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*The Snows of Kilimanjaro:*  
a Comparative Study on Translation

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## ABSTRACT

This essay aims to compare the original version of Ernest Hemingway's *The Snows of Kilimanjaro* with one of its translations into Spanish. The purpose of this study is to ponder over and to assess the fidelity of the target text to the source text, taking as a starting point the sharp criticism towards the adapted versions of Hemingway's works and also the fact that the translation of *The Snows of Kilimanjaro* was first published in Spain in 1955, when censorship was still in force.

Key words: Ernest Hemingway, translation, omission, *The Snows of Kilimanjaro*, translation errors, censorship.

El propósito de este trabajo es la comparación de la versión original de la obra del escritor americano Ernest Hemingway *Las nieves del Kilimanjaro* con una de sus traducciones al español. La finalidad de dicho estudio es ponderar y valorar la fidelidad que el texto traducido le guarda al original, tomando como punto inicial las fuertes críticas que existen hacia las adaptaciones al español de este autor en particular y que la traducción fue publicada por primera vez en España en el año 1955, cuando la censura todavía tenía vigencia.

Palabras clave: Ernest Hemingway, traducción, omisión, *Las nieves del Kilimanjaro*, errores de traducción, censura.



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## 1. INTRODUCTION

*The Snows of Kilimanjaro* is a short story written by the American author Ernest Hemingway. It was first published in *Esquire* magazine in 1936 and it is considered one of Hemingway's finest works. The story takes place in Africa and it focuses on Harry and Helen. The narration begins with them waiting for a rescue party on an African plain, after the truck they were traveling in breaks down. While Harry is dying of gangrene after scratching his leg, Helen does everything in her power to keep him alive until the party arrives.

The short story was not translated into Spanish till 1948, in Santiago Rueda's Argentinian version. This translation was later chosen by Luis de Caralt for his 1955 collection "*Las Nieves del Kilimanjaro*", the first translation of the story to see editorial light in Spain. [...] Caralt's are the last publications of Hemingway's Spanish translations in Spain till the death of the author in 1961. Nevertheless his Argentinian translations were smuggled into Spain and read widely in literary circles at the time. (Muñoz, Buesa-Gómez and Ruiz-Moneva, 56)

Considering the dates, we can determine that Hemingway's translated work entered Spain during Franco's regime. One of the characteristics of this period was the existence of censorship that was used as a mean to control what was published in our country. Bearing that in mind, we might ask ourselves about the state of the translation. Was it fully published or was it biased in order to fit the requirements of the authority?

Leaving that aside, it is also important to notice that more recent sources express their disappointment with the published translations of Hemingway's works:

Las traducciones al español de las obras de Hemingway necesitan una "puesta al día" que corrija los errores, algunos "de bulto", cometidos tanto por el propio escritor como por sus traductores, así como los inducidos por la censura, ha afirmado Miguel Martínez-Lage, Premio Nacional de Traducción en 2008. (Efe [http://www.elmundo.es/elmundo/2009/05/14/andalucia\\_malaga/1242298347.html](http://www.elmundo.es/elmundo/2009/05/14/andalucia_malaga/1242298347.html))

Una de las razones de ello fue, por supuesto, la censura franquista. Pero luego, durante años, siguió sometido a una censura económica. Esto es, mucho tiempo después de que con la muerte del dictador pudieran dejar de hacerse los cortes y modificaciones exigidos por los defensores del nacionalcatolicismo, continuaron publicándose las mismas versiones

censuradas. Sus editores españoles habían decidido ahorrarse el dinero que supondría  
encargar nuevas traducciones. (Rato  
[http://cvc.cervantes.es/trujaman/anteriores/agosto\\_11/17082011.htm](http://cvc.cervantes.es/trujaman/anteriores/agosto_11/17082011.htm))

These quotations suggest that Hemingway's translations should be reviewed and corrected due to several reasons that include both censorship issues and their obsolescence. If, along with these quotes, we consider the censorship issues mentioned above, crucial questions arise regarding the Spanish translations. If it is true that they require a revision and considering the fact that this work was introduced in Spain during Franco's dictatorship, to what extent has the source text been manipulated and how true to the original is the translation?

The purpose of this essay is to answer these questions and to determine whether or not the Spanish translation used during the research process requires to be reviewed, by comparing the original text and one of its translations into Spanish.

## **2. TRANSLATION: PROCESS AND PRODUCT**

The evolution of translation dates back to ancient times, when Greek texts started to be translated into Latin, setting a precedent for future translations. From that point on it kept developing, until the humanist movement in which it became increasingly important. During that period, the need for translations into other languages besides Greek and Latin, now that their usage was lower than before, started to be seen as a mean of cultural, political, and ideological dissemination evolving as such from then to the present. (Vega)

With its followers and detractors and the discussions about its relevance, it is important to consider that nowadays translation is an important part of our daily lives. Thanks to translation a lot of monolingual readers are able to approach foreign texts regardless of their origin, platform, format and so on.

Translation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society. Rewritings can introduce new concept, new genres, new devices and the history of translation is the history also of literary innovation, of the shaping power of one culture upon another. But rewriting can also repress innovation, distort and contain, and in an age of ever increasing manipulation of all kinds, the study of the manipulation processes of literature as exemplified by translation can help us towards a greater awareness of the world in which we live. (Lefevere, 7)

The product that these readers get is the result of a translation process in which there is a person in charge of adapting the source text to a different language. As an adaptation of an original, translation is, indeed, manipulation; a necessary manipulation if we are to consider it as a way of cultural dissemination. Taking this idea into account, it is possible to think that translations are or should be accurate versions of their original counterparts so that they present their content and the culture, ideology and ideas as accurately as possible. Nevertheless, this is not always the case because not every translator is careful enough to stay true to the source text and, apart from that, sometimes third parties are involved in the translation process and they might or might not allow certain topics, words or ideas to be present in the final product.

Regarding third parties, it is important to highlight that by time in which Hemingway's work was introduced in Spain, censorship was still in force. This means that Franco's dictatorship's corresponding authorities were responsible for monitoring the literary works that were to be published in Spain.

That being said, it is necessary to mention that they were in charge of enforcing publication laws and also that they had the last word on the various fields concerning what reached the market. They also were the ones in charge of deciding what parts of the original made it to the final edition and what parts did not. This not only affected works written in Spain, but also the ones coming from abroad, translated or not, which is the case covered in this essay.



The main issues that censorship used to erase from the originals were religion, ideology, allusions to topics and imagery that were considered to be uncomfortable or offensive such as death, sex, and nudity. Besides, rude language, insults and cursing were usually excluded from the final editions.

Taking into account the cultural aspect of translation, the translator's work and censorship, the following study will pay particular attention to possible unfaithful translations undertaken by Rueda. It will also try to find out if there is any case in which the target text is influenced by censorship.

### **3. COMPARATIVE STUDY ON TRANSLATION: *THE SNOWS OF KILIMANJARO***

Before laying out the details of the methodology used to carry out this study it is necessary to clarify that the editions we used to do so are: Hemingway, Ernest. *The Snows of Kilimanjaro*. London: Arrow Books, 2004 and Hemingway, Ernest. *Las Nieves del Kilimanjaro*. Barcelona: Libros Plaza, 1963, translated by Santiago Rueda.

#### **3.1. METHODOLOGY**

The aim of this paper is the study of both the original and the translated versions of *The Snows of Kilimanjaro* to test their relationship and to compare them in order to determine whether the Spanish version differs from the original or not, and if it does, to what extent and how it does it.

To conduct this research, the first step I needed to take was a close reading of the Source Text (ST) and the Target Text (TT). By doing so, I was trying to achieve a better understanding of both texts and their individual styles. I was also aiming to make an assessment of the quality and the accuracy of the translation in order to establish if it was true to the original or not. The result of this first approach raised several questions as I found out that the differences between the ST and the TT were greater than I expected. These questions concerned the reason why the translation is, overall, so inaccurate.

On the basis of the results obtained in this first reading, I decided to expand that research to discover the parts of the TT in which those divergences I observed were more obvious. By doing that, I expected to find out how and why those changes were made. My general conclusion was that there were three main types of divergence: omission and censorship, translation errors and style deviations.

The first group consists of those instances in which the TT does not record specific sentences or words included in the original. Some of these cases seem to have no cause and might be a result of the translator deciding or forgetting to include the missing parts in the translation. The remaining cases are related to censorship and to the mention of sexual issues, insults or cursing.

The second group includes a selection of different translation errors that were found in the TT. Some of them are related to a misreading or a misinterpretation of the ST by the translator, resulting in an inaccurate final output that either does not match the actual meaning of the original or changes it completely.

The last group is made up of a number of fragments in which Hemingway's style is adversely affected by the TT. Depending on each case, these deviations are related to a change in the narrative voice or the verb tense. Sometimes, the issues covered by this group have to do with the inclusion of elements that are not present in the original and that sometimes undermine the narrative as they give away more information than the original.

With this in mind, I wanted to continue my research by selecting several fragments from the original and their corresponding translations to study them individually, in order to find out how the alterations worked in each of them. Once I selected the different fragments, I divided them into three groups corresponding with the deviations mentioned above.

The sections below consist of a general comparison between the style of the ST and the TT, in addition to the more in-depth examination of the pairs of fragments mentioned above. Each part of that section also includes an alternative translation to the already existing one, created by me, along with a few notes commenting on the issues found on each case.

### **3.2. ORIGINAL Vs. TRANSLATION: GENERAL COMPARISON**

*The Snows of Kilimanjaro* is one of the best examples of Hemingway's style. This section will provide a general description of the mentioned style and it also will also compare it to the one used in its Spanish translation.

To begin with, it is important to mention that the author is well known by his preference for simplicity; his use of language follows that simplistic pattern. Therefore, Hemingway constructs his works through the use of direct, concrete and specific words, probably influenced by his journalistic career. This lack of apparent complexity is also reflected in his syntax. Coordinating conjunctions are the most frequent compounding device over the course of this work. I observed a preference for the conjunction "and" that is frequently used to create a succession of simple sentences turning them into a more complex structure, without renouncing the usual clarity of his style.

About the TT, it is important to note that it does try to keep the language although there are a few exceptions, especially when it comes to adjectives. The interpretation of the syntax is

generally accurate; however, there is more punctuation than in the ST possibly because in Spanish the constant repetition of the conjunction “y” is uncommon in written form.

In addition to those matters, it is important to point out that there is an abundance of fluid dialogue that works as the guiding thread of the scenes in which it is present. There are few dialogue interruptions that are equally simple and, usually, they follow the same pattern: “he said/she said”. These two are the most used dialogue tags, and it is very unusual to find more elaborate action interruptions. The language used by each character varies depending on the conversation and the topic, although it is still simple and direct.

The Spanish version of *The Snows of Kilimanjaro* keeps the dialogue style almost intact. The language is also direct and concrete, as fluid as the one in the original. However, there are other aspects that do not respect the original as there are many cases of omission, probably because it was subject to censorship when it was first introduced in Spain. There are also instances in which it becomes apparent the misreading or misunderstanding of the text by the translator, as some sentences lose their meaning due to an inaccurate organization. Apart from that, the action interruptions mentioned above stay simple although, sometimes, the translator decided to expand them by adding extra words or by inserting them regardless of their real existence.

Regarding the narrative style, it is important to note that whether in most cases the author tends to use a third person narrator, there are also several instances in which it shifts to a second person type, especially when Harry’s thoughts are involved. Additionally, this short story is fully written in past tense, except for the first paragraph that covers the description of Mount Kilimanjaro.

In this aspect, it can be seen that overall the TT conforms to the original. Nonetheless, while in the ST there are only two narrator types, the translation includes a third one, a first person narrator, that is not used in the original. The use of this narrator is often included in the TT when the author expresses Harry’s thoughts in second or third person.

Finally, it should be mentioned that one of the most important contributions of Hemingway to modern literature was the Iceberg Theory that consists on the suggestion of facts not by implying the actual events but by hinting them. The instances in *The Snows of Kilimanjaro* in which Hemingway suggests facts, future events or themes is not always expressed in the Spanish translation, that tends to include more information than is required.

### **3.3. COMPARATIVE TRANSLATION: FRAGMENTS, PROPOSAL AND NOTES**

These are the fragments that have been selected to illustrate the findings of the research process: Hemingway, Ernest. *The Snows of Kilimanjaro*. London: Arrow Books, 2004 and Hemingway, Ernest. *Las Nieves del Kilimanjaro*. Barcelona: Libros Plaza, 1963, translated by Santiago Rueda. The numbers in parentheses indicate the page in which each fragment can be found in each edition. The notes will cover the translation issues by which each example has been chosen. Depending on the case, there are further explanations on other major issues.

#### **3.3.1. OMISSION AND CENSORSHIP**

##### **Fragment 1**

**ST:** Kilimanjaro is a snow-covered mountain 19,710 feet high, and is said to be the highest mountain in Africa. Its western summit is called the Masai "Ngaje Ngai," the House of God. Close to the western summit there is the dried and frozen carcass of a leopard. No one has explained what the leopard was seeking at that altitude. (1)

**TT:** El Kilimanjaro es una montaña cubierta de nieve de 19.710 pies de altura, y dicen que es la más alta de África. Su nombre es, en masai, «Ngáje Ngái», «la Casa de Dios». Cerca

de la cima se encuentra el esqueleto seco y helado de un leopardo. Nadie ha podido explicarse nunca qué estaba buscando el leopardo por aquellas alturas. (3)

**Proposal:** El Kilimanjaro es una montaña cubierta de nieve de 5895 metros de altura y se dice que es la más alta de África. En masai, su cima oriental se llama «Ngàje Ngai», la Casa de Dios. Cerca de dicha cima se encuentra el esqueleto seco y congelado de un leopardo. Nadie ha conseguido explicar qué andaba buscando el animal a aquella altitud.

**Notes:** Instead of including the words “western summit” in the Spanish version, the translator decided to omit them. Although their presence is not entirely necessary to understand the paragraph nor the story, they could have been kept to maintain the translation as close to the original as possible. In the proposal they are included along with other changes and additions. The measurement unit that has been adapted from feet to meters, so the reader is able to get a straightforward description of the mountain’s height.

## **Fragment 2**

**ST:** "No, that's not true. You liked to do many things and everything you wanted to do I did."

"Oh, for Christ sake stop bragging, will you?"

He looked at her and saw her crying.

"Listen," he said. "Do you think that it is fun to do this? I don't know why I'm doing it. It's trying to kill to keep yourself alive, I imagine. (7)

**TT:** —No, eso no es verdad. Te gustaban muchas cosas y yo hacía todo lo que querías.

—Escucha — dijo —. ¿Crees que es divertido hacer esto? No sé, francamente, por qué lo hago. Es un intento de matar para tratar de conservarse vivo, me imagino. (9-10)

**Proposal:** —No, eso no es verdad. Te gustaba hacer muchas cosas y yo hice todo lo que querías hacer.

—Oh, por el amor de dios, ¿puedes parar de alardear?

Cuando la miró, vio que estaba llorando.

—Escucha, ¿crees que me gusta hacer esto? No sé por qué lo hago. Me imagino que es como intentar matar para mantenerse con vida.

**Notes:** The omission in this fragment takes away some of the emotional charge of the conversation the two main characters are having. Harry is supposed to be insulting Helen, he is supposed to be mad and to be mean to her, especially during the first part of the story. By removing those two sentences, the tone of the conversation becomes lighter and deflects from the original's intent. They both have been included in my proposal in order to maintain the mood of the English version.

### **Fragment 3**

**ST:** "You bitch," he said. "You rich bitch. That's poetry. I'm full of poetry now. Rot and poetry. Rotten poetry." (7)

**TT:** —Ahora estoy lleno de poesía. Podredumbre y poesía. Poesía podrida. (10)

**Proposal:** —Maldita perra rica — dijo —. Eso es poesía. Estoy lleno de poesía. De podredumbre y de poesía. Poesía podrida.

**Notes:** This case is very similar to the previous one. The Spanish translation avoids verbal abuse which reduces the initial intent. We could also be facing censorship, as it was very common to avoid rude language and profanity. What my proposal intends is to preserve the essence of the conversation by translating the conversation to match the original, though not fully, as much as possible without overusing insults.

#### Fragment 4

**ST:** "You don't have to destroy me. Do you? I'm only a middle-aged woman who loves you and wants to do what you want to do. I've been destroyed two or three times already. You wouldn't want to destroy me again, would you?"

"I'd like to destroy you a few times in bed," he said.

"Yes. That's the good destruction. That's the way we're made to be destroyed. The plane will be here tomorrow."

"How do you know?"

"I'm sure. It's bound to come." (11)

**TT:** —No tienes que destrozarme, ¿sabes? No soy nada más que una mujer vieja que te ama y quiere que hagas lo que se te antoje. Ya me han destrozado dos o tres veces. No quieres destrozarme de nuevo, ¿verdad? El aeroplano estará aquí mañana.

—¿Cómo lo sabes?

—Estoy segura. Se verá obligado a aterrizar. (14)

**Proposal:** —No tienes por qué destrozarme, ¿sabes? Solo soy una mujer de mediana edad que ama y que quiere hacer lo que tú quieras. Ya me han destrozado un par de veces o tres. ¿No querrás destrozarme otra vez, verdad?

—Me gustaría destrozarte unas cuantas veces en la cama — dijo él.

—Sí, esa es la mejor destrucción. Así es como se supone que debemos ser destrozados. El avión llegará mañana.

— ¿Cómo lo sabes?

—Estoy segura. Tiene que venir.

**Notes:** During times of censorship it was customary to avoid every allusion to sex, which is the main topic of this fragment and that is not included in the Spanish translation.

Apart from that, this particular extract could also be placed in the translation errors section, as the following sentence does not match the meaning of the original: "solo soy una mujer



vieja que te ama y quiere que hagas lo que se te antoje". It is not referring to her desire for him to do what he pleases (as implied in the translation) but her desire to do what he wants to do, which is the alternative offered by my proposal.

### **Fragment 5**

**ST:** "What makes you think it will come tomorrow?"

"I'm sure it will. It's overdue now. Then, in town, they will fix up your leg and then we will have some good destruction. Not that dreadful talking kind." (11)

**TT:** —¿Y por qué piensas que vendrá mañana?

—Estoy segura de que vendrá. Hoy se ha retrasado. Luego, cuando estemos en la ciudad, te curarán la pierna. No ocurrirán esas cosas horribles que dijiste. (14)

**Proposal:** —¿Qué te hace pensar que vendrá mañana?

—Estoy segura de que lo hará. Hoy se ha retrasado. Cuando estemos en la ciudad, te curarán la pierna y luego tendremos una buena sesión de destrucción, sin ninguna de esas cosas terribles que dijiste antes.

**Notes:** This fragment refers to the same topic as the previous one. Once again the segment of the conversation that implies sexual intercourse has been removed from the translation. My proposal includes the reference in order to match the original and the previous part of the conversation, this one included in Fragment 15.

### **Fragment 6**

**ST:** They got into a taxi and drove out to Rimmily Hissa along the Bosphorus, and around, and back in the cool night and went to bed and she felt as over-ripe as she looked but smooth, rose-petal, syrupy, smooth-bellied, big-breasted and needed no pillow under her buttocks, and he left her before she was awake looking blousy enough in the first daylight

and turned up at the Pera Palace with a black eye, carrying his coat because one sleeve was missing. (13)

**TT:** Era una noche más bien fresca y se acostaron en seguida. Ella parecía más bien madura, pero tenía la piel suave y un olor agradable. La abandonó antes de que se despertase, y con la primera luz del día fue al «Pera Palace». Tenía un ojo negro y llevaba la chaqueta bajo el brazo, ya que había perdido una manga. (16-17)

**Proposal:** Se montaron en un taxi fueron al Rimmily Hissa, a lo largo del Bósforo, y regresaron al frío de la noche. Se acostaron y ella era tan madura como aparentaba, aunque al mismo tiempo, era suave como un pétalo de rosa y tierna. Tenía el vientre plano, grandes senos y un generoso trasero. Con aspecto desaliñado, se marchó a primera hora de la mañana antes de ella despertase y se presentó en el Pera Palace con un ojo morado y el abrigo en la mano porque le faltaba una manga.

**Notes:** Censorship and translation errors can be observed in this paragraph. Regarding censorship, we are dealing with the same issues as in fragment 15 and fragment 16. Nudity was one of the topics to be avoided during the time the text was translated and although Hemingway is merely describing the woman Harry was with during the flashback, the translator decided to omit the physical part of it. My proposal includes the full translation, as the information is quite important taking into account that this is not the first time that such woman is described.

On translation errors it is important to highlight the fact that “to have a black eye” is an English expression that has a standardized equivalent in Spanish, which is “tener un ojo morado”. The Spanish version contains a literal translation; that has been corrected in my proposal in order to keep the accuracy of both terms.

### **Fragment 7**

**ST:** He knew his neighbors in that quarter then because they were all poor. (17)

**TT:** Conocía a todos los vecinos de ese barrio. (20)

**Proposal:** Conocía a todos los vecinos de aquel barrio ya que eran todos pobres.

**Notes:** By deleting the final part of the sentence, the translator is giving less importance to the autobiographical meaning of the story. It is important to consider this because the author spent some time living in Paris with little income. Probably, we are facing another case of censorship, as poverty is one of the topics that translators tended to avoid.

## **3.3.2 TRANSLATION ERRORS**

### **Fragment 8**

**ST:** The marvelous thing is that it's painless. (1)

**TT:** Lo maravilloso es que no huele. (1)

**Proposal:** Lo maravilloso es que no duele.

**Notes:** Whether this is a typographical error or a translation mistake, it can be found in many editions of this story. Instead of being translated as “no huele”, which is related to smell and not to pain, it should have been translated as “no duele/no es doloroso” since they both preserve the meaning of the original.

### **Fragment 9**

**ST:** The cot the man lay on was in the wide shade of a mimosa tree. (1)

**TT:** El catre donde yacía el hombre estaba situado a la sombra de una ancha mimosa. (3)

**Proposal:** El catre sobre el que yacía el hombre estaba situado a la ancha sombra de una mimosa.

**Notes:** In this case the adjective has been misplaced in the Spanish translation. “Wide” is referring to the tree’s shade and not to the tree itself. My proposal suggests the relocation of the adjective so that it modifies “shade/sombra” instead of “mimosa”.

### **Fragment 10**

**ST:** I watched the way they sailed very carefully at first in case I ever wanted to use them in a story. That's funny now. (1)

**TT:** He observado que al principio volaban con precaución, como temiendo que quisiera cogerlas para mi despensa. Esto es muy divertido, ya que ocurrirá todo lo contrario. (4)

**Proposal:** Los he visto volar con cautela, como si tuviesen miedo de que fuese a usarlos en una historia. Tiene gracia.

**Notes:** The meaning of “despensa” does not match the meaning of “story”. The proposal suggests a translation that contains the equivalent Spanish term “historia”. Apart from that, the final part of the fragment, after “esto es muy divertido” includes more information than the stated on the original, foreshadowing what the reader is not supposed to find out until the end of the story.

### **Fragment 11**

**ST:** You can take the leg off and that might stop it, though I doubt it. Or you can shoot me. You're a good shot now. I taught you to shoot, didn't I?" (4)

**TT:** Puedes irte; eso te calmaría. Aunque dudo que puedas hacerlo. Tal vez será mejor que me mates. Ahora tienes mejor puntería. Yo te enseñé a tirar, ¿no? (2)

**Proposal:** Si me amputas puede que pare, aunque lo dudo. También podrías dispararme. Eres buena tiradora. Al fin y al cabo, fui yo quien te enseñó a disparar, ¿no?

**Notes:** This fragment exemplifies a case of misinterpretation of the original. The main character is suggesting his wife to amputate his leg that is affected by gangrene so as to put an end to it. The translation implies that instead of doing that, he is giving her the chance to leave him and calm herself.

My proposal suggests the terms “amputación” and “puede que pare” as they both match the actual meaning of the original, although the first could also be translated as “si me cortas la pierna”, however, this is more literal than the one provided.

## **Fragment 12**

**ST:** “Maybe the truck will come.”

“I don’t give a damn about the truck.”

“I do.”

“You give a damn about so many things that I don’t.”

“Not so many, Harry.” (3)

**TT:** —Quizá venga el camión.

—Al diablo con él. No me importa un comino.

—A mí, sí.

—A ti también te importan un bledo muchas cosas que para mí tienen valor.

—No tantas, Harry. (5)

**Proposal:** —Quizá venga el camión.

—Me importa un comino el camión.

—A mí sí que me importa.

—Te importan muchas cosas que a mí me dan igual.

—No tantas, Harry.

**Notes:** This is another misinterpretation case in which the fourth line of dialogue loses its initial meaning and acquires a new one. Helen and Harry are arguing about the truck and although Helen is concerned about its arrival, Henry is not. He starts complaining about her caring for things that are not important to him and not the other way round, as it is implied in the translation. The proposal suggests an alternative that preserves the meaning of that specific line of dialogue with a few more changes to support it.

### **Fragment 13**

**ST:** He had traded it for security, for comfort too, there was no denying that, and for what else? He did not know. She would have bought him anything he wanted. He knew that. She was a damned nice woman too. He would as soon be in bed with her as any one; rather with her, because she was richer, because she was very pleasant and appreciative and because she never made scenes. (10)

**TT:** El sabía que ella tenía mucho dinero, muchísimo, y que la maldita era una mujer muy atractiva. Entonces se acostó pronto con ella, mejor que con cualquier otra, porque era más rica, porque era deliciosa y muy sensible, y porque nunca metía bulla. (13)

**Proposal:** Lo había cambiado todo por seguridad, por comodidad y no lo podía negar. ¿Por qué más? No lo sabía. Ella le habría comprado todo lo que le pidiese, lo sabía. Aquella maldita mujer también era buena persona. Se habría acostado con ella o con cualquiera; pero mejor con ella porque era más rica, agradecida y nunca montaba escenas.

**Notes:** By the end of this fragment, Hemingway is trying to express that Harry would have been in bed with Helen or with any other woman, and that he finally chose her because she

was richer. The Spanish translation transforms the meaning of those sentences into one that has to do with time matters which, as mentioned before, was not the main intention of the author. However, my proposal includes a more accurate representation of the original by using a different structure.

#### **Fragment 14**

**ST:** Now he remembered coming down through the timber in the dark holding the horse's tail when you could not see and all the stories that he meant to write. (19)

**TT:** Ahora recuerda la vez que bajó atravesando el monte, en plena oscuridad, y tuvo que llevar al caballo por las riendas, pues no se veía nada.... Y todos los cuentos, en fin, que había pensado escribir. (14)

**Proposal:** Entonces, se acordó de la oscura bajada entre la madera y de agarrarse a la cola del caballo cuando no se veía nada. También recordó las historias que había pretendido escribir.

**Notes:** “Llevar al caballo por las riendas” is not the more accurate translation for “holding the horse's tail”, as the word “tail” in Spanish means “cola” and the correct English match for “riendas” is “reins”.

#### **Fragment 15**

**ST:** “Do you feel anything strange?” he asked her.

“No. Just a little sleepy.”

“I do,” he said.

He had just felt death come by again. (21)

**TT:** —¿Te encuentras mal? — le preguntó la mujer.

—No. Tengo un poco de sueño.

—Yo también.

En aquel momento sintió que la muerte se acercaba de nuevo. (25)

**Proposal:** —¿No notas nada raro? —le preguntó a la mujer.

—No, solo tengo un poco de sueño.

—Yo sí — dijo él.

Había sentido a la muerte regresar.

**Notes:** While in the original Harry is the one asking Helen the question, the Spanish translation shows the opposite. In addition to that, the meaning of the question does not keep the original intention, as he is not asking her about how she is feeling but about whether she has felt something. The proposal provides one solution to this particular translation problem by re-arranging the structures used in the Spanish translation by taking into account the ones used in the original and the author's intention.

### **Fragment 16**

**ST:** "I suppose what I did was to forget to put iodine on it when I first scratched it. Then I didn't pay any attention to it because I never infect. Then, later, when it got bad, it was probably using that weak carbolic solution when the other antiseptics ran out that paralyzed the minute blood vessels and started the gangrene." He looked at her, "What else?" (4)

**TT:** —Creo que lo que hice fue olvidarme de ponerle yodo en seguida. Entonces no le di importancia porque nunca había tenido ninguna infección. Y después, cuando empeoró la herida y tuvimos que utilizar esa débil solución fénica, por haberse derramado los otros antisépticos, se paralizaron los vasos sanguíneos y comenzó la gangrena. —Mirándola, agregó—: ¿Qué otra cosa, pues? (6)



**Proposal:** —Lo que no hice fue echarme yodo en la herida cuando me raspé y ni le presté atención porque nunca me infecto. Luego, cuando empeoró y se acabaron los antisépticos, creo que es posible que lo que hizo que se me parasen los vasos sanguíneos y que empezase la gangrena fue el usar aquella solución carbónica débil. —La miró y añadió—: ¿Qué si no?

**Notes:** This piece of dialogue contains several deviations from the original. First of all, the translator decided not to include the type of wound of the main character as it is expressed in the original and decided to include an adverbial locution instead. Secondly, the sentence “por haberse derramado los otros antisépticos” does not match the English version, as the verb “run” out is translated as the verb “spill”. Finally, the only question included in this fragment could be considered as unnatural in Spanish, which is why the proposal provides an alternative that also matches the tone of the conversation in a more natural way.

### 3.3.3. STYLE DEVIATIONS

#### Fragment 17

**ST:** So now it was all over, he thought. So now he would never have a chance to finish it. So this was the way it ended, in a bickering over a drink. (3)

**TT:** “Al fin y al cabo, ya ha terminado todo — pensó —. Ahora no tendré oportunidad de acabar con eso. Y así concluirán para siempre las discusiones acerca de si la bebida es buena o mala.” (5)

**Proposal:** Se preguntó si así acabaría todo. Ahora jamás tendría la oportunidad de terminarlo. Aquel sería su final, una discusión sobre una copa.

**Notes:** The original version of the text is much less complex than the translation. There is no use of indirect style, so no first person should be needed in order to keep the style of the

text intact. My proposal suggests a new translation more closely related to the original, retaining the third person narrator.

Apart from that, it also includes a new version of the end of the fragment that would fall into the previous section. The translation does not maintain the original meaning of the last sentence. Instead, it creates a whole new one that has to do with the end of all conversations about if drinking is good or bad, while the original focuses on the end of Harry's life with an argument about the drink he wants to have.

### **Fragment 18**

**ST:** "I'm going to die tonight," he said. "I don't need my strength up." (15)

**TT:** —Si voy a morirme esta noche, ¿para qué quiero fortalecerme? (18)

**Proposal:** —Moriré esta noche — dijo él —. No necesito fuerza.

**Notes:** The fatalist attitude of Harry during this part of the conversation is stated by the fact that he is certain that he is going to die. The Spanish translation uses a more optimistic tone, and it may lead the reader to think that there is still hope for him. The proposal uses the same fatalistic tone of the original without adding any element that might suggest that Harry thinks that he might survive.

### **Fragment 19**

**ST:** Thinking he had done his duty and that you were his friend and he would be rewarded. He'd helped to haul the old man in so everybody could know how bad the old man had been and how he'd tried to steal some feed that didn't belong to him, and when the sheriff put the handcuffs on the boy he couldn't believe it. Then he'd started to cry. (19)

**TT:** Creía haber cumplido con su deber, y que yo era su amigo y pensaba recompensar sus servicios. Por eso, cuando el alguacil le colocó las esposas se quedó mudo de sorpresa y luego se echó a llorar. (23)

**Proposal:** Creyendo haber cumplido con su deber y que se trataba de un amigo, pensó que iba a ser recompensado. Le había ayudado a arrastrar al hombre para que todo el mundo fuese testigo de su mal comportamiento y de que había intentado robar algo que no le pertenecía. Cuando el sheriff le puso las esposas, el chico no se lo podía creer y se echó a llorar.

**Notes:** This is one of the instances in which the translator decided to switch the narrator person to a first person narrator. Although Hemingway uses third and second person narrators, he never uses a first person type. Therefore, when the second person narrator intervenes in the first line of this fragment there is no way for the reader to know who he is referring to. Thus, the less risky translation could be an impersonal one so that the intent is not misrepresented. In order to keep the final result as neutral as possible, my proposal aims for a deviation of the Spanish version's first person narrator.

## **Fragment 20**

**ST:** He remembered long ago when Williamson, the bombing officer, had been hit by a stick bomb some one in a German patrol had thrown as he was coming in through the wire that night and, screaming, had begged every one to kill him. He was a fat man, very brave, and a good officer, although addicted to fantastic shows. But that night he was caught in the wire, with a flare lighting him up and his bowels spilled out into the wire, so when they brought him in, alive, they had to cut him loose. Shoot me, Harry. For Christ sake shoot me. They had had an argument one time about our Lord never sending you anything you could not bear and some one's theory had been that meant that at a certain time the pain passed you out automatically. But he had always remembered Williamson, that night. Nothing

passed out Williamson until he gave him all his morphine tablets that he had always saved to use himself and then they did not work right away. (20)

**TT:** Recordaba aquella lejana noche en que Williamson, el oficial del cuerpo de bombarderos, fue herido por una granada lanzada por un patrullero alemán, cuando él atravesaba las alambradas; y cómo, llorando, nos pidió a todos que lo matásemos. Era un hombre gordo, muy valiente y buen oficial, aunque demasiado amigo de las exhibiciones fantásticas. Pero, a pesar de sus alardes, un foco lo iluminó aquella noche entre las alambradas, y sus tripas empezaron a desparramarse por las púas a consecuencia de la explosión de la granada, de modo que cuando lo trajeron vivo todavía, tuvieron que matarlo, «¡Mátame, Harry! ¡Mátame, por el amor de Dios!» Una vez sostuvieron una discusión acerca de que Nuestro Señor nunca nos manda lo que no podemos aguantar, y alguien exponía la teoría de que, diciendo eso en un determinado momento, el dolor desaparece automáticamente. Pero nunca se olvidaría del estado de Williamson aquella noche. No le pasó nada hasta que se terminaron las tabletas de morfina que Harry no usaba ni para él mismo. Después, matarlo fue la única solución. (24)

**Proposal:** Recordó una noche lejana en la que Williamson, el oficial de los bombarderos, fue herido por una granada que alguna patrulla alemana había lanzado mientras atravesaba la alambrada. Gritando, suplicó a todos que lo matasen. Era un hombre gordo, muy valiente y buen oficial, aunque adicto a las representaciones fantásticas. Sin embargo, aquella noche, iluminado por una bengala, se enganchó a las púas y sus entrañas se desparramaron sobre la alambrada. Cuando lo recuperaron, vivo, tuvieron que liberarlo. Una vez habían mantenido una conversación acerca de que el Señor nunca te hace pasar por nada que no puedas soportar y, la teoría de alguno había sido que llegado cierto punto el dolor te dejaba fuera de combate automáticamente. Pero nunca se le olvidaría como Williamson había pasado la noche. Nada le había dejado inconsciente hasta que Harry le dio todas las tabletas de morfina que había conservado por si las necesitaba. Incluso entonces, tardaron en hacerle efecto.

**Notes:** This fragment tells the story of Williamson's death during the war. The paragraph is apparently simple but the roughness of the facts is the striking part of it. While most of the translation seems to be accurate enough, there are a few instances that diverge from the original in terms of word choice.

The first thing that calls our attention is that the word "scream/screaming" has been translated as "llorar/llorando", which is a very soft term considering that Williamson's bowels are spilling out. It is a very bloody image that needs a more powerful rephrasing. My proposal suggests "gritar/gritando" as it equals the meaning intended by the author. In addition, the translator decided to add the phrase "pero, a pesar de sus alardes" when it is not included in the original. That kind of information does not seem relevant in either case as the main issue is Williamson's death and not his titles or his tastes.

Besides, one of the most striking things of this paragraph was the translation of the following sentence: "But that night he was caught in the wire, with a flare lighting him up and his bowels spilled out into the wire, so when they brought him in, alive, they had to cut him loose." The Spanish translation seems more complex than the original is intended to be. It stresses the cause of his death, while in Hemingway's version it is only mentioned once. Moreover, this is the only instance in the whole paragraph in which the translator decided to use a more drastic word (matarlo) to describe the facts. While the original states that they had to free Williamson (cut him loose), the translation implies that they had to kill him, which is not the case, as it becomes evident a few lines forward in the story. Taking this last comment into account, it is important to notice that the translator decided to use a similar expression at the end of the fragment, while nothing like that appears in the original.

### **Fragment 21**

**ST:** He could not speak to tell her to make it go away and it crouched now, heavier, so he could not breathe. And then, while they lifted the cot, suddenly it was all right and the weight went from his chest. (22)

**TT:** No podía decirle que la hiciera marcharse, y allí estaba la muerte, sentada sobre su pecho, cada vez más pesada, impidiéndole hasta respirar. Y entonces, mientras levantaban el catre, se encontró repentinamente bien ya que el peso dejó de oprimirle el pecho. (30)

**Proposal:** No podía hablar para pedirle que la ahuyentase. Se estaba acuclillando, cada vez más pesada, hasta el punto de no permitirle respirar. De repente, mientras levantaban el catre, la presión que sentía en el pecho desapareció y volvió a sentirse bien.

**Notes:** Hemingway's style is well known for its suggestiveness. In this case, we are dealing with a translation that implies something that was deliberately not included in the original. The reader is supposed to imagine that the figure that is crawling on Harry's bed is death as an entity. In the proposal we have omitted that information so it does not provide more details than those the reader is supposed to know.

## Fragment 22

**ST:** "Memsahib's gone to shoot," the boy said. "Does Bwana want?"  
"Nothing." (10)

**TT:** —La *memsahib* fue a cazar —le dijo—. ¿Quiere algo, *bwana*?  
—Nada. (7)

**Proposal:** —La *memsahib* cazando —dijo el chico—. ¿Querer algo, *bwana*?  
—Nada.

**Notes:** This fragment focuses on the boy asking Harry if he needs something. The way in which his question is uttered reflects that he is not a native English speaker. Although the translation is not inaccurate, as the meaning of the whole conversation remains the same, it

could have been handled differently in order to maintain the non-native speaker features of the original by using a structure similar to the one used in the proposal.

#### **4. CONCLUSIONS**

After carrying out the close analysis of the original fragments and their corresponding translations, it is possible to draw the following conclusions.

First of all, the Spanish translation is not always as accurate as it was expected to be. While it is true that not every part of it shows the same kind of deviations that can be found in the selected fragments, the ones included in this paper are significant enough to justify that a revision of the whole text should be carried out in order to fix the translation errors, to reconsider the style adaptation and to include the censored fragments.

Taking into account that the few translations available of *The Snows of Kilimanjaro* are variations of Rueda's version, and that they contain almost the same translation issues despite the few differences among them, it would be convenient to consider the possibility of working on a completely new version and starting from scratch, leaving aside the existing ones, that have proven not to meet the required standards.

To avoid the translation issues mentioned in section 4.1., the new translation should contain all the segments that were left out in Rueda's version, including those that were censored. Furthermore, a close reading of the original work should be advisable before translating to ensure a sound awareness of Hemingway's message and style.

As it has been mentioned before, translation is a way of expanding a certain culture among other cultures, at a particular time and for a certain audience. The current reader lacks an updated translation of *The Snows of Kilimanjaro*. Providing the audience with a new

translation not influenced by the already existing ones, that is to say, a translation that includes the censored paragraphs, with an accurate translation of the errors mentioned in the fragments analyzed, and one that regards carefully the author's style, may result in an increased interest of the reader, not only in the story itself, but also in the author and, consequently, in American culture.



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