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A Model of Evaluation in Literary Translation based on *The Adventures of Huckleberry Finn*

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Abstract

Very few theories exist to guide the assessment of a translation; the basic tools presently applied to this matter are personal opinion and individual points of view. This situation causes numerous disagreements among the professional translators about how to define a good-quality translation, and thus, a solution is called for. The present final dissertation is aimed at rectifying the deficiency of a specific method of evaluation in literary translation. For that purpose, we compare two different Spanish translations of the same literary work (*The Adventures of Huckleberry Finn*), according to the use they make of a selection of translation methods and techniques explained in this final dissertation. The results show that taking these techniques into account when comparing translations is useful and effective and we conclude that this system could help solve disagreements among the professional translators about literary translation assessment.

Keywords: literary translation, assessment, translation techniques, *The Adventures of Huckleberry Finn.*

Resumen

En la actualidad existe un número reducido de teorías que nos guíen en el proceso de evaluación de una traducción y las herramientas básicas que se aplican son las opiniones personales y los puntos de vista individuales. Se considera necesario encontrar una solución para esta situación ya que provoca numerosos desacuerdos entre los traductores profesionales sobre cómo definir una traducción de calidad. Este trabajo de fin de grado tiene como objetivo llenar esta escasez que existe de un método específico de evaluación en la traducción literaria. Para ello, comparamos dos traducciones españolas diferentes de la novela *The Adventures of Huckleberry Finn* en base al distinto uso que hacen de las técnicas y métodos de traducción definidas en este trabajo. Los resultados muestran que la comparación de traducciones en base al uso de estas técnicas puede ser útil y efectiva y que podría ser de ayuda para resolver los desacuerdos entre los traductores profesionales sobre la evaluación en la traducción literaria.

Palabras clave: traducción literaria, evaluación, técnicas de traducción, *The Adventures of Huckleberry Finn.*

Index

1. Introduction

Translation assessment has not always been practiced under a fixed set of rules or by a specific theory of evaluation; quite the contrary, it has been directed by personal opinion or impression. This situation started to change in the second part of the 20th century when many theories about translation techniques emerged. This undergraduate dissertation presents and explains those theories, which have been highly valued, in order to understand why they are so useful for the professional translator.

Although the 20th century advances established some strong bases in the field of translation, there are still differences in the application of those advances and theories. Two translators frequently make different use of the same translation tools and, as a consequence, may produce two versions of the same work which differ from each other in many ways.

In this final dissertation, we apply the methods and techniques which are recognized as the most reliable ones to an analysis of translations of *The Adventures of Huckleberry Finn.* This analysis compares two Spanish translations of the original English version. The objective of this comparison is to search for the difference in results that a different application of the same methods could produce. It is expected that one translation will be better than the other one in all cases, always taking into account that both translated texts are acceptable in the target culture. The level of acceptability in each case is judged by two basic principles: naturalness and accuracy, naturalness in the target language (TL) and accuracy of the target text (TT) to the source text (ST).

It has been taken into account that some of the translation problems or difficulties not only have to do with literary translation but also with the translation of this particular piece of literature (*The Adventures of Huckleberry Finn*). These difficulties are also analyzed and are considered relevant for the conclusions. At the end of this dissertation, we draw conclusions about how the translation techniques can be used as a method for evaluating a translation.

1.1. Justification of the topic

Among the many possible fields of study that the English Studies Degree offers, the field selected was translation, and more precisely, literary translation. Translation is a field largely studied during the academic years of the Degree in English Studies, and offers a variety of choices: "Theory and Practice of Translation from English into Spanish", "Translation of Specialized Languages: Economy and Law", "Translation of Specialized Languages: Science and Technology", "Translation of Specialized Languages: Tourism and Heritage", "Literary Translation: Prose" and "Literary Translation: Poetry". Since it is a field studied in depth during the degree, it is possible to continue studying it during a Master's degree and for that purpose it could be interesting to dedicate this undergraduate dissertation to develop an in-depth study of some of the aspects of the translation field.

Specifically, this work is related to literary translation and particularly to the comparison of two texts translated into the same language. This activity has been practiced many times during the course, "Literary Translation: Prose". The objective of this comparison is to discover which are the best translation techniques and procedures, and what decisions a professional translator has to make in order to produce a good-quality translation.

2. Theoretical Framework
2.1. Translation Techniques

In this undergraduate dissertation, we follow the translation techniques defined by Gerardo Vazquez Ayora in his work *Introducción a la Traductología* (1977: 266–379). He explains eight different techniques which should be used in order to produce a quality translation.

A) Transpositions

Transposition is a process by which a grammatical structure of the ST (in this case English) is replaced by a different one in the TT (in this case Spanish) but always maintaining the main semantic meaning of the first one. There are many types of transpositions and they are divided into two groups: Transpositions of lexical units, and transpositions of determiners. In the following list, the first word of every couple refers to the category of the English word and the second one refers to the category of the translated Spanish word.

1.Transposition of lexical units

- Adverb –> verb
- Adverb –> noun
- Adverb –> adjective
- Verb or past participle –> noun
- Verb –> adjective
- Verb –> adverb
- Noun –> verb or past participle
- Adjective –> noun
- Adjective –> verb
- Past participle –> adjective

2. Transposition of determiners

- Indefinite article –> definite article
- Possessive –> definite article

B) Modulation

Modulation is a stylistic device that includes a change in the conceptual base of a ST proposition. The meaning is the same in both versions (the original and the translation) but the symbols are different. While transpositions deal with the grammatical categories, modulation affects the conceptual ones. Vazquez Ayora (1977) gives an

excellent example to illustrate this device: the English expression "To have second thoughts" is translated in Spanish as "Cambiar de idea". The change of the grammatical categories is obvious but what is also clear is that the equivalence between these expressions is total. This is what modulation is intended for. This procedure requires a profound knowledge of language and stylistics and it involves, more than any other procedure, the subjectivity of the translator.

C) Equivalence

As Vazquez Ayora and other authors maintain, sometimes there are slight limits among the different translation techniques, as in the case of modulation and equivalence: the latter is considered an extreme case of the former. In other words, an equivalence occurs when a modulation becomes part of the lexical vocabulary of a language. Idioms, proverbs and fixed expressions in general are the subject matter of equivalence which obviously requires a constant investigation due to the lack of dictionaries on this type of expressions and also as a result of the temporal character of these forms of expression. The following example taken from Vazquez-Ayora's work perfectly describes this process: the English expression "God bless you!" is translated in Spanish as "¡Salud!".

D) Adaptation

This technique is applied to those cases in which the specific situation that must allude to a particular idea, image or message does not exist in the TL. In these cases, a more suitable situation must be applied; there must be an equivalence of situations.

Everything that has been previously mentioned about the slight limit between modulation and equivalence can be applied to the case of equivalence and adaptation. These two procedures make possible the necessary blending of the social, cultural and psychological facts, and the linguistic structures.

The following example taken from *Introducción a la Traductología* by Vazquez Ayora (1977: 324) describes very clearly how this technique works: the expression "snow-white" cannot be applied to the culture of a given place in which it does not snow. In such a place, the common response would be to compare the whiteness of the

object in question with an aigrette's feathers. The content is adjusted to the particular vision of the TL.

These four techniques are the main ones. The following procedures are complementary ones. According to Vazquez Ayora (1977), it is possible to preserve the integrity of the message when all of them are combined.

E) Amplification

Amplification is the procedure by which more lexemes and morphemes are used in the TT than in the ST and is based on the principle of minimum effort. It is not equally relevant in all languages, but it is necessary as a result of the economy of some languages, such as English. For example, prepositions in English carry a good deal of lexical weight and they can indicate a function by themselves. In a translation from English into Spanish (as it is the case of the literary works analyzed in this dissertation) the TT will, in most cases, be longer than the ST because our language economy is not as marked or as relevant as English economy. There are various cases of amplification:

- Adverb amplification
- Verb amplification
- Pronoun amplification
- Demonstrative amplification
- Preposition amplification

F) Explicitation

We apply this device when we need to express in the TT some information implicit in the ST. Explicitation mostly follows semantic reasons and it is helpful in those cases in which the message in the TT is difficult to understand if certain information is not clarified. It is crucial to bear in mind that the professional translator should not modify the ST message as they please, simply to make it clear. Sometimes it is necessary to maintain any ellipsis, assumption or any kind of stylistic device. The professional translator needs solid criteria in order to discern what the limits of this procedure are.

G) Omission

This translation technique is closely related to the linguistic principle of "economy" and the premise of naturalness regarding the equivalence in the TL. The objective is not to become obsessed with translating every single element in the ST, because the TT result might be notably forced. In this case, the professional translator may avoid translating some elements of the ST in order to maintain the naturalness of the TT.

H) Compensation

There are complicated translation cases for which it is hard to find an adequate correspondence. Compensation is intended to solve that problem and to reduce the possible loss of content in the translated version (TT).

2.2. Translation Methods

The following list of translation methods was defined by Peter Newmark in his *Textbook of Translation* (2003: 45–47). He divided the methods into two groups: those which emphasize the SL structures and content, and those which emphasize the TL ones.

A) SL emphasis

- Word-for-word translation

The word order of the SL is preserved and the words are translated one by one, focusing on their most common meaning. The context is not really taken into account. This type

of method is normally used to understand the functioning of the SL or as a pre-translation process.

- Literal translations

The SL grammatical structures are adapted to the TL equivalents but lexical units are again translated one by one, and out of context. It is also used as a pre-translation process.

- Faithful translation

The objective of this method is to reproduce the contextual meaning and the grammatical structures of the SL. It also pays attention to the intentions of the writer.

- Semantic translation

This approach takes more into account the aesthetic value of the SL, attempting to avoid any assonance or repetition. It allows the translator's intuition to work.

B) TL emphasis

- Adaptation

Adaptation is applied mainly in plays and poetry. Themes, characters and plots are mostly preserved and the SL culture is adapted to the TL one.

- Free translation

This method reproduces the content without the form. Sometimes the result is just a paraphrase that, according to Newmark, cannot be even called a translation.

- Idiomatic translation

This approach reproduces the message, but modifies some details of the meaning by choosing colloquialisms where they did not exist in the SL.

- Communicative translation

It attempts to reproduce the same meaning, taking into account both content and form.

2.3. Literary Translation Compared to Other Kinds of Translations

According to Cámara Aguilera (1999: 66), literary translation focuses on the form of the texts which contributes to the aesthetic value, while scientific or technical translation focuses on the content which gives the texts a pragmatic value. If there is any characteristic that defines literary translation, it is the high level of difficulty it entails, a difficulty that arises from the author´s imaginary world which has to be understood by the professional translator. At the same time, the translator has to transfer that imaginary world not only into another language, but also into another culture. This means he needs to understand the target culture deeply in order to produce a work which has the same impact on the target readers as the ST had on the source readers. Related to the reader, there is a further difficulty: there are as many versions of a literary work as readers of that same work. That is to say, each reader gives a different meaning to the literary piece, and the translator has to try to include all of them.

Another difference between scientific and literary translation is the willingness to introduce neologisms. Scientific and technical translations are very open to accepting borrowings from the SL, especially if the SL is English. By contrast, literary translations are characterized by a constant rejection of borrowings, no matter what the SL is (a poem, a novel, a short story, etc.). Both translators and readers seem to be very sensitive to the presence of borrowings in literary works (Cámara, 1999).

The next characteristic is the presence and predominance of the poetic function over any other function of language. Literary language is very connotative, meaning that it makes easier the emergence of many interpretations, and makes more difficult the understanding of the original message. In the words of Rosario García López (2000: 270–280), the message of a literary piece will always be highly subjective. More than

informing about an event, it tries to show the way in which the author emotionally experiences that event, taking into account his or her personal circumstances.

2.4. General Problems and Common Mistakes in Literary Translation

This part lists and explains general problems of literary translation which can result in translation mistakes. The problems and difficulties gathered here have been taken from the works by Elvira Cámara Aguilera (1999) and Arsenii Shack (2015). There are three types of problems in literary translation: those arising from the obvious differences existing between languages; those arising from a misunderstanding of the ST, and finally, those arising from the translator's lack of expressive capacity in his or her mother tongue.

The following is a list of the possible mistakes that (according to Cámara Aguilera, 1999) may derive from those problems (differences existing between languages, misunderstanding of the ST, translator's lack of expressive capacity in his or her mother tongue):

- **Punctuation marks** are apparently not very relevant in the translation process. They normally just give a more foreign aspect if they are maintained as in the ST. However, there could be a dramatic change of meaning if the differences between the punctuation system of the ST and the TT are not taken into account.

- **False friends** are those words that seem to have the same meaning in both languages because their forms are alike, but whose meanings are in fact different in some way. This is a common mistake and it is present in numerous translations. It normally goes unnoticed because it usually involves only slight changes of meaning.

- **Ambiguity** is a linguistic phenomenon that has two characteristics: it can be a useful resource for the author to produce a richer text, semantically speaking, and, at the same time, it can be a difficulty for the translator. There are three types of ambiguity: lexical (words with more than one meaning), morphological (absence of grammatical gender in English) and syntactic. According to most of the scholars dedicated to translation theory, trying to retain the ambiguity in the TT is the right thing to do since it is an enriching linguistic element.

- **Semantic vacuum**. This translation mistake is difficult to identify because in most cases the ST is needed in order to compare its content and to verify that there is something missing. However, the reader of the TT can notice the lack of some element that completes the meaning of the sentence or paragraph.

- Lack of understanding can result in a **wrong attribution of the meaning** of a word, especially if the specific context of the text is not properly taken into account.

- Another mistake, which is more obvious in literary translation, is the **lack of naturalness**. In order to avoid this mistake, there are five points to work on: well-formedness, acceptability, idiomaticity, authenticity and contemporaneity.

Following the descriptions of Arseni Skack (2015), there are four major difficulties, different from the ones explained above, that a literary translator has to face:

- The first one is the subjective character that involves literature in general. Words in literature mean different things from what they do normally, and it is the translator's job to deduce and transmit that meaning.

- The second difficulty is the translation of idioms, colloquialisms, dialects or minority uses. Overcoming this difficulty requires an in-depth knowledge of both languages involved, and the use of translation tools (dictionaries, parallel texts, linguistic corpus, etc.)

- The third problem is the translation of humor and word play. Again, an extensive knowledge of both languages is necessary in order to maintain the naturalness and the joke.

- The final point is concerned with the research work that a translator has to do. The professional translator needs to be aware of some basic elements: the features of the target culture and language, so that the target readers understand the translation easily; the specific time in which the work was written, since language changes from one period to another; and the intention of the author, so that the original value of the ST can be preserved.

2.5. Specific Problems of the Translation of *The Adventures of Huckleberry Finn*

This novel written by Samuel Langhorne Clemens (he later adopted the pseudonym Mark Twain) was published in 1885. It is one of the most relevant and most widely read literary works of the United States of America. Making use of realistic and ironical elements, the author represented deep social problems in such a way that any reader would understand. Even more, he depicted social problems, such as racism and dual morality, that are still relevant nowadays.

There are several issues that need to be explained concerning the challenges that this literary work presents. These issues are:

- The translation of humorous and ironical elements. These two aspects are fixed values in Mark Twain's works because they "represent freedom" for the author, according to Doris Rolfe (1994: 340). Since humor is based on cultural assumptions, there are mocking scenes and misunderstandings that may be difficult to adapt to a different culture.

- The second issue is the narrator. Mark Twain knew how effective a young and innocent narrator was. For this reason, he used it in this masterpiece and several others of his works. The key point of this narrator is the innocence and spontaneity he provides, but it is also one of the most difficult things to retain in the translation. Any excessive rhetorical alteration or any application of grammar rules would go against the intention of the author and would also noticeably change the reader's experience (Rolfe, 1994).

- The third issue is stated by Mark Twain (2015: 1) on the first page of his novel:

In this book a number of dialects are used, to wit: the Missouri negro dialect; the extremest form of the backwoods Southwestern dialect; the ordinary "Pike County" dialect; and four modified varieties of this last. The shadings have not been done in a haphazard fashion, or by guesswork; but painstakingly, and with the trustworthy guidance and support of personal familiarity with these several forms of speech. I make this explanation for the reason that without it many readers would suppose that all these characters were trying to talk alike and not succeeding.

The Author

In this case, the issue the professional translator has to be careful with is the translation of several dialects from the south of the United States. There are numerous characters who speak these dialects: Jim, Huck, and the beggars they meet on the river. Translating and adapting dialects may be an extremely hard and delicate work, and some authors recognized they were not able to preserve the various forms of dialect (Rolfe, 1994). Inevitably, this loss detracts from the diversity and realism characteristic of this novel.

3. Methodology and Hypothesis

The hypothesis of this final dissertation is that it will be possible to establish a method of evaluation for literary translations. Currently, scholars in the field have not reached

agreement about this matter, but they have reached agreement about the best techniques and methods by which to develop a translation. The objective of this study is to discover if we can base the evaluation of a translation on the different applications that the professional translators make of those translation techniques.

As pointed out in the introduction, this final dissertation deals with the comparison of two Spanish translations of the American novel by Mark Twain, *The Adventures of Huckleberry Finn.* The novel was chosen for this study because it incorporates various important translation problems, such as child speech, American dialects, irony and humor.

The differences in translation from one Spanish version and the other are the main objective at the beginning. The first step of the actual analysis was to identify those differences by carrying out a close reading of both Spanish versions. The second step was to identify and classify the differences according to the translation techniques and methods described by Vazquez Ayora (1977) and Newmark (2003) and explored in sections 2.1 and 2.2. The problems and common mistakes explained by Cámara Aguilera (1999) and Shack (2015) explored in section 2.4 were also taken into account. This classification according to the translation techniques allows us to compare the different techniques or devices applied to the same extract, and the comparison between two Spanish translations provides an opportunity to deduce which of them is more effective and in which cases. It also allows us to identify those cases in which the same technique is applied but in a different way, producing different results in each translation.

The different findings are presented in tables in which it is possible to see both translations (Spanish version 1 and Spanish version 2) and the original sentence at the same time. The following is an example:

Original English version	
Spanish version 1 Doris Rolfe and Antonio Ferres	Spanish version 2 María José Martín Pinto

The translations are compared in terms of quality and effectiveness and are followed by an explanation of why one of them is more appropriate.

In order to decide which of the Spanish translations is more appropriate in each case, we considered the level of naturalness in the TT, the conservation of the humorous and ironical tone, and the fidelity to the original message.

4. Results

This part of the dissertation includes all the tables, comparisons and explanations necessary to carry out an evaluation of two examples of literary translations. They are organized first by the chapter in which they occur, and then by the particular translation technique carried out. The tables are numbered to make it easier to cite them. The numbering scheme is arranged on two premises: first, the number of the chapter from which the extracts were taken, and second, the order in which they appear in the original novel.

4.1. Chapter 1

1. Transpositions

Table 1.1

That book was made by Mr. Mark Twain, and he told the truth, **mainly**. (Twain, 2015: 1)	
Ese libro lo hizo el señor Mark Twain, y la **mayor parte** de lo que contó es verdad. (Rolfe and Ferres, 2009: 9)	Ese libro lo escribió el señor Mark Twain y **fundamentalmente** contó la verdad. (Martín Pinto, 2011: 9)

Rolfe and Ferres (2009: 9) preferred to use a transposition from an adverb in English to a combination of adjective plus noun (from *mainly* to *mayor parte*). We think it is more accurate than maintaining the literal translation of *fundamentalmente* because the latter

denotes a more formal register, which a 13-year-old child like Huckleberry would not use.

I got into my old rags and my sugar-hogshead **again**, and was free and satisfied. (Twain, 2015: 2)	
Me puse **otra vez** mis trapos viejos y **volví a** dormir en mi barril de caña y fui libre y feliz. (Rolfe and Ferres, 2009: 9)	Me **volví a** poner mis viejo harapos, **volví a** meterme en mi barril de azúcar y me sentí libre y satisfecho. (Martín Pinto, 2011: 9)

Martín Pinto manages to produce a more natural version using an adverb to verb transposition (*again – volver a*). The repetition of *volví a* is more effective in order to imitate the rhythm of the original version.

2. Punctuation

Aunt Polly – Tom's Aunt Polly, she is – and Mary and the Widow Douglas is all told about in that book (...) (Twain, 2015: 1)	
La tía Polly – la tía de Tom quiero decir – y Mary y la viuda Douglas, ese libro habla de todas ellas (…) (Rolfe and Ferres, 2009: 9)	De la tía Polly**,** que es la tía Polly de Tom**,** y de Mary y de la viuda Douglas se cuenta todo en ese libro, (…) (Martín Pinto, 2011: 9)

Martín Pinto (Spanish version 2) makes a better decision substituting the dashes of the original version with commas. Dashes are not the general rule in Spanish and the result of the Spanish version 1 is less native-like.

We got six thousand dollars apiece – all gold. (Twain, 2015: 1)	
Recibimos seis mil dólares cada uno**…,** todo oro. (Rolfe and Ferres, 2009:9)	Conseguimos seis mil dólares cada uno**,** todo en oro. (Martín Pinto, 2011: 9)

Again, the Martín Pinto version is more natural and it is adapted to the Spanish punctuation system. Ellipses in Spanish occur more frequently at the end of an

enumeration, when we want to indicate that there are more elements that could be added.

When you got to the table you couldn´t go right to eating, but you had to wait for the widow to tuck down her head and grumble a little about the victuals, though there warn't really anything the matter with them, – that is, nothing only everything was cooked by itself. (Twain, 2015: 2)	
Cuando estabas en la mesa no podías empezar a comer directamente, sino que tenías que esperar a que la viuda agachara la cabeza y murmurara algunas palabras quejosas sobre el rancho, aunque no le pasaba nada a la comida…, eso es, nada salvo que cada cosa se había preparado aparte. (Rolfe and Ferres, 2009: 10)	(…), y cuando llegaba a la mesa, no podía ponerme a comer enseguida, sino que tenía que esperar a que la viuda agachara la cabeza y refunfuñara un poco por las viandas, aunque la verdad es que no les pasaba nada. Vamos, nada aparte de que todo se cocinaba por separado. (Martín Pinto, 2011: 10)

There is more than one difference in punctuation between the Spanish translations in this extract. The first one is at the beginning: Martín Pinto links this sentence with the previous one using a comma, while Rolfe and Ferres retain the full stop. There was no reason to change the punctuation sign of the ST in this case.

However, it was necessary to change the dash of the English version, since, as explained earlier, it is not a common punctuation sign in Spanish. The solution that Martín Pinto prefers is better because the solution given by Rolfe and Ferres is not very common in Spanish either.

3. Adaptation

It was an **awful sight** of money when it was piled up. (Twain, 2015: 1)	
Era un **montón espantoso** de dinero cuando estaba allí todo junto. (Rolfe and Ferres, 2009: 9)	Era un **espectáculo asombroso** verlo amontonado. (Martín Pinto, 2011: 9)

The meaning that we infer from the original expression is that the amount of money was so big that it was disturbing to see it. Rolfe and Ferres are more loyal to the ST translating *sight* as *montón* and maintaining the meaning of *awful.* Martín Pinto goes too far and as a consequence the expression changes its general meaning from disturbing to amazing.

Table 1.7

; so then I didn't care no more about him, because I don't **take no stock in** dead people. (Twain, 2015: 2)	
(…), así que ya no me interesó más porque yo no **me fio** de la gente muerta. (Rolfe and Ferres, 2009: 10)	(…), así que ya dejó de interesarme porque no **me importan** nada los muertos. (Martín Pinto, 2011: 10)

The meaning of the original expression is that Huckleberry does not care about dead people's issues. However, Rolfe and Ferres change the meaning completely by translating it as *fiarse* (trust in somebody) which has nothing to do with the meaning of the original phrase. By contrast, Martín Pinto manages to adapt the meaning correctly.

4. Amplification

Table 1.8

I **got into** my old rags and my sugar-hogshead again, and was free and satisfied. (Twain, 2015:2)	
Me puse otra vez mis trapos viejos y **volví a dormir** en mi barril de caña y fui libre y feliz. (Rolfe and Ferres, 2009: 9)	**Me volví a poner** mis viejo harapos, **volví a meterme** en mi barril de azúcar y y me sentí libre y satisfecho. (Martín Pinto, 2011: 9)

In English, we can express the idea of *wearing* and the idea of *entering* with the same phrasal verb, *get into,* and for that reason *get into* is omitted in the second part of the sentence. However, another verb is needed in Spanish in order to express that he got into his sugar-hogshead. These two different verbs are *ponerse* and *meterse* (pronominal verbs). Rolfe and Ferres go too far trying to substitute *get into* for *dormir* because these verbs have nothing to do with each other.

Table 1.9

The widow she **cried over me**, and called me a poor lost lamb, and she called me a lot of other names, too, but she never meant no harm by it. (Twain, 2015: 2)	
La viuda **se me echó encima llorando** y me llamó pobre cordero perdido y también me llamó otra cantidad de cosas, aunque seguro que sin mala intención. (Rolfe and Ferres, 2009:10)	La viuda **lloró por mí** y me llamo pequeña oveja descarriada y muchas otras cosas más, pero nunca con mala intención. (Martín Pinto, 2011:10)

Again, the phrasal verb is the constituent that creates a problem for the professional translator. Phrasal verbs are a difficult-to-translate English category because the prepositions carry a great deal of meaning, but that is not the case in Spanish. For that reason, it is necessary to apply the amplification technique. Spanish requires more than a verb and a preposition to express the same idea as a phrasal verb. The translation by Rolfe and Ferres is by far the best because the meaning of the English phrasal verb is that of crying on someone. This meaning is reproduced by the Spanish adverb *encima*. However, the translation by Martín Pinto means that the woman was crying because of Huckleberry.

5) Explicitation

Table 1.10

Now she had got a start, and she went on and told me all about the **good place**. (Twain, 2015: 3)	
Ahora que había comenzado, ella siguió por ese camino y me contó todo sobre el **cielo.** (Rolfe and Ferres, 2009: 11)	Y ahora que había empezado, seguía y seguía, y me lo contó todo sobre el **sitio bueno**. (Martín Pinto, 2011: 11)

Rolfe and Ferres apply the explicitation technique in a case where it is not necessary to apply it. As pointed out in section 2.1, we use explicitation when we need to clarify some implicit content of the ST. Rolfe and Ferres may have wanted to clarify the meaning of the expression but instead they changed the child-like tone that the expression *the good place* implies. The original expression *the good place* is already clear enough and it is perfectly understandable in its context. The translation by Martín

Pinto is more accurate and preserves the author´s original idea of transmitting the ignorance of Huckleberry about religious matters.

; and before I could budge it was all **shriveled up**. (Twain, 2015: 4)	
; antes de que pudiera moverme, ya estaba **achicharrada**. (Rolfe and Ferres, 2009: 12)	; antes de que me diera tiempo a moverme ya estaba toda **arrugada**. (Martín Pinto, 2011: 11)

This is another case of an incorrect application of the explicitation technique. The original meaning of the phrase *shriveled up* is perfectly adapted by Martín Pinto. However, Rolfe and Ferres make explicit the implicit meaning of *shriveled up,* which is *burned,* without taking into account that it is not necessary because the context that immediately precedes it makes it clear.

4.2. Chapter 2

1. Omission

There was **a place on my ankle** that got to itching, but I dasn't scratch it; (Twain, 2015: 5)	
Empezó a picarme **el tobillo**, pero no me atrevía a rascármelo; (Rolfe and Ferres, 2009: 13)	**Un sitio de mi tobillo** empezó a picarme, pero no me atrevía a rascarme; (Martín Pinto, 2011: 13)

The omission technique is used to avoid becoming preoccupied about translating every single word which can make translations look forced. Some elements have to be omitted in order to maintain the naturalness of the TT (see section 2.1)

Rolfe and Ferres apply the omission technique and they manage to produce a more natural result in their translation. Furthermore, since the omitted phrase (*a place on*) does not contribute anything relevant in terms of meaning or form, the translation

by Rolfe and Ferres does not lack any important element. Martín Pinto chooses the literal translation which, in this case, sounds quite forced in Spanish.

2. Equivalence

Say who is you? Whar is you? **Dog my cats** ef I didn' hear sumf'n. (Twain, 2015: 6)	
Oye, ¿quién eres? ¿dónde estás? **Voto al cielo** si no he oído algo. (Rolfe and Ferres, 2009: 13)	Di, ¿quién eres?, ¿dónde estás? **Que me maten** si no he oído algo. (Martín Pinto, 2011: 13)

The equivalence translation technique is aimed at translating idioms and fixed expressions. In this particular case, we do not think that either of them is better than the other because both Spanish expressions are equivalent to the ST and both manage to reproduce the same meaning and style as the ST.

Table 2.3

(…) but whenever one was talking and letting on to know all about such things, Jim would happened to in and say, "Hm! What you know 'bout witches?" and that nigger **was corked up** and had to **take a back seat.** (Twain, 2015: 7)	
(…) pero cuando uno hablaba y dejaba entender que él lo sabía todo de aquellas cosas, Jim se dejaba caer y decía: "¡Bah! ¿Qué sabes tú de brujas?", y a ese negro era como si **se le hubiera tapado la boca con un corcho** y **tenía que retirarse al asiento de atrás.** (Rolfe and Ferres, 2009: 15)	(…) pero cuando alguno estaba hablando y dando a entender que sabía de esas cosas, entraba Jim como por casualidad y decía: "¡Bah! ¿Qué sabes tú de brujas?" y ese negro **cerraba la boca** y **tenía que quedarse en segundo plano.** (Martín Pinto, 2011: 15)

The English phrasal verb *cork up* has two different meanings: closing a bottle with a cork and keeping quiet (metaphorical). There is more than one Spanish expression to translate the first meaning (*encorchar, tapar con un corcho*). However, these expressions do not cover the second metaphorical meaning of *cork up* (keeping quiet)

because in Spanish *encorchar* and *tapar con un corcho* are not used with this meaning. For that reason, we consider the Spanish version 1 by Rolfe and Ferres to be unnatural. It forces a literal translation while the Spanish version 2 by Martín Pinto chooses to apply the equivalence technique. It is true that the metaphor is lost, but the meaning is perfectly maintained and the expression (*cerrar la boca*) sounds very natural and colloquial to the Spanish native reader.

The second highlighted expression of this extract illustrates the same point: *take a back seat*. Rolfe and Ferres translate it literally (*retirarse al asiento de atrás*) and the result is not native-like; Martín Pinto chooses to apply the equivalence technique (*quedarse en segundo plano*) and the result is natural and accurate, and it keeps with the meaning of the ST expression.

3. Explicitation

Table 2.4

My nose begun to itch. It itched till the tears come into my eyes. But I dasn't scratch. Then **it begun to itch** on the inside. (Twain, 2015: 6)	
Me empezó entonces a picar la nariz. Me picaba de tal forma que se me llenaron los ojos de lágrimas. Pero no me atreví a rascarmela. Luego **empezó a picarme la nariz** por dentro. (Rolfe and Ferres, 2009:13)	Me empezó a picar la nariz y me siguió picando hasta que se me saltaron las lágrimas. Pero no me atreví a rascarme. Después **empezó a picarme** por dentro. (Martín Pinto, 2011: 14)

As stated in section 2.1, we use explicitation when we need to clarify some implicit content of the ST. Rolfe and Ferres apply the translation technique of explicitation in a sentence where it is not necessary at all. In fact, it only makes the translation a bit repetitive. The translation by Martín Pinto produces a more accurate result which favors the original literary work.

Table 2.5

Tom said he **slipped** Jim's hat **off** of his head and hung it on a limb right over him, and Jim stirred a little, but he didn't wake. (Twain, 2015: 6)	
Tom dijo que le **había quitado** a Jim el sombrero de la cabeza, que lo había colgado de una rama directamente encima de él y que Jim se movió un poco pero que no se despertó. (Rolfe and Ferres, 2009: 14)	Tom me dijo que le **había quitado** a Jim el sombrero de la cabeza **con cuidado** y que lo había colgado de una rama justo encima de él, y que Jim se había movido un poco pero no se había despertado. (Martín Pinto, 2011: 14)

The verb used in the original version, *slip off,* means removing something from somewhere surreptitiously (in a secret way). The translation by Rolfe and Ferres just covers the first part of the meaning (removing something from somewhere) but omits the second part (surreptitiously). However, the translation by Martín Pinto adds the phrase *con cuidado*, following the explicitation technique, and it manages to express the second part of the meaning of *slip off*.

Table 2.6

(…); and, after that, every time he told it he spread it more and more, till by and by he said they rode him all over the world, and tired him most to death, and his back was all over **saddle-boils.** (Twain, 2015: 7)	
Y después de eso, cada vez que lo contaba, lo estiraba más y más, hasta que poco después dijo que cabalgaron encima de él por todo el mundo y que le provocaron tal cansancio que casi murió y que tenía la espalda llena de **llagas de la silla de montar.** (Rolfe and Ferres, 2009: 15)	(…); y después de eso cada vez que lo contaba, lo estiraba más y más, hasta que pronto dijo que fueron montadas en él por todo el mundo y que lo dejaron muerto de cansancio y que tenia toda la espalda llena de **llagas.** (Martín Pinto, 2011: 15)

In this case, the controversial element is a compound noun, *saddle-boils,* which makes reference to a specific wound caused by a horse saddle. Taking into account that Spanish does not have as strong a tendency to form compounds as English has, the professional translator needs to add a phrase to complete the meaning of the English compound. The Spanish version 1 by Rolfe and Ferres chooses the option of adding a phrase (*de la silla de montar*) in order to complete the meaning. The Spanish version 2

by Martín Pinto leaves the work of deducing the cause of the wound to the reader, who will have to infer the meaning from the context that immediately precedes it.

4. Idiomatic translation

But I said no; he might awake and make a disturbance, and then they'd find out **I warn't in.** (Twain, 2015: 6)	
Pero yo le dije que no; podría despertarse, causar una conmoción y se enterarían de que **yo no estaba en casa.** (Rolfe and Ferres, 2009: 14)	(…); pero yo le dije que no, que podría despertarse y armar un alboroto y entonces se enterarían de que **yo estaba en el ajo.** (Martín Pinto, 2011: 14)

An idiomatic translation is focused on reproducing the meaning, but introducing colloquialisms that were not present in the ST. In this case, the ST says that the protagonist is not inside his home and the translation by Rolfe and Ferres reproduces this message almost literally. However, Martín Pinto tries to give an informal and colloquial character to the translation, but, at the same time, introduces a new meaning, which is not the final goal of this translation technique.

5. Amplification

Then Tom said he hadn't got candles enough, and he would **slip** in the kitchen and get some more. (Twain, 2015: 6)	
Luego, Tom dijo que no tenía bastantes velas y que iba a **meterse** en la cocina a coger algunas más. (Rolfe and Ferres, 2009: 14)	Después Tom dijo que no tenía suficientes velas y que se iba a **colar con sigilo** en la cocina para coger más. (Martín Pinto, 2011: 14)

Amplification is the procedure by which more lexemes and morphemes are used in the TT in comparison to the ST.

In this case, we consider that neither of the Spanish versions achieves the best result. The meaning of *slip* here is entering somewhere without being noticed. In the case of the Spanish translation by Rolfe and Ferres, the verb *meterse* does not reflect the second part of the meaning (not being noticed) so it lacks some amplification. The

23

Spanish translation by Martín Pinto chooses the verb *colarse,* which does imply the second part of the meaning of *slip* and is perfectly correct. However, this version includes the phrase *con sigilo* which we consider to be a redundancy because the verb *colarse* itself implies the need to enter somewhere without being noticed. As a consequence, we consider this case an overuse of the amplification technique.

6. Wrong attribution of meanings

<div align="right">Table 2.9</div>

"Oh, certainly. It's best. Some authorities think different, but mostly it is considered best to kill them – except some that you bring to the cave here, and keep them till **they're ransomed**." (Twain, 2015: 9)	
"Pues claro. Es lo mejor. Algunas autoridades opinan de otro modo, pero en general se considera mejor matarlos…, salvo a algunos pocos para traerlos aquí, a la cueva, y tenerlos presos hasta que **los rescaten.**" (Rolfe and Ferres, 2009: 17)	"Por supuesto. Es lo mejor. Algunas autoridades piensan de otro modo, pero por lo general se considera mejor matarlos. Menos algunos que se traen a la cueva esta de aquí y los retenemos hasta que **paguen un rescate.**" (Martín Pinto, 2011: 17)

The wrong attribution of meaning is a common mistake is literary translation (see section 2.4). Professional translators make this mistake when they do not take the specific context of the word into account.

The word *ransom* (as a noun) refers to the amount of money that a kidnapper asks in exchange to release his prisoner, or to the amount of money demanded in a blackmail. However, the expression *to be ransomed* refers to the action of being rescued. That is why we consider the translation by Martín Pinto (*pagar un rescate*) to be a misinterpretation of the English term.

7. Punctuation

Table 2.10

"Oh, certainly. It's best. Some authorities think different, but mostly it is considered best to kill them – except some that you bring to the cave here, and keep them till they're ransomed." (Twain, 2015: 9)	
"Pues claro. Es lo mejor. Algunas autoridades opinan de otro modo, pero en general se considera mejor matarlos**…,** salvo a algunos pocos para traerlos aquí, a la cueva, y tenerlos presos hasta que los rescaten." (Rolfe and Ferres, 2009: 17)	"Por supuesto. Es lo mejor. Algunas autoridades piensan de otro modo, pero por lo general se considera mejor matarlos**.** Menos algunos que se traen a la cueva esta de aquí y los retenemos hasta que paguen un rescate." (Marín Pinto, 2011: 17)

Punctuation is a distinctive element of a language style. In English, the dash is very common, but not in Spanish, which is why the adaptation of this sign is controversial. We consider that the option chosen by Rolfe and Ferres is not native-like because in Spanish the ellipsis is almost only used to point out that a succession of elements is not complete; that is not the case in this extract. The option chosen by Martín Pinto (a period) solves the problem in a natural way.

4.3. Chapter 3

1. Omission

Table 3.1

By and by, one day, I asked Miss Watson to try for me, but **she** said I was a fool. (Twain, 2015:12)	
Un día, poco después, pedí a la señorita Watson que lo intentara por mi, pero **ella** dijo que yo era tonto. (Rolfe and Ferres, 2009:20)	Al poco tiempo, un día le pedí a la señorita Watson que lo intentara por mi, pero me dijo que yo era tonto. (Martín Pinto, 2011:20)

The omission technique aims at avoiding translating every single word which could make the translations look forced. Some elements have to be omitted in order to maintain the naturalness of the TT (see section 2.1)

The use of pronouns is one of the main differences between English and Spanish. In English, pronouns can be used to make up for the lack of verb suffixes. By contrast, Spanish does not need to use personal pronouns as much as English because Spanish verbs have a rich variety of verb suffixes which contain the necessary grammatical information. In this particular extract, the Spanish version 1 (Rolfe and Ferres, 2009) retains the unnecessary pronoun *ella* in the sentence. The Spanish version 2 (Martín Pinto, 2011) applies the omission translation technique and deletes the pronoun, obtaining a more natural result.

Table 3.2

I thought it all out, and reckoned I would belong to the widow's if **he** wanted me, though I couldn't make out how **he** was a-going to be any better off then than what **he** was before, seeing I was ignorant, and so kind of low-down and ornery. (Twain, 2015:13)	
Lo pensé claramente y decidí que me uniría a la de la viuda, si me quería aceptar, aunque no podía entender como iba a ganar algo conmigo, considerando que yo era muy ignorante y de condición un poco baja y diablesca. (Rolfe and Ferres, 2009:21)	Lo pensé todo muy bien y decidí que yo pertenecería a la de la viuda, si **ella** me quería, aunque por mucho que lo pensara, no entendía yo de que manera iba a estar **ella** mejor que antes, después de ver lo ignorante y lo mísero y lo corriente que yo era. (Martín Pinto, 2011:21)

The personal pronoun *he* in the English original version (Twain, 2015) is quite ambiguous because the precedent referent is *the widow* which does not correspond in gender. It may be thought then that the referent of the pronoun *he* is God, but if that was the case the pronoun *he* should be written with a capital letter. The conclusion we draw about this case is that the referent is God indeed, but since Huckleberry ignores many religious issues he could also ignore the orthography of the noun *God*.

Since the translation of this extract is quite complicated, both translations show very different solutions. In the case of the Spanish translation 2 (Martín Pinto, 2011) the translator chooses to change the gender of the pronoun so that it matches with the referent *the widow*. In our view, this is a decision that drastically changes the meaning of the original.

In the case of the Spanish translation 1, Rolfe and Ferres (2009) chose to omit it, leaving the interpretation open to the Spanish reader. We consider this a much more appropriate solution since it maintains the ambiguous result of the original work (Twain, 2015).

2. Explicitation

Table 3.3

I says to myself, if a body can get anything they pray for, why don't Deacon Winn get back the money he lost on **pork**? (Twain, 2015:12)	
Me dije: "Si se puede conseguir cualquier cosa que se pida rezando, ¿por qué el diacono Winn no recupera el dinero que perdió con **la carne de cerdo**? (Rolfe and Ferres, 2009:20)	Y yo me dije, si cualquiera puede conseguir cualquier cosa rezando, ¿por qué el diacono Winn no recupera el dinero que perdió con el **cerdo**? (Martín Pinto, 2011:20)

As stated in section 2.1, we use explicitation when we need to clarify some implicit content of the ST. Applying the translation technique of explicitation is necessary here because it avoids misunderstandings. The Spanish translation 2 (Martín Pinto, 2011) translates *pork* as *cerdo* which is a mistake because the English word for *cerdo* is *pig*. The Spanish translation 1 (Rolfe and Ferres, 2009) gives the correct translation with the phrase *carne de cerdo*.

3. Wrong attribution of meaning

Table 3.4

We busted it up, and chased the children up the hollow; but we never got anything but some doughnuts and jam, though Ben Rogers got a rag doll and Jo Harper a Hymn-book and a tract; (…) (Twain, 2015:15)	
Los espantamos y perseguimos a los niños hondonada arriba, pero no conseguimos más que unas rosquillas y mermelada, aunque Ben Rogers consiguió un muñeco de trapo, y Joe Harper un libro de himnos y un folleto d ella iglesia. (Rolfe and Ferres, 2009:23)	**Se la reventamos** y perseguimos a los niños hondonada arriba, pero no conseguimos más que rosquillas y mermelada; aunque Ben Rogers consiguió una muñeca de trapo y Jo Harper consiguió un himnario y un libro de salmos. (Martín Pinto, 2011:22)

The wrong attribution of meaning is a problem of literary translation defined by Cámara Aguilera (1999) and explained in this dissertation in Section 6; it consists of the wrong interpretation of the meaning of a word. In this case, the English verb that creates a problem for the translator is *bust* (something) *up*. In the case of the Spanish translation 1 Rolfe and Ferres (2009) translate it as *espantar*, but this verb is applied to someone and not to something as the English verb is. As a consequence, the Spanish version 1 changes the meaning from "ruining the picnic" to "scaring the children". On the other hand, the Spanish version 2 (Martín Pinto, 2011) manages to maintain the meaning of "ruining the picnic" using the Spanish verb *reventar* which is applied to something and not to somebody.

5. Conclusion

The analysis shows that it is possible to trace and study the different translation techniques and methods used by professional translators. In fact, there are nine different methods and techniques applied in the first two chapters. However, the fact that the translators apply the same translation techniques in some extracts does not mean that the results are the same. As a matter of fact, those different results in the Spanish translations are precisely the elements under analysis in this dissertation.

The objective was to discover if this kind of comparative analysis can be used as a method of evaluation in the field of translation. In view of the analysis and the results obtained, it can be said that comparing translations in terms of the application of translation techniques is useful when we want to evaluate the final result of a translation. The reasons are: first, that this kind of comparative analysis allows us to identify more easily the problems of translation that a specific work may present; second, once the translation problem is identified, this analysis allows us to see that there is more than one way to solve a single translation problem, and, third, this method

provides us with the opportunity to judge not only the technique that has been chosen to solve the problem, but also the way in which that technique has been applied.

With regard to the result of this suggested method of evaluation, we must take into account that the perfect translation (the one that always maintains the form and content exactly as in the original) does not exist because the differences between languages, that are sometimes extensive, make it impossible to achieve. Having made that point, we can say that the results of the present analysis show that the Spanish version 2 by María José Martín Pinto is both more accurate, according to the original, and more natural for Spanish native readers. More than half of the twenty-two extracts analyzed show that the Spanish version 2 takes better advantage of the translation methods and techniques.

These results are relevant for the translation field because they could establish the basis for a common method of evaluation and could end disagreements among scholars about this matter. Currently, there is no shared method and this is the reason why personal opinions and individual points of view continue to be so important in evaluating or assessing translations.

Although we consider that the objective of this final dissertation has been achieved, and that we have shown how a literary translation can be evaluated, continued research on this matter is advisable because the more this topic is developed and studied, the more precise and widely accepted the resulting evaluation method will be.

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