “competencia traductora” y el de “errores e inadecuaciones en traducción”, respectivamente. El primero de estos capítulos se centra en conceptos tales como “competencia”, “competencia comunicativa” frente a “competencia real”, así como en el “rendimiento lingüístico”, por ello también se abordan en el mismo las “subcompetencias comunicativas” y sus sinónimos. En consecuencia resumimos las contribuciones más relevantes (partiendo de diferentes perspectivas) en el sector, incluyendo las ligadas a la enseñanza y capacidades de los traductores, así como la evaluación y valoración de las traducciones. Han sido numerosas las propuestas, realizadas desde diferentes perspectivas y dimensiones, las cuales han contribuido a enriquecer y consolidar el complejo concepto de “competencia traductora”. De este modo, repasamos las más significativas, teniendo siempre en mente la temática del presente trabajo.

Seguidamente, el **Capítulo Número 5** (‘Translation Errors and Mistakes’) destina sus líneas a abordar la noción de “una traducción totalmente buena”, frente a la “relativamente buena”, ambas estrechamente relacionadas con la evaluación y valoración de traducciones, así como a los conceptos de fidelidad y equivalencia. Tras realizar un repaso de publicaciones clave en el tema de la evaluación traductológica (incluyendo conceptos tales como ‘error’, ‘inadecuación’, ‘lapsus’, ‘desviaciones’, ‘registro’, ‘estilo’, e incluso ‘interlengua’ y ‘shift’/‘giro’), así como la cuestión de la calidad en traducción, procedimos a recordar la distinción entre “error de traducción” y “error lingüístico”. A menos que hablemos del segundo, el primero se centra más en si se ha logrado la equivalencia “dinámica” (frente a la “formal”). De forma genérica, no resulta suficiente alcanzar la corrección lingüística, puesto que cada vez queda más constatable que no solo los traductores, sino también los lectores poseen un papel activo (interpretativo). Así, considerando estos dos procesos de “actividad”, numerosos investigadores introdujeron listados de elementos imprescindibles que los traductores

han de tener en cuenta a la hora de llevar a cabo su tarea, especialmente si desean efectuar una traducción “fiel” y “buena”. Por esta razón pasamos a mostrar el listado principal de errores de traducción, ilustrándolo y exponiendo sus rasgos. Así, ha sido el concepto de “translation error” y no el de “mistake” (como argumentamos en su momento) el que empleamos en el marco teórico-práctico de nuestra investigación. Debido a ello, realizamos un repaso de diversas publicaciones en el campo de evaluación de errores y de taxonomías de los mismos, partiendo de diferentes perspectivas y criterios, lo cual nos llevó al siguiente apartado.

De este modo, el **Capítulo N° 6** desvela la metodología de la investigación, considerando las contribuciones más significativas para la misma, repasando conceptos tales como la “fidelidad” y la “equivalencia” en traducción, así como los cuatro “métodos de traducción” básicos existentes. Con objeto de identificar los errores de traducción, trazamos la línea divisoria entre los conceptos de “método”, “estrategia” y “técnica”, siendo esta última la que dio paso a la lista (recabada por Hurtado Albir) de técnicas de traducción, delimitando sus rasgos y proporcionando ejemplos ilustrativos para cada una de ellas, partiendo de las contribuciones de investigadores predecesores, repasando para ello cuestiones tales como “problema de traducción”, “tipos de evaluación” de traducciones, así como “sistemas de calificación” para las mismas, entre otros. Posteriormente pasamos a presentar el listado de errores de traducción que ha sido aplicado al corpus de nuestra investigación. Existe un considerable número de teorías existentes sobre la identificación y clasificación del error de las que podríamos partir para la metodología de la investigación. A pesar de ello, y partiendo de la idiosincrasia de dicha investigación, así como del foco de la misma, nos decantamos por el marco de Delisle, y de la recopilación de Hurtado Albir, por su precisa taxonomía. Puesto que el libro de Hurtado Albir fue publicado en 2001, también tuvimos en cuenta la clasificación de errores propuesta por Vázquez y del Árbol et al (2011), actualizando así cuestiones pertinentes para nuestra propia metodología, que ha presentado rasgos de los tres grupos de investigadores mencionados.

En consecuencia, presentamos nuestro propio listado de errores de traducción, como se muestra a continuación:

-ADICIÓN (*Addition*): cuando el traductor introduce en el texto meta información supérflua o efectos estilísticos que no figuran en el texto origen.

-OMISIÓN (*Omission*): el traductor no traduce un elemento informativo necesario o un efecto estilístico del texto origen en el meta.

-CAMBIO DE SENTIDO<sup>62</sup> (*Incorrect Meaning*): se atribuye un sentido a una palabra o enunciado procedente del texto origen que no posee el mismo significado en el contexto en el que aparece en el texto meta.

-SUBTRADUCCIÓN (*Under-translation*): cuando el traductor omite en el texto meta compensaciones, aplicaciones o explicitaciones que resultan precisos con objeto de lograr una traducción idiomática que logran el sentido del texto origen.

-SOBRETRADUCCIÓN<sup>63</sup> (*Over-translation*): cuando el traductor expone elementos del texto origen que deberían quedar implícitos en el meta.

-CALCO (*Calque*): en este caso concreto, aplicamos este elemento como error de traducción por el uso indebido de una traducción literal (ya sea palabra por palabra o sintagma por sintagma).

-SINSENTIDO (*Nonsense*): cuando el traductor hace uso en su traducción de una palabra o enunciado carente de sentido.

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<sup>62</sup> Consideraremos “misinterpretation” englobado en los conceptos incluidos en “incorrect meaning” (hacienda ambos referencia a traducciones erróneas).

<sup>63</sup> Englobaremos el concepto de “hyper-translation” dentro de los de “over-translation” e “incorrect meaning” (en función del caso concreto”), razón por la que no los incluiremos como tipos de error independientes.

De este modo, la estructura que empleamos para analizar cada una de las entradas de nuestro corpus fue la siguiente:

- Item Number (Número de Item)
- a) Source Text (Texto Origen)
- b) Target Text (Texto Meta)
- c) The Comparison of Conceptions from both sides, quoting explanations from diverse lexicographic references:  
(La comparación de conceptos desde ambas facetas, citando explicaciones de diversas referencias lexicográficas):
  - Oxford Dictionary*,
  - Cambridge Dictionary*,
  - Gran Diccionario Oxford*,
  - Gran Diccionario Larousse*, y
  - RAE*.
- d) The Identification of Error Type (Identificación del Tipo de Error)
- e) The Suggestion of Translation Alternatives (Sugerencia de Alternativas de Traducción).

El **Capítulo N° 7**, tras introducir (empleando una tabla) el corpus de nuestra investigación (compuesto por 100 elementos traducidos de *East Wind: West Wind*), presenta el análisis de dichos elementos: presentando el concepto englobado por cada elemento seleccionado (que debería haber sido transferido de forma más sólida con objeto de intentar lograr la “equivalencia”), y contrastando el significado de dicho elemento desde ambas perspectivas (las de la lengua inglesa y la española) empleando 5

diccionarios bilingües y monolingües, haciendo uso del procedimiento mostrado a continuación:

-Identificación del tipo de error tras haber investigado la traducción original y las razones por las que no resulta la forma más apropiada de trasladar cada ítem del corpus.

-Subsanación de cada error empleando la técnica (o estrategia) pertinentes para la traducción del mismo, ofreciendo soluciones basadas en una mejor comprensión de cada ítem, partiendo del texto y cultura origen, con la ayuda de recursos léxicos y enciclopédicos. Durante la extracción de errores percibimos cómo la mayoría de los ítems seleccionados se encontraban profundamente ligados a la cultura china. Por ello, en nuestra humilde opinión, los traductores de la obra deberían de haber reforzado su preparación empleando libros clásicos ligados a la cultura socio-histórica de china y a la tradición literaria, especialmente pensando en tanto lectores como traductores que nunca han vivido en China. De forma adicional, también encontramos errores ligados a la traducción entre las lenguas inglesa y española.

Tras mostrar la pertinente tabla con las ratios de errores detectados (tabla “Translation Errors Ratio Table No. II”, mostrada por orden de aparición de cada error analizado), y otra adicional para sintetizar las alternativas a cada error de traducción (Tabla N° III), el **Capítulo N° 8** nos ofrece la panorámica global del resultado del análisis de los 100 ítems del corpus, de los que observamos cómo algunos ítems encerraban más de un error (hasta 3 errores en algunos casos), mientras que otros ítems solo presentaban un error. Tanto es así que hubo varios errores de traducción que presentaron un índice de frecuencia superior al de otros (debido a razones de índole varia). Así, desde nuestro punto de vista, los errores de traducción ligados a la cultura representaron una ratio de ocurrencia de 77 (sobre 100), lo que implica, como mencionamos con antelación, la necesidad existente de un conocimiento más profundo de las cuestiones chinas con objeto de poder ofrecer opciones traductológicas más adecuadas a la hora de llevar a cabo la traducción del libro. Así, desde nuestra perspectiva, cerca de una quinta parte de los errores cometidos se debieron a la ausencia de los necesarios revisión y repaso

(con/sin herramientas para ello).

De hecho, los errores de traducción identificados (y subsanados) pudieron subclasificarse atendiendo a los campos léxicos a los que se adscribían, tales como “history and knowledge”, “Chinese architecture, furniture and decoration”, “The Family”, “Chinese cultural customs and beauty”, o “traditional Chinese medicine”, donde pudimos ilustrar cada campo con numerosos ejemplos extraídos del corpus.

A continuación, en el **Capítulo N° 9** resumimos las conclusiones a la luz de los resultados obtenidos, mientras que en el **N° 10** recabamos las conclusiones generales de los capítulos. Posteriormente, el **Capítulo N° 11** adelanta las líneas de investigación prospectivas tras la presente investigación. Finalmente, los **Apéndices 1 y 2** proporcionan un resumen de la producción de Pearl S. Buck, así como de los premios y distinciones otorgados a dicha escritora.

## **11. FUTURE RESEARCH LINES**

For the future, I would like to undertake a comparative study on analyzing the aesthetics of the English into Chinese translation of *East Wind, West Wind*. Being translated by a someone with deep knowledge and instruction on Chinese language and culture, Chinese cultural items may have been properly understood. Anyway, translation is such an extraordinary and elaborate task that being able to understand the source text only guarantees us to achieve half of the mission: there are innumerable choices to be made by translators because there are so many relevant elements that they should take into consideration during the translating process. By analyzing the Chinese translation, we could re-observe the role that translators play during the translating process and the role played by the translation for the target readers.

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<sup>64</sup> Due to length issues, this latter paper will be referred to as book-like publication.

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*Blanca por fuera, rosa por dentro* (1971)  
*Black Story* (directed by Lazaga in 1971)  
*Detrás del silencio* (Umberto Lenzi, 1972)  
*La mansión de la niebla* (Francisco Lara Palop, 1972)  
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## **APPENDIX I: (SUMMARY OF PEARL S. BUCK'S PRODUCTION)**

### **NOVELS**

East Wind: West Wind (New York: John Day, 1930) – working title Winds of Heaven

The Good Earth (New York: John Day, 1931); The House of Earth trilogy #1 – made into a feature film The Good Earth (MGM, 1937)

Sons (New York: John Day, 1933); The House of Earth trilogy #2; serialized in Cosmopolitan (4–11/1932)

A House Divided (New York: Reynal & Hitchcock, 1935); The House of Earth trilogy #3

The House of Earth (trilogy) (New York: Reynal & Hitchcock, 1935) – includes: The Good Earth, Sons, A House Divided

All Men Are Brothers (New York: John Day, 1933) – a translation by Buck of the Chinese classical prose epic Water Margin by Shui Hu Zhuan

The Mother (New York: John Day, 1933) – serialized in Cosmopolitan (7/1933–1/1934)

This Proud Heart (New York: Reynal & Hitchcock, 1938) – serialized in Good Housekeeping magazine (8/1937–2/1938)

The Patriot (New York: John Day, 1939)

Other Gods: An American Legend (New York: John Day, 1940) – excerpt serialized in Good Housekeeping magazine as "American Legend" (12/1938–5/1939)

China Sky (New York: John Day, 1941) – China trilogy #1; serialized in Collier's Weekly magazine (2–4/1941); made into a feature film China Sky (film) (RKO, 1945)

China Gold: A Novel of War-torn China (New York: John Day, 1942) – China trilogy #2; serialized in Collier's Weekly magazine (2–4/1942)

Dragon Seed (New York: John Day, 1942) – serialized in Asia (9/1941–2/1942); made into a feature film Dragon Seed (MGM, 1944)

The Promise (New York: John Day, 1943) – sequel to Dragon Seed; serialized in Asia and the Americas (Asia) (11/1942–10/1943)

China Flight (Philadelphia: Triangle Books/Blakiston Company, 1945) – China trilogy

#3; serialized in Collier's Weekly magazine (2–4/1943)

Portrait of a Marriage (New York: John Day, 1945) – illustrated by Charles Hargens

The Townsman (New York: John Day, 1945) – as John Sedges

Pavilion of Women (New York: John Day, 1946) – made into a feature film Pavilion of Women (Universal Focus, 2001)

The Angry Wife (New York: John Day, 1947) – as John Sedges

Peony (New York: John Day, 1948) – published in the UK as The Bondmaid (London: T. Brun, 1949); – serialized in Cosmopolitan (3–4/1948)

Kinfolk (New York: John Day, 1949) – serialized in Ladies' Home Journal (10/1948–2/1949)

The Long Love (New York: John Day, 1949) – as John Sedges

God's Men (New York: John Day, 1951)

Sylvia (1951) – alternate title No Time for Love, serialized in Redbook magazine (1951)

Bright Procession (New York: John Day, 1952) – as John Sedges

The Hidden Flower (New York: John Day, 1952) – serialized in Woman's Home Companion magazine (3–4/1952)

Come, My Beloved (New York: John Day, 1953)

Voices in the House (New York: John Day, 1953) – as John Sedges

Imperial Woman The Story of the Last Empress of China (New York: John Day, 1956) – about Empress Dowager Cixi; serialized in Woman's Home Companion (3–4/1956)

Letter from Peking (New York: John Day, 1957)

American Triptych: Three John Sedges Novels (New York: John Day, 1958) – includes The Townsman, The Long Love, Voices in the House

Command the Morning (New York: John Day, 1959)

Satan Never Sleeps (New York: Pocket Books, 1962) – 1962 film Satan Never Sleeps, also known as The Devil Never Sleeps and Flight from Terror

The Living Reed A Novel of Korea (New York: John Day, 1963)

Death in the Castle (New York: John Day, 1965)

The Time Is Noon (New York: John Day, 1966)

The New Year (New York: John Day, 1968)  
The Three Daughters of Madame Liang (London: Methuen, 1969)  
Mandala A Novel of India (New York: John Day, 1970)  
The Goddess Abides (New York: John Day, 1972)  
All under Heaven (New York: John Day, 1973)  
The Rainbow (New York: John Day, 1974)  
The Eternal Wonder (believed to have been written shortly before her death, published in October 2013)

### **AUTOBIOGRAPHIES**

My Several Worlds: A Personal Record (New York: John Day, 1954)  
My Several Worlds – abridged for younger readers by Cornelia Spencer (New York: John Day, 1957)  
A Bridge for Passing (New York: John Day, 1962) – autobiographical account of the filming of Buck's children's book, The Big Wave

### **NON-FICTION**

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The Chinese Novel: Nobel Lecture Delivered before the Swedish Academy at Stockholm, December 12, 1938 (New York: John Day, 1939)  
Of Men and Women (New York: John Day, 1941) – Essays  
American Unity and Asia (New York: John Day, 1942) – UK edition titled Asia and Democracy, London: Macmillan, 1943) – Essays  
What America Means to Me (New York: John Day, 1943) – UK edition (London: Methuen, 1944) – Essays  
Talk about Russia (with Masha Scott) (New York: John Day, 1945) – serialized in Asia and the Americas magazine (Asia) as Talks with Masha (1945)  
Tell the People: Talks with James Yen about the Mass Education Movement (New York: John Day, 1945)

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The Man Who Changed China: The Story of Sun Yat-sen (New York: John Day, 1953) –  
for children

Friend to Friend: A Candid Exchange between Pearl S. Buck and Carlos P. Romulo  
(New York: John Day, 1958)

For Spacious Skies (1966)

The People of Japan (1966)

To My Daughters, with Love (New York: John Day, 1967)

The Kennedy Women (1970)

China as I See It (1970)

The Story Bible (1971)

Pearl S. Buck's Oriental Cookbook (1972)

Words of Love (1974)

### **CHILDREN'S STORIES & BOOKS**

The Young Revolutionist (New York: John Day, 1932) – for children

Stories for Little Children (New York: John Day, 1940) – pictures by Weda Yap

"When Fun Begins" (1941)

The Chinese Children Next Door (New York: John Day, 1942)

The Water Buffalo Children (New York: John Day, 1943) – drawings by William Arthur  
Smith

Dragon Fish (New York: John Day, 1944) – illustrated by Esther Brock Bird

Yu Lan: Flying Boy of China (New York: John Day, 1945) – drawings by Georg T.  
Hartmann

The Big Wave (New York: John Day, 1948) – illustrated with prints by Hiroshige and  
Hokusai – for children

One Bright Day (New York: John Day, 1950) – published in the UK as One Bright Day and Other Stories for Children (1952)

The Beech Tree (New York: John Day, 1954) – illustrated by Kurt Werth – for children

"Johnny Jack and His Beginnings" (New York: John Day, 1954)

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"The Christmas Ghost" (1960)

"Welcome Child (1964)

"The Big Fight" (1965)

"The Little Fox in the Middle" (1966)

Matthew, Mark, Luke and John (New York: John Day, 1967) – set in South Korea

"The Chinese Storyteller" (1971)

"A Gift for the Children" (1973)

"Mrs Starling's Problem" (1973)

### **SHORT STORIES: COLLECTIONS**

The First Wife and Other Stories (London: Methuen, 1933) – includes: "The First Wife", "The Old Mother", "The Frill", "The Quarrell", "Repatriated", "The Rainy Day", Wang Lung", "The Communist", "Father Andrea", "The New Road", "Barren Spring", \*"The Refugees", "Fathers and Mothers", "The Good River"

Today and Forever: Stories of China (New York: John Day, 1941) – includes: "The Lesson", The Angel", "Mr. Binney's Afternoon", "The Dance", "Shanghai Scene", "Hearts Come Home", "His Own Country", "Tiger! Tiger!", "Golden flower", "The Face of Buddha", "Guerrilla Mother", "A Man's Foes", "The Old Demon"

Twenty-seven Stories (Garden City, NY: Sun Dial Press, 1943) – includes (from The First Wife and Other Stories): "The First Wife", "The Old Mother", "The Frill", "The Quarrell", "Repatriated", "The Rainy Day", Wang Lung", "The Communist", "Father Andrea", "The New Road", "Barren Spring", \*"The Refugees", "Fathers and Mothers", "The Good River"; and (from Today and Forever: Stories of China): "The Lesson", The Angel", "Mr. Binney's Afternoon", "The Dance", "Shanghai Scene", "Hearts Come

Home", "His Own Country", "Tiger! Tiger!", "Golden flower", "The Face of Buddha", "Guerrilla Mother", "A Man's Foes", "The Old Demon"

Far and Near: Stories of Japan, China, and America (New York: John Day, 1947) – includes: "The Enemy", "Home Girl", "Mr. Right". The Tax Collector", "A Few People", "Home to Heaven", Enough for a Lifetime", Mother and Sons", Mrs. Mercer and Her Self", The Perfect Wife", "Virgin birth", "The Truce", "Heat Wave", "The One Woman"

Fourteen Stories (New York: John Day, 1961) – includes: "A Certain Star," "The Beauty", "Enchantment", "With a Delicate Air", "Beyond Language", "Parable of Plain People", "The Commander and the Commissar", "Begin to Live", "The Engagement", "Melissa", "Gift of Laughter", "Death and the Dawn", "The Silver Butterfly", "Francesca"

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East and West Stories (1975)

Secrets of the Heart: Stories (1976)

The Lovers and Other Stories (1977)

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The Woman Who Was Changed and Other Stories (1979)

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Beauty Shop Series: "Gold Mine" (1940)

Beauty Shop Series: "Mrs. Whittaker's Secret"/"The Blonde Brunette" (1940)

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Beauty Shop Series: "Seed of Sin" (1941) – published as "Snake at the Picnic" (1940)

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"Village by the Sea" (1911)

"By the Hand of a Child" (1912)

"The Hours of Worship" (1914)

"When 'Lof' Comes" (1914)

"The Clutch of the Ancients" (1924)

"The Rainy Day" (c. 1925)

"A Chinese Woman Speaks" (1926)

"Lao Wang, the Farmer" (1926)

"The Solitary Priest" (1926)

"The Revolutionist" (1928) – later published as "Wang Lung" (1933)

"The Wandering Little God" (1928)

"Father Andrea" (1929)

"The New Road" (1930)

"Singing to her Death" (1930)

"The Barren Spring" (1931)

"The First Wife" (1931)

"The Old Chinese Nurse" (1932)

"The Quarrel" (1932)

"The Communist" (1933)

"Fathers and Mothers" (1933)

"The Frill" (1933)

"Hidden is the Golden Dragon" (1933)

"The Lesson" (1933) – later published as "No Other Gods" (1936; original title used in short story collections)

"The Old Mother" (1933)

"The Refugees" (1933)

"Repatriated" (1933)  
"The Return" (1933)  
"The River" (1933) – later published as "The Good River" (1939)  
"The Two Women" (1933)  
"The Beautiful Ladies" (1934) – later published as "Mr. Binney's Afternoon" (1935)  
"Fool's Sacrifice" (1934)  
"Shanghai Scene" (1934)  
"Wedding and Funeral" (1934)  
"Between These Two" (1935)  
"The Dance" (1935)  
"Enough for a Lifetime" (1935)  
"Hearts Come Home" (1935)  
"Heat Wave" (1935)  
"His Own Country" (1935)  
"The Perfect Wife" (1935)  
"Vignette of Love" (1935) – later published as "Next Saturday and Forever" (1977)  
"The Crusade" (1936)  
"Strangers Are Kind" (1936)  
"The Truce" (1936)  
"What the Heart Must" (1937) – later published as "Someone to Remember" (1947)  
"The Angel" (1937)  
"Faithfully" (1937)  
"Ko-Sen, the Sacrificed" (1937)  
"Now and Forever" (1937) – serialized in *Woman's Home Companion* magazine (10/1936–3/1937)  
"The Woman Who Was Changed" (1937) – serialized in *Redbook* magazine (7–9/1937)  
"The Pearls of O-lan" – from *The Good Earth* (1938)  
"Ransom" (1938)  
"Tiger! Tiger!" (1938)

"Wonderful Woman" (1938) – serialized in Redbook magazine (6–8/1938)

"For a Thing Done" (1939) – originally titled "While You Are Here"

"The Old Demon" (1939) – reprinted in *Great Modern Short Stories: An Anthology of Twelve Famous Stories and Novelettes*, selected, and with a foreword and biographical notes by Bennett Cerf (New York: The Modern library, 1942)

"The Face of Gold" (1940, in *Saturday Evening Post*) – later published as "The Face of Buddha" (1941)

"Golden Flower" (1940)

"Iron" (1940) – later published as "A Man's Foes" (1940)

"The Old Signs Fail" (1940)

"Stay as You Are" (1940) – serialized in *Cosmopolitan* (3–7/1940)

"There Was No Peace" (1940) – later published as "Guerrilla Mother" (1941)

"Answer to Life" (novella; 1941)

"More Than a Woman" (1941) – originally titled "Deny It if You Can"

"Our Daily Bread" (1941) – originally titled "A Man's Daily Bread, 1–3", serialized in *Redbook* magazine (2–4/1941), longer version published as *Portrait of a Marriage* (1945)

The Enemy (1942, *Harper's Magazine*) – staged by the Indian "Aamra Kajon" (Drama Society), on the Bengal Theatre Festival 2019

"John-John Chinaman" (1942) – original title "John Chinaman"

"The Long Way 'Round" – serialized in *Cosmopolitan* (9/1942–2/1943)

"Mrs. Barclay's Christmas Present" (1942) – later published as "Gift of Laughter" (1943)

"Descent into China" (1944)

"Journey for Life" (1944) – originally titled "Spark of Life"

"The Real Thing" (1944) – serialized in *Cosmopolitan* (2–6/1944); originally intendeds as a serial "Harmony Hill" (1938)

"Begin to Live" (1945)

"Mother and Sons" (1945)

"A Time to Love" (1945) – later published under its original title "The Courtyards of

Peace" (1969)

"Big Tooth Yang" (1946) – later published as "The Tax Collector" (1947)

"The Conqueror's Girl" (1946) – later published as "Home Girl" (1947)

"Faithfully Yours" (1947)

"Home to Heaven" (1947)

"Incident at Wang's Corner" (1947) – later published as "A Few People" (1947)

"Mr. Right" (1947)

"Mrs. Mercer and Her Self" (1947)

"The One Woman" (1947)

"Virgin Birth" (1947)

"Francesca" (Good Housekeeping magazine, 1948)

"The Ember" (1949)

"The Tryst" (1950)

"Love and the Morning Calm" – serialized in Redbook magazine (1–4/1951)

"The Man Called Dead" (1952)

"Death and the Spring" (1953)

"Moon over Manhattan" (1953)

"The Three Daughters" (1953)

"The Unwritten Rules" (1953)

"The Couple Who Lived on the Moon" (1953) – later published as "The Engagement" (1961)

"A Husband for Lili" (1953) – later published as "The Good Deed (1969)

"The Heart's Beginning" (1954)

"The Shield of Love" (1954)

"Christmas Day in the Morning" (1955) – later published as "The Gift That Lasts a Lifetime"

"Death and the Dawn" (1956)

"Mariko" (1956)

"A Certain Star" (1957)

"Honeymoon Blues" (1957)  
"China Story" (1958)  
"Leading Lady" (1958) – alternately titled "Open the Door, Lady"  
"The Secret" (1958)  
"With a Delicate Air" (1959)  
"The Bomb (Dr. Arthur Compton)" (1959)  
"Heart of a Man" (1959)  
"Melissa" (1960)  
"The Silver Butterfly" (1960)  
"The Beauty" (1961)  
"Beyond Language" (1961)  
"The Commander and the Commissar" (1961)  
"Enchantment" (1961)  
"Parable of Plain People" (1961)  
"A Field of Rice" (1962)  
"A Grandmother's Christmas" (1962) – later published as "This Day to Treasure" (1972)  
""Never Trust the Moonlight" (1962) – later published as "The Green Sari" (1962)  
"The Cockfight, 1963  
"A Court of Love" (1963)  
"Escape at Midnight" (1963)  
"The Lighted Window" (1963)  
"Night Nurse" (1963)  
"The Sacred Skull" (1963)  
"The Trap" (1963)  
"India, My India" (1964)  
"Ranjit and the Tiger" (1964)  
"A Certain Wisdom" (1967, in Woman's Day magazine)  
"Stranger Come Home" (1967)  
"The House They Built" (1968, in Boys' Life magazine)

"The Orphan in My Home" (1968)  
"Secrets of the Heart" (1968)  
"All the Days of Love and Courage" (1969) – later published as "The Christmas Child"  
(1972)  
"Dagger in the Dark" (1969)  
"Duet in Asia" (1969; written 1953)  
"Going Home" (1969)  
"Letter Home" (1969; written 1943)  
"Sunrise at Juhu" (1969)  
"Two in Love" (1970) – later published as "The Strawberry Vase" (1976)  
"The Gifts of Joy" (1971)  
"Once upon a Christmas" (1971)  
"The Christmas Secret" (1972)  
"Christmas Story" (1972)  
"In Loving Memory" (1972) – later published as "Mrs. Stoner and the Sea" (1976)  
"The New Christmas" (1972)  
"The Miracle Child" (1973)  
"Mrs. Barton Declines" (1973) – later published as "Mrs. Barton's Decline" and "Mrs.  
Barton's Resurrection" (1976)  
"Darling Let Me Stay" (1975) – excerpt from "Once upon a Christmas" (1971)  
"Dream Child" (1975)  
"The Golden Bowl" (1975; written 1942)  
"Letter from India" (1975)  
"To Whom a Child is Born" (1975)  
"Alive again" (1976)  
"Come Home My Son" (1976)  
"Here and Now" (1976; written 1941)  
"Morning in the Park" (1976; written 1948)  
"Search for a Star" (1976)

"To Thine Own Self" (1976)

"The Woman in the Waves" (1976; written 1953)

"The Kiss" (1977)

"The Lovers" (1977)

"Miranda" (1977)

"The Castle" (1979; written 1949)

"A Pleasant Evening" (1979; written 1948)

Christmas Miniature (New York: John Day, 1957) – in UK as Christmas Mouse (London: Methuen, 1959) – illustrated by Anna Marie Magagna

Christmas Ghost (New York: John Day, 1960) – illustrated by Anna Marie Magagna

"Unpublished stories"

"The Good Rich Man" (1937, unsold)

"The Sheriff" (1937, unsold)

"High and Mighty" (1938, unsold)

"Mrs. Witler's Husband" (1938, unsold)

"Mother and Daughter" (1938, unsold; alternate title "My Beloved")

"Mother without Child" (1940, unsold)

"Instead of Diamonds" (1953, unsold)

"Unpublished stories, undated"

"The Assination" (submitted not sold)

"The Big Dance" (unsold)

"The Bleeding Heart" (unsold)

"The Bullfrog" (unsold)

"The Day at Dawn" (unpublished)

"The Director"

"Heart of the Jungle (submitted, unsold)

"Images" (sold but unpublished)

"Lesson in Biology" / "Useless Wife" (unsold)

"Morning in Okinawa" (unsold)

"Mrs. Jones of Jerrell Street" (unsold)  
"One of Our People" (sold, unpublished)  
"Summer Fruit" (unsold)  
"Three Nights with Love" (submitted, unsold) – original title "More Than a Woman"  
"Too Many Flowers" (unsold)  
"Wang the Ancient" (unpublished)  
"Wang the White Boy" (unpublished)  
"Stories: Date unknown"  
"Church Woman"  
"Crucifixion"  
"Dear Son"  
"Escape Me Never" – alternate title of "For a Thing Done"  
"The Great Soul"  
"Her Father's Wife"  
"Horse Face"  
"Lennie"  
"The Magic Dragon"  
"Mrs. Jones of Jerrell Street" (unsold)  
"Night of the Dance"  
"One and Two"  
"Pleasant Vampire"  
"Rhoda and Mike"  
"The Royal Family"  
"The Searcher"  
"Steam and Snow"  
"Tinder and the Flame"  
"The War Chest"  
"To Work the Sleeping Land".

## APPENDIX II: (AWARDS AND HONORS RECEIVED BY PEARL S. BUCK)



### Awards & Honors Received by Pearl S. Buck

**1 Pulitzer Prize in Letters**, For *"The Good Earth."* Best novel published during the year by an American author; President of Columbia University, New York City; June 1, 1932

**2 William Dean Howells Award**, For *"The Good Earth"*; Presented by the American Academy of Arts and Letters; 1935

**3 Elected Membership**, Recognition of distinguished work in the arts; National Institute of Art and Letters; At the annual meeting held in New York City; 1936

**4 Nobel Prize for Literature**, For the rich and genuine epic portrayals of Chinese peasant life, and for masterpieces of biography, The body of works: *East Wind, West Wind, The Good Earth, Sons, Young Revolutionist, The First Wife, A House Divided, The Mother, The Exile, The Fighting Angel, This Proud Heart, All Men are Brothers* (Translation-Vol. I & II Shui Hu Chuan); December 10, 1938

**5 Bronze Medal**, For literary achievement; The Society for the Libraries of New York University; Juror 1940, 1941, 1942

**6 Citation from the National Committee for Planned Parenthood**, Recognition of Distinguished Service in the Advancement of Human Welfare; National Committee for Planned Parenthood; 1941

**7 Order of Jade**, Recognition of services to Chinese people; Presented by the Chinese ambassador Hu Shih, Washington D.C. Chinese Embassy; March 25, 1941 (announced)

**8 Certificate**, National Association of Negro BPW; November 23, 1943

**9 National Student Association of Japan**, Tie Clip with cobalt enamel image of the islands of Japan. Inscribed as "1946-JNSA-1956."

**10 Cornell University Award**, Honoring Cornellians who have received the Nobel Prize; in appreciation of noteworthy achievements and unselfish and productive career in the service of humanity; Cornell University Board of Trustees at a testimonial dinner, New York; February 17, 1947

**11 Award of the Child Study Association of America for the "Big Wave"**, The "Big Wave" which with simple beauty give young people a strong significant story of the triumph of life over the tides of death and destruction; Children's Book Commission; 1948

**12 Distinguished Daughter of Pennsylvania**, Gold with engravings; 1950

**13 Certificate of Recognition**, In recognition of her unselfish services in behalf of developmentally disabled and handicapped children everywhere; Members of PA Association for Retarded and handicapped children, Inc.; June 15, 1950

**14 The Woman of the Year Award**, Federation of Jewish Philanthropies; 1951

**15 Appreciation Plaque**, Planning Executives Institute, Philadelphia-Delaware Valley Chapter; 1951

**16 Annual Award**, Recognition of her Welcome House project; Retail Children's Wear Association (Philadelphia Area); May 17, 1953

**17 Page One Award in Literature**, For enduring contribution to the enjoyment and enlightenment of people everywhere through her rich portrayals of Chinese life in story, novel and biography that have made Oriental civilization understandable and significant to the West; Newspaper Guild of Greater Philadelphia; Presented at the Guild's second annual Page One Dinner Dance Benjamin Franklin Hotel, Phila., PA; November 7, 1953

**18 Bronze Medal**, For distinguished service of elementary education; New Jersey State Teachers College at Newark; 1955

**19 Brotherhood Award**, For "My Several Worlds;" National Conference of Christians & Jews; Presented during Brotherhood Week, 1955

**20 Testimony of Admiration**, Women's International League for Peace and Freedom (PA Branch); October 17, 1955

**21 The Amethyst Cross of Malta**, The Philadelphia Cotillion Society; December 30, 1955

**22 Human Service Award**, For constant, meaningful, and devoted effort on behalf of human relations, understanding of religious values and community living, thereby creating a more wholesome environment for our society; The University Religious Council of Temple University, Philadelphia, PA; February 23, 1956

**23 Member of the State Council of Education**, Commission of PA Governor's office to Pearl S. Buck, Governor George M. Leader; July 31, 1956

**24 Award of Appreciation**, For her great efforts on behalf of the developmentally disabled; The New York League for the AHRC; November 12, 1956

**25 Woman of Distinction Award**, For interfaith endeavors and humanitarian achievements; B'Nai B'Rith Ruth Marks Magliner Chapter Philadelphia; December 11, 1956

**26 Oriental Bronze Medal**, 1957

**27 Spirit of Achievement Award**, Albert Einstein College of Medicine, Yeshiva University (Women's Division) Waldorf Astoria, NYC; April 4, 1957

**28 Member of the State Council of Education**, Authority of the Commonwealth of PA, Doylestown, PA; June 21, 1957

**29 Philadelphia B'Nai B'Rith Interfaith Award**, For outstanding service in promoting good will among all faiths and races. In her honor a gift of \$500 was contributed to the Welcome House, Inc; December 15, 1957

**30 Citation for Meritorious Service**, President's committee on employment of the physically handicapped; May 22, 1958

**31 Award of Recognition**, Lecturer, writer, international humanitarian, etc.; National Council of Negro Women (Philadelphia Council); May 23, 1958

**32 Leadership for Freedom Award**, Women's Scholarship Association, Roosevelt University; June 4, 1958

**33 Cardoza Memorial Award**, Recognition of outstanding contributions to the American way of life. In furtherance of the ideals and philosophies of Benjamin Nathan Cardoza Association—Justice, Supreme Court of U.S., Philadelphia, PA; Tau Epsilon Rho Law Fraternity, Philadelphia; December 30, 1958

**34 Wisdom Magazine Award**, Leon Gutterman, Editor and Publisher; 1959

**35 Plaque**, Tribute for outstanding services to developmentally disabled children; Allegheny County Chapter of the PA Association for Developmentally Disabled Children Inc.; January 19, 1959

**36 The Constance Lindsay Skinner Award**, As author, publisher, humanitarian; The Women's National Book Association; 1960

**37 Citation of Distinguished Service**, Field of Fine Arts; Randolph-Macon Woman's College; March 3, 1960

**38 Certificate of Appreciation**, Recognition of outstanding service to crippled children & adults; The PA Society for Crippled Children and Adults, Inc (The Easter Seal Society); May 20, 1960



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**39 The Yowon Monthly Magazine of Korea**, In memory of visiting Korea; November 1, 1960

**40 Certificate of Life Membership**, For having paid the sum of \$500 into the Treasury of the National Office, testifying forever to her faith in the cause and future of the Negro in the U.S., and in the Foundation Principles of the American Republic; Board of Directors of NAACP (National Association for the Advancement of Colored People); March, 1961

**41 PARC Award**, For dedicated service to the developmentally disabled; Pennsylvania Association for Retarded Children Executive Committee; Philadelphia, PA; June 2, 1961

**42 Two Pens Presented with bronze Lions International emblem**, Presented in sincere appreciation; Lions International; June 24, 1961

**43 The Wesley Award**, For Distinguished Service to Humanity; Wesley College Inc., Dover; DE; 1962

**44 Certificate of Merit**, Big Brother Association; May 3, 1962

**45 Order of the Thirty-Fifth Star**, Having achieved outstanding success and favorable national prominence and participating in the 1963 Centennial Program; West Virginia Centennial Commission

**46 West Virginia Centennial Dinner Honoring Pearl S. Buck**, June 6, 1963

**47 Certificate**, Outstanding and meritorious service on behalf of the mentally retarded; National Rehabilitation Association (West Virginia Chapter); June 7, 1963

**48 Author Award**, For "The Living Reed" (in the category of novel); N.J. Association of Teachers of English; November 8, 1963

**49 Plaque**, Exhibitor Korea Trade Promotion Pavilion of NY World's Fair; Oh, Pom Silk, President Kotra; 1964-1965

**50 Appreciation Award**, For Patrons and Friends; Special Patient Clinic, School of Dentistry, University of Pennsylvania; 1964

**51 The Gimble Award for 1963**, Achievement for unique service to humanity; Jan 9, 1964

**52 Annual Horatio Alger Award**, Towards the enhancing of the American tradition of overcoming obstacles to achieve success through diligence, industry and perseverance; American Schools and Colleges Association; May 14, 1964

**53 Samuel S. Fels Award**, Builder of bridges, compassionate spokesman for children everywhere, loving benefactor of the retarded and handicapped and peerless proponent of international understanding; Samuel S. Fels Junior High School; June 16, 1964

**54 Albert Einstein Award**; Albert Einstein Medical Center, Centennial Corp; 1965

**55 Honorary Citizen of Fort Worth, Texas**; City of Fort Worth; February 24, 1965

**56 Honorary Citizen of Tucson**, From the Mayor, Lew Davis, Tucson, AZ, (The Sunshine City); March 29, 1965

**57 National Soujourner Truth Meritorious Service Award**, For meritorious community service; deep concern for and participation in all activities advancing the status of women; National Association of Negro Business & Professional Women's Clubs, Inc., Philadelphia, and Vicinity, E. Bryant, National President, Marion, PA; May 8, 1965

**58 Brith Shalom Annual Humanitarian Award**, For bearing witness through her creative genius to man's common humanity and his search for dignity and peace, and for her life-long contributions to the alleviation of human suffering; June 28, 1965

**59 Gratitude for Extended Care in Struggle for World Order**, Woman's International League for Peace & Freedom, Philadelphia, PA; October 15, 1965

**60 The Pilgrim Medal of Defiance College**; 1966

**61 Daughter of the Year**, West Virginia Society of the District of Columbia; May 13, 1966

**62 Bronze Medal**, XXXIV International P.E.N Congress NY; June 12-16, 1966

**63 Medal**, City Business Club of Philadelphia; March 3, 1967

**64 Honorary Citizen of Huntsville**, City Council of Huntsville, AL; March 16, 1967

**65 Citation, Order of Merit, Moran Medal**, Recognition and appreciation for distinguished service to the cause and welfare and friendship; Office of the President of the Republic of Korea, Park Chung Hee; June 14, 1967

**66 International Award Pearl S. Buck**, Aware International; 1968

**67 Honorary Citizenship of Seoul City**, Mayor of Seoul Metropolitan Government, City of Seoul, Republic of Korea; March 14, 1968

**68 Sarah Coventry Award Woman of the Year**, In recognition of her dedication to children who need special love; The Men and Women of Sarah Coventry; May 1968

**69 ELA Award for Literature**, The Eighth Lively Arts; 1969

**70 International Humanity Service Award**, American Overseas Association; 1969

**71 PCAW Award (Perseverance, Courage, Achievement and Womanhood)**, We honor

*you for your perseverance, We praise you for your courage, We acknowledge your many achievements, We pay tribute to your womanhood*; The Philadelphia Club of Advertising Women; March 28, 1969

**72 Life Membership Certificate**, Special Education Association Philadelphia, PA; May 7, 1969

**73 Honorable Leopold C. Glass Founder's Anniversary Award**, For outstanding achievement in the support of Old Glory; Philadelphia Flag Day Association; June 14, 1969

**74 Humanitarian Award**, As an expression of esteem and sincere appreciation of her untiring effort on behalf of her fellow man; National Multiple Sclerosis Society, King's County Chapter, Inc., Presented at Waldorf-Astoria, New York City; December 7, 1969

**75 Certificate of Recognition of 10 or more years of membership**, For her interest and loyal support; Adoptive Parents Committee, Inc.; January 10, 1970

**76 Plaque**, For work with developmentally disabled children of the world; American Institute for Mental Studies Board of Trustees, Vineland, NJ; December 8, 1970

**77 Beta Sigma Phi International Honorary Member**, City Council sponsored by Nu Upsilon Chapter; Sandusky, OH; 1973

**78 House Concurrent Resolution #6**, Resolution recognizing the life, work, literary attainments, and humane contribution of a famous West Virginian; State of West Virginia House of Delegates (Adopted by the Legislature of WV); March 8, 1973

**79 House designated as National, Historic Landmark**, January 18, 1980; Board of Commissioners, Bucks County, Doylestown, PA

**80 Proclamation of Pearl S. Buck Week in Bucks County**, June 4 through June 11, 1983

**81 Inductee, The Path of the Just**, For individuals whose lives of altruistic service have fostered human rights, individual empowerment, and religious toleration; La Sierra University; Riverside, California; October 31, 2009

**82 Top Ten International Friends of China Award of Foreign Friends**, #13 PEARL S. BUCK, "Friends who have extended their friendly helping hands to China over the past 100 years;" Chinese Connection; China; December 8, 2009

**83 The Carnation Bouquet of Honor**, Carnation Company, Milwaukee, WI

**84 Pewter Wreath and Seal of Pennsylvania**

**85 Pennsylvania Federation of Women's Clubs**, Academy of Women





[\[http://elmomentoderaquel.blogspot.com/2018/03/viento-del-este-viento-del-oeste-pearl.html\]](http://elmomentoderaquel.blogspot.com/2018/03/viento-del-este-viento-del-oeste-pearl.html)