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# Universidad de Valladolid

FACULTAD de FILOSOFÍA Y LETRAS  
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## TRABAJO DE FIN DE GRADO

The Concept of Equivalence Applied to *The Snows of  
Kilimanjaro*: Analysis of Two Spanish Translations

Salomé Marañón Pérez

Tutor: Beatriz Méndez Cendón

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## ABSTRACT

This undergraduate dissertation deals with the translation strategy of ‘equivalence’. We have been able to study ‘equivalence’ thanks to the works of experts in translation such as Newmark, Munday, and Catford. In fact, we have focused on the different types of ‘equivalence’ according to Mona Baker. The aim of this undergraduate dissertation is to prove that Baker’s ‘equivalence at word level’ is the type of ‘equivalence’ most used by translators. In order to achieve this purpose, two different translations from an original English short story have been analysed. The short story is called *The Snows of Kilimanjaro*, by Ernest Hemingway. The methodology followed for the subsequent analysis has consisted of comparing the same sentences of the source text and the target texts. Finally, we have reached the conclusion that the ‘equivalence at word level’ is preferred over the other three types of equivalences defined by Mona Baker.

Keywords: translation, literary translation, translation techniques, equivalence, contrastive analysis.

## RESUMEN

El presente TFG se centra en la técnica de traducción llamada ‘equivalencia’. Hemos podido estudiar la ‘equivalencia’ gracias a los trabajos de expertos en traducción, como Newmark, Munday, Catford y Baker. Precisamente, en este trabajo, nos hemos centrado en los distintos tipos de ‘equivalencia’ establecidos por esta última autora. El objetivo de este TFG es demostrar que ‘la equivalencia léxica’ de Baker es el tipo de ‘equivalencia’ más recurrido por los traductores. Para conseguir dicho propósito, hemos analizado dos traducciones distintas de un mismo relato corto, *Las Nieves del Kilimanjaro*, escrito por Ernest Hemingway. La metodología utilizada durante el análisis se ha basado en la comparación, entre el texto original y los textos traducidos, de las mismas oraciones y citas. Finalmente, hemos podido demostrar que ‘la equivalencia léxica’ es la más frecuente y, por tanto, prima sobre los otros tres tipos de equivalencia definidos por Baker.

Palabras clave: traducción, traducción literaria, técnicas de traducción, equivalencia, análisis contrastivo.



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## **List of Abbreviations**

ST – Source Text

TT – Target Text

SL – Source Language

TL – Target Language

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## 1. INTRODUCTION

Translation is an activity of noticeable redundancy, it allows us to communicate worldwide and acquire the knowledge just by reading texts that have been translated into our mother tongue. These translated texts are called target texts (TT), the original versions are the source texts (ST). Translation importance is as great as its complexity and translators are faced with a number of difficulties in order to achieve a good result. Their interpretation of the ST is conveyed to the TT keeping the original author's intentions and what he or she expresses. Sometimes, finding the words, sentences or fixed expressions meaning that actually mean the same in the TT is not possible. To this end, there are several translation strategies, which translators and interpreters must follow. Vinay and Darbelnet distinguished between oblique and direct strategies. Within the oblique strategies they placed 'equivalence', the main point of this undergraduate dissertation. There are several theorists who focus their studies on 'equivalence', trying to define it, trying to explain how it works and differentiating the main types and subtypes. One of these theorists is Professor Mona Baker who has devoted her career to translation and who wrote *A Coursebook on Translation*, defining 'equivalence' at its various levels. Within these levels, there are a number of problems translators have to deal with, but Baker and other authors suggest several strategies as well. Hence, this undergraduate dissertation is going to develop all these theoretical issues and, afterwards, two TTs will be compared in order to demonstrate how translators apply these strategies dealing with the concept of 'equivalence'.

As a foreign language student, the work of professional translators and interpreters is something remarkable in my opinion. Noticeable are the troubles translators are faced with when writing the TTs. In a willingness to comprehend their work thoroughly, we have decided to focus the topic of this research paper in the field of translation. More specifically, in the translation strategy of 'equivalence', since it is one of the most common strategies.

In section 2.1, we are going to define the concept of ‘equivalence’ and explain the meaning and consequences of the equivalent effect. Thereafter, the different types of ‘equivalence’ will be distinguished in section 2.1.1. Authors such as Peter Newmark or Koller have studied ‘equivalence’ and made their own type distinction. Then, to conclude the theoretical framework, a deeper analysis of Baker’s ‘equivalence’ levels will be developed in section 2.1.2.

As far as section 3 is concerned, it comprises the hypothesis and the methodology. Moreover, in section 4, we want to demonstrate, by comparing two TTs of the same ST, that two translations of the same ST are never equal, mainly at equivalent levels. Many words and expressions have no exact equivalents in other languages, hence, each translator decides individually how to write the TT in the most similar possible way to the ST.

For this practical section, we have decided to work with the short story of *The Snows of Kilimanjaro* written by Ernest Hemingway. Hemingway is well-known for being one of the most important American novelists of the 20<sup>th</sup> century. Although his last days were not quite fortunate, he left a rich literature legacy and became the example future writers were to follow. Among his huge collection of short stories, we find this one specifically interesting because of the message it conveys and the way he uses metaphors to mind-blow readers. Moreover, there are other special uses of language we find very interesting to analyse from a translation point of view. One of them is if equivalence is achieved or not, and how.

This dissertation has offered me the possibility of doing a comparison in a work by Hemingway that motivates me since I have already read some of his works.



## 2. THEORETICAL FRAMEWORK

### 2.1. EQUIVALENCE

Translation can be understood to be the general field subject, the translated final text or the process of writing such text. This process requires the translator to change an original source text (ST) written in the original source language (SL) into a written target text (TT) in a different language (target language or TL) (Munday 4). Newmark understands translation as the representation of the meaning of an original text in another language with the aim of keeping the author's intention (2). The attitude of the SL writer to the subject matter is captured with the intention of the text, and the translator must try to keep to this intention (12). Although the translation is always possible, the TT will never be the same as the ST, it will contain some changes that may vary the impact on the readers (Newmark 6).

To obtain a TT Vinay and Darbelnet distinguished between two different types of translations strategies writers should follow: direct translation and oblique translation (94). Oblique translation comprises other translation procedures such as transposition, modulation or omission. Direct translation, for its part, comprises calque, borrowing and literal translation. As far as 'equivalence' is concerned, it is found within oblique translation.

Hence, at a starting point, we can define equivalence as an oblique translation procedure. Equivalence procedures entail producing the same situation from the SL to the TL using a completely different phrase. For example, the English expression *Out of sight, out of mind* is translated into Spanish as *Ojos que no ven, corazón que no siente*. 'Equivalence' is considered the most radical transposition technique.

Nida regards the step of achieving equivalent response of great importance to obtain a successful translation (164). According to Newmark, the main objective of translations has to be the accomplishment of an 'equivalent effect' (48). The equivalent effect consists of

producing on the readership of the TT, the same reaction that the ST readers had. Both groups of readers may conceive the text with the same degree of interest although the effect can differ. To achieve this, the translator has to imagine the effect the text might have on readers. This, at times, is the cause of problems. The translator has to maintain the intention of the ST author by interpreting the ST. It is important to know that what the translator is writing is an interpretation but not an understanding. He or she can never certainly know what the original author wanted to convey (Newmark 48).

The 'equivalent effect' may be understood as a desirable result but it is also essential in texts such as informative or vocative. The text's cultural background has also a great effect on readers (49). When there is cultural focus it is common to find translation obstacles due to cultural gaps between the SL and TL (94). If the ST and the TT readers have very different cultural backgrounds their reactions can differ greatly. There would also be a number of reactions depending on temporal gaps, for instance, a translator cannot expect to produce the same effect a text had on an audience back in ancient Greece as on today's readers (Newmark, *Approaches to Translation* 51). Therefore, the more universal the text is, the easier it becomes to achieve 'equivalence'. Otherwise, 'equivalence' would be to a lesser degree unless the reader is open-minded or sensitive to the SL culture (49).

Jakobson denotes that full equivalence between two words does not exist since there will always be an inter-linguistic difference (114). According to Munday, 'translation involves two equivalent messages in two different codes-units, but the two languages to which these words belong conceive reality differently (Munday 37). Jakobson does not explain the problem of meaning and equivalence as something dealing with incapability in two languages to write the same text but as the differences in the structure and terminology that these two languages may have (116). These differences can be perceived at the gender, aspect and semantic field levels. For example, an important and frequent concept such as the verb *be* has an equivalent translation in French and German but not in Spanish—where *ser* or *estar* are interchangeably used. (Munday 37).

Translation had been defined in terms of equivalence for ages. Jakobson was one of the early theorists to separate the term of equivalence from the definition of translation. But, as well as Jakobson there are others theorists who have discussed the translation procedure of 'equivalence' both in theoretical and practical terms.

The understanding of 'equivalence' and translation as a whole has dealt with a problematic circular relationship between them: translation has been defined in terms of 'equivalence' and vice versa. 'Equivalence' is also directly related to the ideas of fidelity to the ST and the possibility and attractiveness of 'equivalence' between ST and TT. The same happens with the concept of 'shift', based on the distinction between formal correspondence and textual equivalence. A translation shift occurs when two concepts diverge when there is no synonymic relationship. Shifts are changes that take place in the translation process but do not occur when there are invariants, something that remains the same. Invariants are not affected by shifts in translations (Baker, "Status of Equivalence" 63-70). Most theorists do not consider a shift to be a type of equivalence, but rather a translation procedure in itself.

According to Catford, translation shifts are "departures from formal correspondence in the process of going from the SL to the TL. Catford distinguishes between 'level shifts' and 'category shifts' (141).

Level shifts occur when the same issue is expressed by lexis in one language and by grammar in the other. For example, changing a conditional verbal form by adding a lexical item in the TL (Catford 141-3).

Category shifts are subdivided into 'structural shifts', 'class shifts', 'unit shifts' and 'intra-system shifts'. For example, the structural shifts consist of changes in grammar and abound (Catford 143-7).

With this analysis of the shifts, Catford asserts that translation equivalence does not entirely match formal correspondence. It depends not only on linguistic data, but on function, culture and other communicative features.

In favour of this assertion, Mona Baker affirms that ‘equivalence’ has always been treated as a semantic issue, something dealing merely with the meaning and the semantic context. In this way, ‘equivalence’ was quite similar to synonymy, with the only difference being that synonymy is between two words of the same language, and not of different languages, like ‘equivalence’. Here, ‘equivalence’ is determined by the content of the ST (Baker, “Status of Equivalence” 63-70).

Soon, new alternatives to this perception of ‘equivalence’ came about. In the concept of ‘equivalence’, the important thing now for the TT was not to be close to the ST, but rather to the effect or response that the ST produced on the source readers.

### 2.1.1 TYPES OF EQUIVALENCE

Within the general concept of ‘equivalence’, it is possible to find various types. Moreover, there are different classifications according to different theorists.

Focusing on the nature of languages, Nida made a distinction between ‘formal’ and ‘dynamic equivalence’. On the one hand, ‘formal equivalence’ deals with both the form and the content of the message itself. He considers ‘formal equivalence’ to be oriented towards the structure of the ST, and to thereby achieve exactness and a close approximation to the ST structure (Nida 159). On the other hand, ‘dynamic equivalence’ is directly related to the ‘equivalence effect’ we have already covered, i.e. achieving the same reaction among the readership of the TT as among the readership of the ST. The message needs to represent both the requirements and cultural expectations of the readers by keeping the expressions natural. In fact, this naturalness is in deep one of the most important equivalence features for Nida (166).

In 1965, Catford also made a distinction between ‘formal’ and ‘textual equivalence’. He perceives ‘formal equivalence’ as a system based on the relation between concepts of different languages, for this, he named this ‘formal correspondent’. A formal correspondent is any TL category (unit, class, element of structure...), which occupies the same place, or as close as possible to the one occupied by the category in the SL (Catford 27). While ‘formal equivalence’ is more general, ‘textual equivalence’ is tied to a particular ST-TT pair which has to be studied on a case-per-case bases (Catford 60).

Newmark also contributed to this study by separating ‘semantic’ and ‘communicative translations’. The first type focuses on keeping the exact contextual meaning with the semantic and the syntactic structures that the TL allow. Otherwise, communicative translation is somewhat similar to Nida’s ‘dynamic equivalence’, since it focuses on producing the same effect on readers both of the ST and the TT (Shakernia 1).

### 2.1.2. MONA BAKER’S EQUIVALENCE LEVELS

We have seen the meaning and place of ‘equivalence’ in translation, and we have also explained the different classification of types theorists have concluded in their studies. Yet, there is a lot more to say about this important issue in translation.

Mona Baker, Professor of Translation Studies at the University of Manchester, wrote a guide for translators following the different levels in which ‘equivalence’ can be found. Baker distinguishes between ‘equivalence at word level’, ‘equivalence above word level’, ‘grammatical equivalence’, and ‘textual equivalence’. These levels of equivalence can be easily found when analysing translations. Translators follow a series of steps to achieve a good translation and keeping equivalence between the ST and the TT. By comparing the ST and the TT we can perceive ‘equivalence’ at its different levels.

### 2.1.2.1 EQUIVALENCE AT WORD LEVEL

As the name itself suggests, equivalence at word level works with the same word in two different languages. As well as Munday, Baker defends that there is no one-to-one correspondence between two words of varying languages. While morphemes can only have one meaning in language, words can have several meanings so they can be further analysed (10). For example, 'inconceivable' is formed by three morphemes with one unique meaning: 'in- '(not), '-conceiv- '(think of) and '-able' (to be), whereas the word they form can have various interpretations or meanings. According to Baker, it is more likely that general words, such as the verb 'say' have equivalents in other languages, but it is more difficult to find an equivalent for more specific words (16). Hence, non-equivalence at word level means that a word occurring in the ST has no direct equivalent in the TT. This issue can happen due to different reasons (Baker 18-22):

- The words are culture-specific concepts which do not exist in the target culture and/or language (TL).
- The concept to be translated is known but not lexicalised in the TL.
- A single word has a complex set of meanings.
- Making distinctions in meaning by giving a name to very specific actions or issues which do not have a counterpart in other languages for considering them irrelevant.
- Lack of a superordinate (general word that defines a group of something, i.e. vehicles) in the TL.
- Lack of a hyponym (specific word within a group defined by a superordinate, i.e. bus) in the TL.
- Differences in physical or interpersonal perspective.
- Differences in expressive meaning.
- Differences in form.
- Differences in the frequency of use and in the purpose of using a specific form.
- The use of false friends (two words in different languages with the same form but different meaning).

To face these problems in translation, a series of strategies are used by professional translators:

- One of the most common strategies is to translate a word into a more general one. This is, translating a hyponym into a superordinate or hyperonym (Baker 23).
- Avoid an expressive word and choosing a more neutral one (Baker 25).
- Replace a cultural element to give the reader a cultural identity he or she can see itself in (Baker 29).
- Keeping the culture-specific item if the translator believes the reader is going to understand it, if not, add an explanation (Baker 33).
- Paraphrase when the form of the word does not exist in the TL but the meaning does (Baker 36-38).
- Omit something when there is no way of translating it and it is not relevant (Baker 42).
- Illustrate the entity for a better understanding (Baker 43).

#### 2.1.2.2 EQUIVALENCE ABOVE WORD LEVEL

Then, dealing as well with words, equivalence above word level can be achieved when the foregoing combines with other words following the grammatical rules to stretch the language (Baker 52). This is to solve translation problems when differences in the lexical patterning appear. The combination of these words results in what is called collocations.

A collocation is a word or phrase which tends to occur together (co-occur) in a given language, especially in a way that is difficult to guess. Knowing if a collocation is acceptable or not is one of the most important problems translators deal with (Crystal 28).

The more general a word is, the easier it is to combine it with other words since its set of collocations is broader. This set is called 'range' (Baker 54). Moreover, there are no

inadmissible collocations since unusual and difficult ones occur constantly and they are never considered unacceptable, especially in humour, poetry, advertisements, and fiction (55).

Due to the possibility of combining any words in a language, problems appear when translating these collocations to another language. For example, problems with the meanings when translating *strong tea* into Japanese (“*dense*” *tea*). The similarity of the form of words or collocations in different languages can confuse the translator making it believe the meaning is also the same, and so arises another translation problem. Besides, translating a collocation may also produce a change in its meaning (60). This change can be minimal, but it can also complicate things if it is a huge variation within the cultures of the TL and the SL.

Words forming collocations have an individual meaning, but it is also possible to find frozen combinations in which the meaning depends completely on the collocational group and its components do not have individual meaning. These combinations are called ‘idioms’ (67). Two examples of idioms may be *going out with someone* and *Has the cat got your tongue?* Within idioms, speakers cannot delete, add or replace the words, nor even change the order or the grammatical structure. There is a list of different strategies when translating idioms into another language (Baker 71-86):

- Using an idiom of similar meaning and form, or only one of similar meaning
- Keeping the SL idiom literally
- Paraphrase the idiom
- Omit the idiom or part of it
- Omit the idiom and place it elsewhere (compensation).

Despite these strategies, translators may find some problems when conveying these groups of words to the TL—an idiom may have no equivalent in the TL, the frequency and the context of use of the equivalent may be different, and the idiomatic sense of the idiom may be confused with a literal one (Baker 86).



### 2.1.2.3 EQUIVALENCE AT GRAMMAR LEVEL

The next level in which Mona Baker focuses equivalence is at the grammar one, which she considers to be a very powerful factor (92). Grammatical choices are mandatory and each language has its own unchangeable grammatical rules. These different rules in the SL and TL may provoke alterations in the content of the message, such as the omission of information if a grammatical category of the SL does not exist in the TL. Grammatical aspects include differences in syntax and morphology and in notions of time, number, gender, tense, aspect, voice and case inflections, among others. Sometimes, the phraseology and the collocational and grammatical patterning of the TT sound foreign or awkward since they are forced to be adapted to the TL rules (Baker 121).

Something similar happens with the word order in the different languages. Writing or saying words in a specific order may generate special effects such as emphasis. It is important to think about the clause as a message because it states the relationship between the addresser and the addressee. The word order and the formulations available make the information flow and organize the message at text level (132).

### 2.1.2.4 EQUIVALENCE AT TEXT LEVEL

If the clause is perceived as a message, the structure may be theme or information-based. The segments of a clause, theme, and rheme, mark the acceptability of a sequence. According to the Hallidayan approach, theme refers to what the clause is about, it announces the topic; and rheme represents the information, what the speaker says about the theme. It is therefore the aim of discourse (Baker 133). Translators leverage from this point of view, but also from the Prague School, which combines the two structures.

Word order means a textual equivalence so it gives a sense of cohesion and continuity to the discourse. Nevertheless, as the word order varies in the different languages mainly

because of grammatical rules, translators also face troubles in this sense. It is likely to find cases in which the established pattern of the ST can be deleted and others in which not. Translators can work easily with languages that have a relative word order. However, they may find difficulties when dealing with languages that have strict word order rules (Baker 175). To downplay these obstacles, Papegaij and Schuberts (167) suggest the following strategies:

- Modification of the verbal voice to achieve a different word order, for example: changing a transitive form into an intransitive one by placing the direct object as the subject, for example: *The rain changed the trip date/The trip date was changed (because of the rain)*. This is called ergativity.
- Replace the verb with another one with a similar meaning that can be used in a different word order, for example: *give/get*.
- Transform a verbal form into a nominal one: nominalization, for example: *behave/behaviour*.
- Vary the position of the whole clause in the sentence (extraposition), for example by embedding a simple clause in a complex sentence (Baker 179): *Mark has arrived home. Her parents got excited. / Mark's parents got excited when he arrived home.*

For organizing the message at text level and make it flow it is also important the cohesion, which links the different words and expressions of the text. Halliday and Hassan (26) studied cohesion and they distinguished five main types:

‘Reference’. Reference limits to the relationship of identity between two linguistic expressions (31), so we can define it as the device that helps readers to identify the previous entities. An example of reference may be the pronoun *she* when the preceding sentence contains an actual name or identity of that female person.

‘Substitution’. It comprises items being replaced by other items. For example, the verb *want* being replaced with the verb *do* in the following interaction:

- *I want a glass of water.*
- *And I do.*

‘Ellipsis’. Ellipsis takes place when an item is omitted:

- *Elise drank a beer, and John a juice.* (The verb *drank* is omitted in the second clause).

‘Conjunction’. This cohesion device uses formal markers to link sentences, clauses, and paragraphs, i.e. *also, likewise, nevertheless, but, so, under the circumstances, at last, after that, well, surely*, etc.

‘Lexical cohesion’. Lexical cohesion deals with the selection of the proper vocabulary to organize relations within a text. For Halliday and Hassan (288), the important thing is not the relation as such but its cohesion and being aware of it.

### **3. HYPOTHESIS AND METHODOLOGY**

Over the past few years, as part of my studies in the English Studies Degree, my interest in translation has increased remarkably. Hence, I have chosen to focus my undergraduate dissertation in this field, and more specifically in the translation strategy of ‘equivalence’. After reading in detail several books about translation techniques and ‘equivalence’ we found *A Coursebook on Translation* by Mona Baker. In this book, Baker distinguishes several ‘equivalence’ types and we have chosen to study these types in greater detail by comparing them with analysis and studies carried out by well-known authors in the field of translation studies.

When having understood the concept of ‘equivalence’ we found very interesting to investigate if authors and translators use every level of ‘equivalence’ in the same way. The methodology that we follow in this dissertation consists of comparing and analysing two different authors’ translations of the same source text (ST). This ST is Ernest Hemingway’s short story *The Snows of Kilimanjaro*. Hemingway is an American author who has been

deeply studied in my bachelor degree and we truly thought his way of writing literature was going to give us a lot of opportunities and issues to analyse ‘equivalence’. Even more, we also find this short story very appealing.

Then, we looked for two different translators who had translated Hemingway’s work in the Spanish language. Although we found more than two, we finally chose to analyse Damián Alou and J. Gómez del Castillo’s target texts. Alou’s translation was published in 2017 by De Bolsillo editorial, whereas Gómez del Castillo’s translation was published in 1955 by Caralt editorial.

We use this methodology to find the answer for our main hypothesis; that is, the idea that translators especially follow Mona Baker’s concept of ‘equivalence’ at the word level.

The original short story consists of 9,143 words, but in order to better structure our analysis, we have chosen to select a representative sample of the language used in this book from page 46 to page 48 of the original book. So, the words to be analysed are 1,178, which in our humble opinion is an appropriate number of words to be studied from the point of view of ‘equivalence’.

Hence, we started the analysis focusing our attention on every single detail and looking for different translation equivalences in order to prove the veracity of the hypothesis mentioned above.

#### **4. ANALYSIS AND RESULTS: COMPARISON OF THE TRANSLATIONS OF J. GÓMEZ DEL CASTILLO AND DAMIÁN ALOU OF ERNEST HEMINGWAY’S SHORT STORY *THE SNOWS OF KILIMANJARO*.**

Consequently, and taking into account all the studies theorists have offered us, we find out that equivalence is always present in translations at its different levels. Translators have to

follow the studied strategies to write a good translation and make the readership of the TT read, perceive and feel the text the same way the ST readers did.

Literary translators are free to make their own decisions when translating. They can choose the vocabulary they consider necessary and follow the translation strategies more appropriated in each case. However, these decisions may be influenced by the time in which the TT is written and by the culture owned by both the author and the expected audience. Therefore, if we study two different TTs of the same ST we are going to find differences among them, especially if they are published in different dates or years, such is the case of the translators we are analysing.

Generally, TTs will be longer than STs. Although translators must try to make the TTs as short as possible, Newmark defends that the important thing is to preserve the cohesion of the text.

Hence, we consider very interestingly to compare two different translations, by two different translators, of the same ST in terms of equivalence. The aim of this comparison is to see these changes and achieve a better understanding of what we have studied about equivalence.

Considering all the existing literary forms we find poetry, novels, tales, short stories and drama, Newmark considers short stories to be the most complex literary (170). Then, we want to study how the translators J. Gómez del Castillo and Damián Alou have managed to maintain the equivalence between the ST and their translations of Hemingway's short story *The Snows of Kilimanjaro*. This is to prove if they follow all 'equivalence' types the same way or if equivalence at word level is the most followed by them as we set in our hypothesis.

To begin with this comparison, we have to consider that, in each text or book, it is possible to find keywords that help readers to understand the meaning of the text and that define the

style of the author. These keywords are terms repeated several times in the text, so they say a lot about the meaning of the story (Newmark 170-1). In *The Snows of Kilimanjaro* the keywords are “love”, “drink”, “truck” and “read”. These words define the topic of the short story. Although not all the translators may use the same keywords to define their style, the only different translations we find are those of the verb “love” which is translated into “querer”, “amar” and “encantar”.

In the theoretical framework, we distinguished four types of equivalence considered by Mona Baker (see section 2.1.2). Hence, we are going to divide this section in the same way in order to explain the cases of each kind of equivalence in *The Snows of Kilimanjaro*.

#### 4.1. EQUIVALENCE AT WORD LEVEL IN THE SHORT STORY

As Mona Baker studied, there are some words which do not have an equivalent term in other languages, and other which do, but translators prefer to change the term following the equivalence at word level strategies. In our short story we have found the following examples.

There is an equivalent for the word “painless” in Spanish, which may be “indoloro”, however, the use of this term in its context would sound unnatural, that is why both translators have decided to avoid the expressive word and choose a more neutral way to say it, translating it as “no duele”.

We find another example in the word “marvellous”. “Marvellous” has various similar possible translations. It could have been translated as “maravilloso” which looks more alike but, to keep the surprise effect, translators have chosen the word “sorprendente”. They have preferred to give the idea of surprise as well as the source author did rather than the idea of something being good.

“Sail” appears twice. The first time, it is translated as “atravesar”, while the second time it is translated as “volar”. The explanation of this is that the word is defining actions which have different physical perspective and, with the aim of adapting it to the context and to the effect transmitted by the source author, translators have chosen these other words. This means as well that “sail” has various possible meanings.

Although Alou has written “así pasará el tiempo” for “that makes the time pass” (Hemingway 46), Gómez del Castillo has transformed the phrase “the time pass” formed by a noun phrase and a verb into a unique noun with the same meaning “pasatiempo”. Besides, the similarity between the words in both languages is obvious. However, I see Alou’s translation a better one since it is more approximate.

“Give up” is a phrasal verb which means ‘stop trying to do something’. The Spanish language does not have this expression but it has an equivalent verb: “rendirse”, which Alou has used in his translation. On the contrary, Gómez del Castillo has opted for “abandonar” which may have the same effect but it is more unnatural and less frequently employed by Spanish speakers.

The translators needed to look for an equivalent in the TL to translate “there’s a breeze coming up” (Hemingway 47). They had to adapt the meaning of the phrasal verb to the sense of the sentence. So, they both translated it as “se está levantando brisa” which is the most natural way to say it in Spanish.

Then, we find a case in which the translators have had to avoid an expression and choose a more neutral one due to differences in the expressive meaning and in the purpose of the message. This is “quick-moving” being translated as “fugaces”. From our point of view, Hemingway has written “quick-moving” to achieve a poetic and elegant tone in the text. Literally translated to Spanish as “movilidad rápida” or “rápido desplazamiento” would have ended in a loss in that elegant effect, besides looking unnatural. For these reasons,

translators have preferred to use the word “fugaz” which is more natural and more frequent and it maintains the poetic and elegant tone.

Afterward, “well, he would not have to fail at trying to write them either” (Hemingway 47), is translated as “y tampoco vería su fracaso al tratar de hacerlo” by Gómez del Castillo and as “y tampoco vería su fracaso al escribirlo” by Alou. On the one hand, this sentence in the ST represents the idea of committing or not a failure as such, whereas in both TTs translators interpret it as an idea of seeing that failure, but not of the failure itself. On the other hand, when translating “trying to write them” (Hemingway 47), Gómez del Castillo has kept the intention of “trying to”, but he has changed “write” for a more general verb “do”, that is “hacer” in Spanish. Yet, Alou has kept the verb “write” but he has omitted the intention of “trying to”. Despite all these, the final sense of the three author’s sentences remains the same, so there is an equivalence in meaning.

Equivalence is also maintained after the use of “merecer”. The source author does not use the word “deserve”, which is the equivalent word for “merecer” in the English language. However, the sentence he uses has the same meaning. “¿Qué hemos hecho para merecer esto?” was written by Gómez del Castillo to translate “What have we done to have that happen to us?” (Hemingway 47). On the contrary, Alou wrote “¿Qué hemos hecho para que te pase esto?” which is more alike because of the maintenance of the verb, although there is also a change since the ST use first person plural implying something happening to both of them, whereas the TT uses a second person singular implying something has happened just to one of them.

Then, the translators have produced a little change in meaning translating “been comfortable” from “if you wanted to shoot we could have gone shooting in Hungary and been comfortable” (Hemingway 47). Gómez del Castillo wrote it as “vivir con más comodidad y seguridad”. The adjective here has been changed to a noun. Therefore, a transposition has been done. The verb is a different one although the sense, in this case, may be similar, and two more words have been unnecessary added: “y seguridad” and, also



the comparative mode has been added. Alou translated the phrase in a more accurate way: “estar más cómodos” but he also adds a comparative. The use of this comparative changes slightly the meaning since it states that in their situation they are comfortable, but in Hungary they could have been even more comfortable. However, what the source author transmits without the use of any comparative is that the main characters are not comfortable at all in their current situation.

There is an instance in which the woman in the story asks “Is it really?” (Hemingway 46), and this question is translated as “¿De verdad?”. The verb “to be” has been omitted because in Spanish it is implicit. Furthermore, this translation sounds better than a more literal one like “¿Es real?”. Hence, there is a difference in the form because both translators have omitted something which was not relevant. The same happens with “mimosa tree” (Hemingway 46), translated uniquely as “mimosa” because the translators take for granted the readers are going to understand it and know mimosa is a tree. On the contrary, in “they squatted obscenely” (Hemingway 46) being translated as “se agazapaban en posición obscena”, they found necessary to add “en posición”, if not, it would have been difficultly understood by the Spanish readers.

Then, we find an instance of non-equivalence. Although Damián Alou translates “Or you can shoot me” (Hemingway 46) as “O puedes pegarme un tiro” keeping the conjunction, the modality and the shot, Gómez del Castillo writes this sentence quite different: “Tal vez será mejor que me mates”. Here, Gómez del Castillo has done a free translation avoiding the exact meaning of the ST. Although the final result of the action may be the death as well, he has changed the conjunction, the modal verb, and the main verb. Writing “tal vez será mejor” he is using an impersonal form and too many words that could have been shortened. Besides, Gómez del Castillo could have used the same modal verb in the TL. Then, “to shoot” implies a gun and, by writing “que me mates” he is avoiding this fact. Right after this sentence, the source author wrote “you’re a good shot now” (Hemingway 46) and both translators translated it as “yo te enseñé a disparar” and “yo te he enseñado a disparar”. In this case, both translations have presumed that the speaker taught the girl how

to shoot. However, the ST does not explain this. It only means that the girl knows how to shoot but nothing about who taught her. Both translators have done a free literary translation here changing the subject of the sentence from second person singular to first person singular, changing the verb from “to be” into “teach” and avoiding the time adverb “now”.

There is a question in the story saying “Couldn’t I read to you?” (Hemingway 46) that has been translated as “¿Quieres que te lea algo?”. Hence, it is possible to observe an alteration from a question set out in the negative form to a positive one. This change can produce an alteration in the readers perspective too, as well as the use of a different verb. With the modal verb of the ST, the speaker is asking for permission, while in the verb of the TT she is questioning his desire.

Another change is done by Alou and Gómez del Castillo when translating “I can’t listen to it” (Hemingway 46) as “no podría prestar atención” and “soy incapaz de atender”. Although the subject and the meaning of the verb are kept in both Spanish versions, the translators have translated “listen” as “paying attention”, which, as I see it, is a bit different, because you can listen with or without paying attention. Since there is an equivalent verb to “listen” in Spanish which is “escuchar”, they could have used it. Something similar happens in the translation by Gómez del Castillo of “until he knew enough” (Hemingway 47) into “para cuando tuviera la experiencia suficiente”. There is a verb in the Spanish language meaning “to know”, too. So, we consider the alteration of the verb unnecessary.

Equivalence is also lost in the translation by Alou of “with good water” (Hemingway 47) as “con agua en abundancia” since the ST refers to the quality of the water but not the quantity. In addition, Alou made a mistake when confusing the noun “flight” (Hemingway 47) with the verb “fight”. Maybe because of the similarity of the written form of these two words, or due to a lack of concentration, Alou translated “flight” as “luchaban”.

Dealing with the translation of cultural elements we also find several examples with words such as “bastards”, “bloody fool”, “Tommys”, “molo”, “Bwana” and “whisky”.

The first possible translation that comes to our minds for “bastards” (Hemingway 47) may be “bastardos”. However, Spanish speakers do not tend to use this term when insulting somebody. That is why both translators have looked for an equivalent word which may have the same effect, that is “cabrones”. Something alike happens when translating “bloody fool” and “bloody money”. If we translate that adjective collocating together with the nouns it defines, the result may not have any sense at all in the TL, so Gómez del Castillo has translated “bloody fool” (Hemingway 46) as “rematadamente estúpida” and Alou as “boba”, both keeping the same effect that the source author pretended. As well as with “silly”, which could have been translated as “loca” but Hemingway’s translators does not want to transmit a sense of craziness but of stupidity, that is why the target authors have written “tonta” in their texts. In the case of “bloody money” (Hemingway 47), the same happens with the adjective. As the Spanish language does not use this concept as an insult, both translators have agreed to the use of an equivalent adjective: “maldito”. This way, they maintain the same effect of the ST, which is one of the main aims of translation.

According to Walther, “Tommys” (Hemingway 47) refers to a breed of gazelle named like that after explorer Joseph Thomson (1878). Hence, Hemingway has used the term “Tommys” referring to gazelles. This cultural element is not known in Spain and consequently, there is non-equivalent in the Spanish language. Therefore, none of the translators have kept it, neither have they looked for a similar cultural element. On the one hand, Alou has written the common name to which “Tommys” refers to gazelles, that is, “gacelas”. On the other hand, Gómez del Castillo has explained in a more general way such term saying they are wild cats, that is, “gatos salvajes”. Then, this specific concept has a cultural reference, so Alou and Gómez del Castillo had to make distinctions in meaning by giving a name to very specific issues which do not have a name in other languages for considering them irrelevant (Baker 19).

As stated in the English Oxford Dictionaries, “molo” means a type of string musical instrument typical among the West African population. However, it is also an Australian slang word meaning “drunk, intoxicated”. If we look up the meaning of “molo” in other dictionaries, indeed, we may see compelling contrasts: some coincide with Oxford’s definition, others give different meaning for the term and in others, it does not even appear. In addition, we find also a monument in Venice, Italy called Molo and Molo town in Kenya. Due to the short story context and because of the fact the term appears in a dialogue talking about drinking alcohol, we consider the proper reference for “molo” here may be the one of the Australian slang word meaning “drunk”. Still, all of its possible meanings come from cultural elements so both translators have decided to keep it the same way in the ST. Thus, according to Baker’s studies, this single word has a complex set of meanings, it does not have a name in other languages and it deals with culture-specific concepts which do not exist in the target culture or language (18-22). Hence, the strategy used by both target authors has been to maintain the culture-specific item, that is, “molo” (Hemingway 47) as such (Baker 33).

Then, another cultural term is presented: “bwana” (Hemingway 47). It is a form of address typical in East Africa. It is common to hear the expression “yes, bwana” / “sí, bwana” meaning acceptance to something, sometimes in an ironical way since the speaker can agree or not with what is meant. Hence, both translators have decided to keep the cultural element. We consider their decision correct since it is very probable to be understood by the readership and because it is a typical word from Africa, place where the action is set. So, as well as in the previous term, “bwana” refers to a cultural-specific element which has been kept.

Keeping on with specific cultural elements we find “whisky” (Hemingway 47). The word “whisky” is Scottish and it refers to an alcohol drink very extended around the world. In the Spanish language, there is a word to refer to this term: “güísqui”, which actually sounds the same but it is written following the Spanish spelling rules. In contrast, both translators have

decided to keep it written as in the Scottish language, “whisky” because it is more commonly seen this way even in Spain and other Spanish speaking countries.

We also find other cultural references in the phrase “half-baked kikuyu driver” (Hemingway 48). “Half-baked” is an adjective that means something is not mature. For example, a banana can be half-baked. But it is also applied to people. It means “stupid”, “idiot”. As there is not a word in the Spanish language meaning the same, target authors have looked for an equivalent. “Imbécil” was the choice of Gómez del Castillo, whereas Alou preferred “medio idiota”. This former phrase also includes the word “Kikuyu”. “Kikuyu” has been maintained in both TTs because, in accordance with the Encyclopaedia Britannica, it is a cultural specific name which refers to the target ethnic group in Kenya.

Finally, names such as “Old Westbury”, “Saratoga”, and “Palm Beach” have been kept the same way because they are proper names and the readership would better recognize the places with their names written in the SL rather than translating them.

#### 4.2. EQUIVALENCE ABOVE WORD LEVEL IN THE SHORT STORY

The reiterated combination of words in a language ends up in the creation of collocations (52) and in some types of collocations called idioms (Baker 67). These collocations and idioms do not always work the same way in different languages. Hence, it is interesting to see how translators manage to transmit their message and which strategies do they follow to do it. Hemingway uses several of these combinations in his story, and this is how Gómez del Castillo and Alou have translated them.

Firstly, we are going to focus on the collocations:

“Being able + to + verb”. These three items of language always occur together and it is similar as well to “want + to + verb”, “going + to + verb” and “have a chance + to + verb”. Fortunately, these examples are easy to translate into the Spanish language keeping the same format, although sometimes the preposition in Spanish is not necessary. Among the

examples in *The Snows of Kilimanjaro* we find cases in which the prepositions have been kept, others in which they have been deleted, and another one in which the verb has been changed for another one but keeping the equivalence in meaning:

- “I don’t want to bother you” (Hemingway 46). Gómez del Castillo translated it as “no lo hago para molestarte”. He kept the preposition but he used a different verb. Otherwise, Alou kept the same verb which, in Spanish, does not go together with any preposition: “no quiero molestarte”.
- “You’re not going to die” (Hemingway 46) has been written in both TTs as “no te vas a morir”. In this case, both the verb and the preposition are maintained.
- “So now he would never have a chance to finish it” (Hemingway 47) has been translated as “ahora no tendré oportunidad de acabarlo” by Gómez del Castillo, who badly mixed the third person with the first one, and as “ahora nunca tendría ocasión de acabarlo él mismo” by Alou. As it is perceived, “oportunidad” and “ocasión” are two different words but they are synonyms so the meaning is not affected.

For “talk that way”, “think about something” and “let something happen” there are equivalent collocations in the Spanish language. “Don’t talk that way” (Hemingway 46) was translated equally by translators: “No me hables así”. As well as “you might think about someone else” (Hemingway 46) translated as “podrías pensar en los demás” and “let a man die” as “dejar que un hombre muera”, since the equivalent of “let something happen” in Spanish may be “dejar que algo pase” so it was adapted according to the message and the grammatical rules. The same happens with “sitting on something”: “she was sitting on a canvas chair” (Hemingway 47) is stated in both TTs as “estaba sentada en una silla de lona”, maintaining the same structure.

“What about...?” is a collocation to request something. “What about a drink?” (Hemingway 47) has been translated as “¿qué le parece si bebemos algo?” by Gómez del Castillo and as “¿y una copa?” by Alou. Since there is not an equivalent in the Spanish way for “what about”, translators have looked for an approximate way to say it without varying the meaning. However, we consider Alou’s translation to be more informal than the one by

Gómez del Castillo, so the effect produced may have been changed, producing a not very good equivalent in translation.

The equivalent in Spanish language for “I don’t think so” (Hemingway 48) may be “no lo creo”, but none of the translators have used this collocation. They have translated it as “creo que nunca te he querido”, which explains, using more words, what is he referring to.

“To be all over” and “to pay attention” are other two collocations readable in Hemingway’s short story. The first one, “now it was all over” (Hemingway 47), has been translated as “ya ha terminado todo”, which keeps the meaning and the effect since there is not equivalent expression in the Spanish language for it. The second one, “then I didn’t pay any attention to it” (Hemingway 47) has been translated as “entonces no le di importancia”, showing that one equivalent collocation in Spanish for it would be “dar importancia”.

Once the collocations used by Hemingway are explained, we are going to centre our attention in the idioms. The first one is “calling him names” (Hemingway 46). “Can’t you let a man die as comfortably as he can without calling his names?”. Gómez del Castillo translation says “¿No puedes dejar que un hombre muera lo más tranquilamente posible, sin insultarlo? And Alou’s one states “¿De qué sirve ponerlo verde?”. To translate this idiom, these translators have used two different strategies. Gómez del Castillo has omitted the idiom and he has substituted it for a simple word with the same meaning: “insult”, that is “insultar”. While Alou has looked for an idiom of similar meaning in the TL and he has used it. In my opinion, if there exists a similar idiom in the TL, I think it is the best way to translate it, as Alou did.

“For Christ sake” (Hemingway 47) is an idiom with an equivalent one in the Spanish language: “por el amor de Dios”. Both translators have used this idiom with a similar meaning and same effect in their TTs.

There is not equivalent in Spanish for “that’s been my trade” (Hemingway 46), hence, both translators have paraphrased it to keep the sense: “eso es lo que he estado haciendo”, and “a eso me he dedicado siempre”.

“To give a damn about something” (Hemingway 47) is a slang expression meaning “not caring about something”. Both translators have looked for an equivalent idiom in the TL to keep the meaning and the effect produced on the source audience. They both here coincided with the expression “importar un bledo” or “importar un comino”, which is almost the same.

Finally, the last idiom in this short story is “to be out of one’s head”. Both translators have used the equivalent idiom in Spanish keeping the meaning and the effect, translating “you’re out of your head” (Hemingway 48) as “¡has perdido la cabeza!” and “estás mal de la cabeza”. Although they are a bit different they are both valid and used by Spanish speakers.

#### 4.3. EQUIVALENCE AT GRAMMAR LEVEL IN THE SHORT STORY

Each language has its own grammatical rules, therefore, when translating one message from one language to another it may have some alterations, especially in the word order, the voice or even the tense. Some examples can be seen in *The Snows of Kilimanjaro*.

“That’s how you know when it starts” (Hemingway 46) has been translated as “así se sabe cuándo empieza”. As studied in 2.1.2.3 Equivalence at Grammar Level, here we find a change in personal pronouns since the translator has turned a second singular person “you” into an impersonal form “se”. However, and avoiding any source of alteration, Alou has kept the second singular person: “así es como sabes que empieza”.



Due to the grammar rules of both the source and the target languages, the conjunction “though” is transported to the first position in the clause in both TTs in the following case: “I’m awfully sorry about the odor though” (Hemingway 46) translated as “aunque siento mocho lo del olor” by Gómez del Castillo, and as “aunque lo siento muchísimo por el olor” by Alou. Hence, there is a change in the word order but it has not any consequences in the content. Similar cases are the translations of “I’m dying now” (Hemingway 46) as “ya me estoy muriendo”, “please tell me what I can do” as “dime que puedo hacer, te lo ruego”, and “you never would have gotten anything like this in Paris” (Hemingway 47) as “En París no te hubiera ocurrido nada semejante”.

Gómez del Castillo translated “in the wide shade of a mimosa tree” (Hemingway 46) as “a la sombra de una ancha mimosa” and Alou did it as “en la amplia sombra de una mimosa”. Although Alou has kept the word order, Gómez del Castillo has changed it provoking a variation in the meaning. In the ST the adjective “wide” describes the shade, while in the TT it describes the mimosa tree. Changing the place of the adjective in the clause has caused that the wide thing in the TT is not the shade but the tree, so there is a change in the meaning of the sentence.

In the following example, more than one alteration can be perceived in the TTs: “no se han movido de allí desde el día en que nos quedamos sin camión”. It is the translation for “they’ve been there since the day the truck broke down” (Hemingway 46) Gómez del Castillo has written. Firstly, there is a change in the verb. In the ST, the verb is in the positive form while in the TT it is in the negative form. As I see it, this change was unnecessary and it gives a negative perspective. I consider the translation by Alou to be the best one: “llevan ahí desde el día en que se averió el camión”. I also consider it to be a better translation because, in the ST, it is the truck the one that falls apart, but in the TT they are the people, “we”, the ones who do not have a truck. This change gives more emphasis to the people than to the truck, changing the content.

There is also a change in the emphasis, as well as in the person, in “ojalá no fuese así” translating “I wish you wouldn’t” (Hemingway 46) since Gómez del Castillo turns a second singular person to an impersonal form. Again, in this case, I consider to be a better translation the one by Alou who wrote: “ojalá no lo hicieras”.

Later, in the case of “maybe the truck will come” (Hemingway 46) translated as “quizá venga el camion” and “a lo mejor viene el camion” there have been changes in tense and word order. Words such as “maybe”, “quizá” and “a lo mejor” mark probability and possibility. In this type of sentences, it sounds more natural to place the verb before the noun.

It is easier to explain the grammatical equivalence and the changes it concerns through questions, since each language has its own grammatical rules to build questions, so clearly changes can be seen in their translations. For instance, there can be changes in the word order as in the following example: “¿quieres que te lea algo?” is the translation for “couldn’t I read to you?” (Hemingway 46).

In the translation of “no matter how nervous we get” (Hemingway 46) as “no demos más importancia a mis nervios” we can perceive a lot of alterations. The first one is that the first verb works differently. In the ST the first action is presented as impersonal, while in the TT, the importance to the nervous is given by us. Secondly, “nervous” is rewritten as “mis nervios”, that means that an adjective has been changed into a noun phrase (transposition). Finally, in the ST both characters get nervous so the source author uses first person plural, while in the TT, it is just the speaker the one who gets nervous, so translators have changed a first-person plural into a first person singular. Consequently, there is an alteration in the content (Baker 121) and, moreover, a modification of the verbal voice to achieve a different word order. There is a substitution of the verb for another one of similar meaning that can be used in a different word order and a transformation of a verbal form into a nominal one. These three last issues have to do with the textual equivalence (Papegaaij and Schuberts 167).

#### 4.4 EQUIVALENCE AT TEXTUAL LEVEL IN THE SHORT STORY

As well as the grammatical equivalence, textual equivalence is related to word order, but it is more focused on the cohesion and the continuity of the message (Baker 175).

“The cot the man lay on” (Hemingway 46) has been translated by Gómez del Castillo as “el catre donde yacía el hombre” and as “el catre del hombre” by Alou. This sentence cannot be translated equally into Spanish. It is compulsory to add a link between “el catre” and “yacía el hombre” to differentiate their function and to maintain the same meaning. Because of this, Gómez del Castillo has added “donde”. Besides, the subject goes after the verb in Spanish and before the verb in English because there has been a change in the verb. This translator has followed the strategy of Papegaaïj and Schuberts (167) of substituting the verb for another of similar meaning that is used in a different word order. In the translation by Alou, the whole clause position has been changed since the verb has been omitted. This change keeps the cohesion but varies the meaning.

Both translators did also employ the strategy of substituting the verb with another of similar meaning in the translation of “he lay then and was quiet for a while” (Hemingway 47) as “luego se quedó quieto y callado durante un rato” and “el hombre se recostó”. In the ST there are two different verbs but in the TTs there is only one verb in each of them.

In the translation of “for this, that now was coming, he had very little curiosity” (Hemingway 47) translators varied the position of the whole clause in the sentence: “tenía muy poca curiosidad por lo que ocurriría luego” and “por aquel final, ahora inminente, sentía muy poca curiosidad”. The order is different but the meaning is the same.

Gómez del Castillo transformed a verbal form into a nominal one when writing “es un decir” for “I’m only talking” (Hemingway 46). That is an example of nominalization.

Otherwise, Alou wrote it in the same way the source author did in the ST: “solo estoy hablando”.

## 5. CONCLUSION

Conveying the same effect in meaning in the translation as in the SL is paramount, as well as the aim of the equivalence translation procedure. Translators need to interpret the intentions of the ST authors in order to convey them in the TT; that is, to create an ‘equivalent effect’ (Newmark 48).

Differences between languages (Munday 37), temporal gaps (51), and cultural elements (Newmark, *Approaches to Translation* 49) may complicate the translators’ job when fulfilling an equivalent TT. What is more, Munday defends the idea that two different translations will never be exact (37).

Taking these issues into consideration, ‘equivalence’ remains a very general concept. So, a number of theorists have divided this translation strategy into several types. But, as we see it, Mona Baker’s division is the one that is more accurate and useful.

As being studied in this undergraduate dissertation, all four Baker’s types of equivalence can be perceived while comparing translations with the original ST; however, not all of them occur with the same frequency.

Having analysed and compared Ernest Hemingway’s *The Snows of Kilimanjaro* with two different TTs in Spanish we can demonstrate that the frequency of these four types of equivalence is different.

Equivalence at word level occurs 27 times along the short story (see *table 1*), whereas examples of equivalence above word level occur 17 times (see *table 2*). Then, we find 15

cases of equivalence at grammar level and only 4 dealing with equivalence at textual level (see tables 3 & 4).

Hence, the following figure shows a comparison of the frequency of the different types of equivalence according to Baker found in *The Snows of Kilimanjaro*.

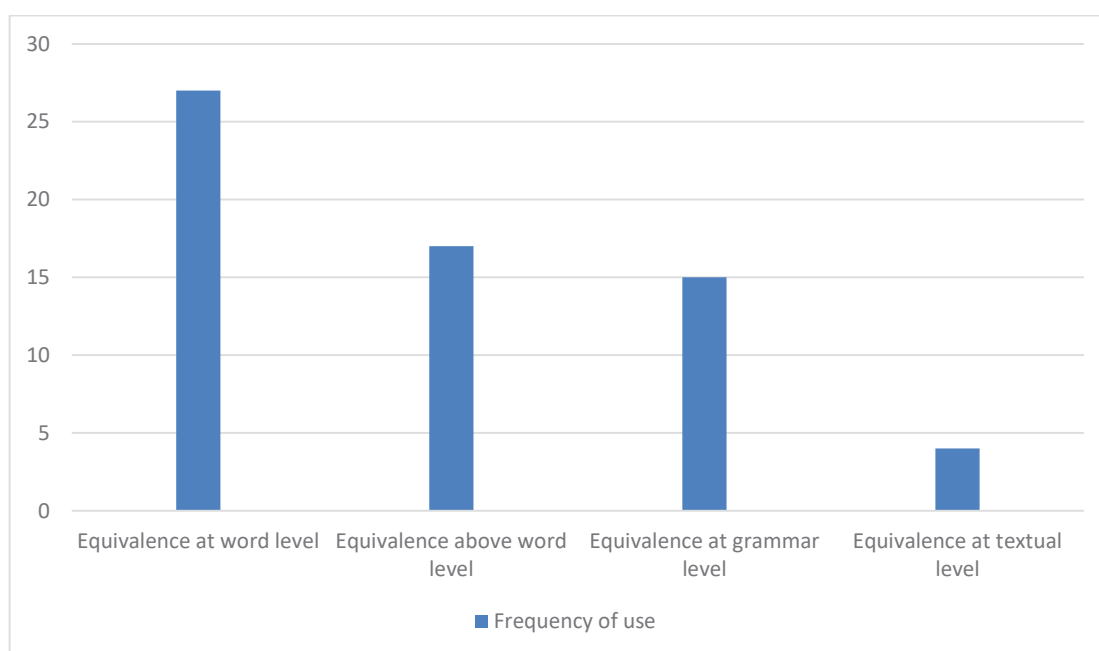


Figure 1: Frequency of use of the types of equivalence.

Therefore, we see that ‘equivalence at word level’ is the preferred one by Damián Alou and Gómez del Castillo. Then, the ‘equivalence above word level’ and ‘equivalence at grammar level’ occur with a similar frequency, being ‘equivalence at textual level’ the less used. Consequently, these data support our hypothesis: ‘equivalence at word level’ is the most frequent type of equivalence in the translations of this short story.

Furthermore, we can also affirm that the two translators do not use the equivalence types with the same frequency. Alou uses more often and better the different equivalence techniques than Gómez del Castillo. In fact, from our point of view, Alou has written a better translation than Gómez del Castillo since it is more faithful to the ST.

To conclude the present undergraduate dissertation, we leave it open to further future studies the analysis of more translation strategies, such as ‘transposition’ and ‘omission’ in this short story. So, in the same way, the frequency of occurrence of these other translation techniques can be compared in both translations and more relevant data can be obtained, which can be useful in the field of literary translation.

## APPENDIX

SOURCE TEXT	TARGET TEXT: GÓMEZ DEL CASTILLO	TARGET TEXT: DAMIÁN ALOU
Painless	No duele	No duele
Marvellous	Sorprendente	Sorprendente
Sail	Atravesar	Volar
That make the time pass	Pasatiempo	Así pasará el tiempo
Give up	Abandonar	Rendirse
There's a breeze coming up	Se está levantando brisa	Se está levantando brisa
Quick-moving	Fugaces	Fugaces
Well, he would not have to fail at trying to write them either	Y tampoco vería su fracaso al tratar de hacerlo	Y tampoco vería su fracaso al escribirlo
What have we done to have that happen to us?	¿Qué hemos hecho para merecer esto?	¿Qué hemos hecho para que te pase esto?
Been comfortable	Vivir con más comodidad y seguridad	Estar más cómodos
Is it really?	¿De verdad?	¿De verdad?
Mimosa tree	Mimosa	Mimosa
They squatted obscenely	Se agazapaban en posición obscena	Se agazapaban en posición obscena
Or you can shoot me	Tal vez será mejor que me mates	O puedes pegarme un tiro
You're a good shot now	Yo te enseñé a disparar	Yo te he enseñado a disparar
Couldn't I read to you?	¿Quieres que te lea algo?	¿Quieres que te lea algo?

I can't listen to it	No podría prestar atención	Soy incapaz de atender
With good water	El agua allí era bastante buena	Con agua en abundancia
Bastards	Cabrones	Cabrones
Bloody fool	Rematadamente estúpida	Boba
Silly	Tonta	Tonta
Bloody money	Maldito dinero	Maldito dinero
Tommies	Gatos salvajes	Gacelas
Molo	Molo	Molo
Bwana	Bwana	Bwana
Whisky	Whisky	Whisky
Half-baked kikuyu driver	Conductor kikuyu imbécil	Conductor kikuyu medio idiota

*Table 1: Translations analysed in “4.1. Equivalence at word level in the short story”.*

SOURCE TEXT	TARGET TEXT: GÓMEZ DEL CASTILLO	TARGET TEXT: DAMIÁN ALOU
I don't want to bother you	No lo hago para molestarte	No quiero molestarte
You're not going to die	No te vas a morir	No te vas a morir
So now he would never have a chance to finish it	Ahora no tendré oportunidad de acabarlo	Ahora nunca tendría ocasión de acabarlo él mismo
Don't talk that way	No me hables así	No me hables así
You might think about someone else	Podrías pensar en los demás	Podrías pensar en los demás
Let a man die	Dejar que un hombre muera	Dejar que un hombre muera
She was sitting on a canvas chair	Estaba sentada en una silla de lona	Estaba sentada en una silla de lona



What about a drink?	¿Qué te parece si bebemos algo?	¿Y una copa?
I don't think so	Creo que nunca te he querido	Creo que nunca te he querido
Now it was all over	Ya ha terminado todo	Ya ha terminado todo
Then I didn't pay any attention to it	Entonces no le di importancia	Entonces no le di importancia
Can't you let a man die as comfortably as he can without calling him names?	¿No puedes dejar que un hombre muera lo más tranquilamente posible, sin insultarlo?	¿No puedes dejar que un hombre se muera lo más cómodamente posible sin insultarle? ¿De qué sirve ponerlo verde?
For Christ sake	Por el amor de Dios	Por el amor de Dios
That's been my trade	Eso es lo que he estado haciendo	A eso me he dedicado siempre
To give a damn about something	Importar un bledo	Importar un comino
You're out of your head	¡Has perdido la cabeza!	Estás mal de la cabeza

Table 2: Translations analysed in “4.2. Equivalence above word level in the short story”.

SOURCE TEXT	TARGET TEXT: GÓMEZ DEL CASTILLO	TARGET TEXT: DAMIÁN ALOU
That's how you know when it starts	Así se sabe cuándo empieza	Así es como sabes que empieza
I'm awfully sorry about the odor though	Aunque siento mucho lo del olor	Aunque lo siento muchísimo por el olor
I'm dying now	Ya me estoy muriendo	Ya me estoy muriendo
Please tell me what I can do	Dime que puedo hacer. Te lo ruego.	Por favor, dime que puedo hacer.

You never would have gotten anything like this in Paris	En París no te hubiera ocurrido nada semejante	En París nunca te habría pasado esto
In the wide shade of a mimosa tree	A la sombra de una ancha mimosa	A la amplia sombra de una mimosa
They've been there since the day the truck broke down	No se han movido de allí desde el día en que nos quedamos sin camión	Llevan ahí desde el día en que se averió el camión
I wish you wouldn't	Ojalá no fuese así	Ojalá no lo hicieras
Maybe the truck will come	Quizá venga el camión	A lo mejor vuelven hoy con otro camión
Couldn't I read to you?	¿Quieres que te le algo?	¿Quieres que te lea algo?
No matter how nervous we get	No demos importancia a mis nervios	Tanto da lo nerviosos que nos pongamos

Table 3: Translations analysed in “4.3. Equivalence at grammar level in the short story”.

SOURCE TEXT	TARGET TEXT: GÓMEZ DEL CASTILLO	TARGET TEXT: DAMIÁN ALOU
The cot the man lay on	El catre donde yacía el hombre	El catre del hombre
He lay then and was quiet for a while	Luego se quedó quieto y callado durante un rato	El hombre se recostó y se quedó un rato callado
For this, that now was coming, he had very little curiosity	Tenía muy poca curiosidad por lo que ocurriría luego	Por aquel final, ahora inminente, sentía muy poca curiosidad
I'm only talking	Es un decir	Solo estoy hablando

Table 4: Translations analysed in “4.4. Equivalence at textual level in the short story”.

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