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TRABAJO DE FIN DE GRADO

**COMPARATIVE TRANSLATIONS OF
BULLFIGHTING TERMS USED BY R.
FORD, J. HAY, A. HUNTINGTON AND E.
HEMINGWAY**

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Abstract

The present paper is a comparative analysis of translations of bullfighting terms from works belonging to four different authors who travelled to Spain and wrote about this spectacle as reporters. The purpose of this study is to obtain a glossary of terms belonging to the field and to see how those terms are translated nowadays. The following pages illustrate examples from which we have taken all the terms. Moreover, there is an explanation of the usage made by each author. We have taken as a reference the works of Richard Ford, John Hay, Archer Huntington, and Ernest Hemingway to see the differences among translations by quoting the context in which the words have been used. We will see that depending on the period, the translations of the words vary though they are mostly borrowings from Spanish that the authors used.

Keywords

Bullfighting, translations, Ford, Hay, Huntington, Hemingway

Resumen

Este artículo es un análisis comparativo de términos de tauromaquia pertenecientes a obras de cuatro autores diferentes que viajaron a España y escribieron acerca de este espectáculo como periodistas. El objetivo de esta investigación es obtener un glosario de términos relacionado con el campo y comparar las traducciones realizadas por dichos autores con las traducciones que nos ofrecen los diccionarios hoy en día. En las páginas que vienen a continuación, veremos con detalle las traducciones realizadas por cuatro autores: Richard Ford, John Hay, Archer Huntington and Ernest Hemingway. Para ello, citaremos cada palabra en su contexto y añadiremos una explicación de por qué existe o no ese término, aunque en la mayoría de los casos los escritores utilizaron préstamos del castellano. Veremos que dependiendo de la época, las traducciones también pueden variar.

Palabras Clave

Tauromaquia, traducciones, Ford, Hay, Huntington, Hemingway

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INTRODUCTION

There is a spectacle that nowadays exists in Spain and that attracts people, which is bullfighting. Many tourists have watched these dangerous scenes and they have written about them. If we want to see a chronological development of the language used by these authors we will have to see their works ordered by periods, and then, we could discuss the origins of tauromachy in English vocabulary. Moreover, if we take into account the translations provided by dictionaries nowadays, we will be able to create a glossary of terms belonging to the topic.

The purpose of this study is to analyze the differences among the translations of the authors and also determine their approach, because not all the translations are equal. They present some similarities that we will see later, but some terms are confusing for English writers and they do not know how to translate them. Moreover, this spectacle is something that has been creating arguments for centuries. Due to this, authors present a bloody usage of the language in some translations that are not very appropriated according to our point of view. They seem people that are not in favor of such a spectacle. Not all of them are included inside of the same group, of course. Ernest Hemingway respected and admired bullfighters and that is portrayed in his work. In contrast, Richard Ford seems to be less experienced in the field of tauromachy and he also wants to create a negative image of Spain.

We will see translations of four different works ordered chronologically by periods. This means that we could compare the translations made in the past with the ones that we have today. As a result, we observe an evolution which goes from taking Spanish borrowings until the current adaptation of the term in English. These works we are going to analyze are included in a group; travel writing. In other words, all the authors we are dealing with were here in Spain as witnesses of bullfights. The process we have followed is to extract the terms by using a context, but we have not created a digital compilation of the texts or a corpus. It would be very useful to see a list with the terms more used, but what we are looking for are translations or equivalents. Due to this, the first step is to read or to obtain information about tauromachy by using Spanish sources.

One of the most known Spanish collection of books that deals with this topic is called *El Cossio. Los Toros, Tratado Técnico e Histórico* (published in 1943), by José María de Cossío. In this work we can see a very detailed description of all the features of the art of bullfighting, including all the acts and the instruments that the bullfighter uses. If we are not familiarized with the terms or if we do not know anything about this topic, this is the first work we have to read to get a general idea.

After being informed of the aspects of tauromachy from a Spanish source, it is important to start extracting terms from the English works and to compile them on a list with their Spanish equivalent in such a mode we can compile a glossary. If we order the translations given by the authors in a chronological way, we could see the process that the words have followed during the periods. The problem is that not all the translations have the same meaning as we will see later. But, anyway, we will see the approach of these men with their translations and we will consult different dictionaries like the *Oxford*, *Larousse* and *Webster* ones, because that is the purpose of this work; to get English knowledge about vocabulary used in bullfighting in British and American works.

The books we are going to analyze are quoted at the end of this research but, as we have mentioned before, they are not thesis or articles of investigation. These writers were experiencing travelling in Spain. They did not write only about bullfighting, they also did it describing places or cities like Madrid or Seville, the food, the rest of the traditions, etc. What we perceive in the works of these authors is a subjective and bad perspective of the spectacle and a lack of knowledge about the field. That is the reason why this investigation has been made; in order to provide reliable information about English and Spanish equivalents, not a negative portrayal of Spain.

We believe that the work of the translator is to choose the most appropriate word for each context, respecting the literal meaning. Taking this into account, we will provide to the readers all the translations that are present in all the works we have chosen and we will let them decide themselves what the most suitable term in each case is. Despite of this, we will develop this investigation to demonstrate that the English authors are not always translating the words correctly. The problem they have is that they do not have

such a spectacle as a reference and they create a relationship between it and the ancient Roman games. In some cases, the bullfighter is called *gladiator*, which is a term placed so far from the authentic meaning.

The first writer we have analyzed is Richard Ford, author of a work called *Gatherings from Spain*, published in 1851. We also have taken into account *Castilian Days* (1903); from John Hay, *A Note Book in Northern Spain* (1898); by Archer Huntington and *Death in the Afternoon* (1932); by Ernest Hemingway. The result is that we get information from several sources in such a way that we can understand the point of view of the translator, but he also is a narrator. We believe that these people are not very reliable in some cases and we will provide evidence by quoting many examples in different contexts. We would like to include one important book inside of this work which is titled *Into the Arena* (2011), by Alexander Fiske-Harrison, but we had not enough time to expand our investigation. This novel also describes the Spanish bullfighting and the bullfighter's techniques. It could be a good idea to analyze its terminology in a future approach, but it has been impossible to do it inside of this paper.

The function of this project is to extend the vocabulary used by English people and to adjust it in a correct way. It is necessary to work from Spanish sources to obtain the information and a general idea about bullfighting, to understand the field in a deep way. We will have to extract English terms that in some cases do not refer to the object, place or profession they describe. There is something else included in the work of the translator in this research; we will have to choose between maintaining the word as a Spanish term or to provide another word which has not its authentic meaning. In many cases, the first option can be the most appropriated in order to make these events more respectful and less aggressive. We are not trying to defend tauromachy in Spain, but we will provide the most suitable glossary with the intention of illustrating people participating inside of these kind of *combats* that take place in *amphitheaters* with *spears* and *swords*.

STATE OF THE ISSUE

There are few translators who have investigated this topic or field. That is the reason why we have chosen tauromachy as an idea to elaborate this work. It is true that we have many scientific corpus or juridical documents with a high degree of faithfulness among terms and their equivalents, but we cannot say that this occurs inside of the field of tauromachy because there are many words that do not correspond among themselves.

We have analyzed some documents that deal with the specialized language that Spanish bullfighters use. What we can observe is that the language has become very complex in such a way that it is difficult to comprehend it or to work with it in English. It seems that they use another register that does not exist in British or American culture. Moreover, we are working not only with isolated terms, but also with Spanish expressions that are very popular, for instance; *salir por la puerta grande*. What is more, these expressions have become very commonly used by all Spanish citizens and they also have an implied meaning not only the literal one.

We maintain that language is related with the description of the world, and the English vision related to bullfighting is not very extended, it is reduced to a few number of terms. We cannot say that English vocabulary is very developed because most part of the terms are simple borrowings. The most representative author we have analyzed is Ernest Hemingway, because he tries to respect the authentic meaning of the words and he also makes a glossary of Spanish terms by defining them in English. This also shows us the English poorness while describing bullfighting.

If we look for information in the web about this topic, we only have the translations or the definitions that the dictionaries provide. We have not found any kind of investigation or project like this. Professors and students from different areas are not interested in developing this investigation. Maybe the reason is that this spectacle is only practiced in few countries and it is not offered on TV in a high scale. American or British inhabitants do not see it very relevant to take note of this *sport*.

As we have mentioned previously, there are not enough English bibliographical references to obtain a good glossary of terms. We only have Spanish descriptions about bullfighting, which are very useful for us, but not for a non-Spanish speaker. The works we have quoted are similar to diaries and we can learn many things about what happened in this country some years ago, but they are only historical references. We have not found any theses or books that present us a technical point of view.

Bullfighting is a topic which causes confrontation among the population of different regions. This means that in a future it could disappear, along with its vocabulary. The words of a specialized field start to be translated when business or commercial relationships make it necessary. Due to the lack of people who needs tauromachy language in their daily lives, the usage of the terms is restricted to the people that use it: bullfighters, journalists and farmers. They are the only ones that need it, but we also can find a level of interest from the spectators and the followers of this spectacle.

The first thing we need is speakers, if we do not have them we lose the vocabulary or the register as some authors say, like Pérez de Ayala. His opinion is that this vocabulary has invaded the life of Spanish people in such a way that some expressions are used in other fields such as politics or sentimental relationships: We could give as examples the sentences *agarrar al toro por los cuernos* or *me ha pillado el toro*. What we are proving here is that the language used in Spain is closely related to tauromachy and that is the reason why the majority of people use it despite their preferences or their opinion. On the contrary, English speakers do not have these connotations in their language and maybe they do not appreciate these terms because the concepts are strange for them. Despite this, we will try to be respectful with the language and maintain the meaning of the words. We have consulted Spanish sources from expert authors in order to acquire the register and the lexical field of a bullfighter. From now on, we will describe the methodology followed in order to make this work as professional and academic as possible. But first, we had to explain the state of the situation inside of the translation of tauromachian terms and to say that it is not easy to undertake such a task. Moreover, the constant criticisms made by many people are increasing and maybe we are the only ones who are interested in this kind of translation.

THEORETICAL BACKGROUND

We want to analyze the different translations made by these authors by using a theoretical background. In other words, we will define each translation procedure used in each term. In order to do that, we will take as a reference the following work: *The Translation of Cultural Terms* (1988), by Peter Newmark. By using the information provided in this book, we could differentiate among the different translation procedures used by these authors.

According to Peter Newmark, we have to distinguish between the contextual factors and the translation procedures. The purpose of the text and the context in which terms are used will determine the translation procedures we have to follow in order to be faithful to the original text. It is important to say that we are dealing with terms and expressions instead of whole texts. Due to this, we will have to pay attention to the usage of the words made by the authors we have chosen in our investigation. The procedures described in his work are the followings: transference, cultural equivalent, neutralization, literal translation, label, naturalization, componential analysis, deletion, couplet, transposition, paraphrase and classifier. We will provide the definitions of some of these concepts in order to understand them.

Transference: it is the process of transferring a SL word to a TL text as a translation procedure. (Newmark, 1988: 98)

Cultural equivalent: this is an approximate translation where SL cultural word is translated by a TL equivalent. (Newmark, 1988: 98)

Neutralization: it is the process of searching for a functional or descriptive equivalent.

Literal translation: The meaning of the SL text is translated into the TL preserving the meaning of the words. (Newmark, 1988: 99)

Label: this is a provisional translation, usually of a new institutional term, which should be made in inverted commas, which can be later be discreetly withdrawn. (Newmark, 1988: 101)

Naturalization: this procedure succeeds transference and adapts the SL word first to the normal pronunciation, then to the normal morphology (word-forms) of the TL.

(Newmark, 1988: 102)

Componential Analysis: this is the splitting up of a lexical unit into its sense components, often one-to-two, three or four translations. (Newmark, 1988: 102)

Deletion: it is the translation of redundant stretches of language in non-authoritative texts, especially metaphors and intensifiers. (Newmark, 1988: 102)

Couplets: they are particularly common for cultural words, if transference is combined with a functional or a cultural equivalent. (Newmark, 1988: 104)

Transposition: it is a translation procedure involving a change in the grammar from SL to TL. (Newmark, 1988: 104)

Peter Newmark's work describes from a technical point of view all the procedures that professional translators use depending of the context. Due to this, we can see the process of extracting terms from Spanish into English made by the authors we have chosen. According to the periods in which the works of our investigation have been written, we can observe that the procedures that authors used are different. In other words, we find an evolution of the translation of the terms in some cases and changes in the English vocabulary depending of each author. Taking the book of this author as a reference we are doing not only a work of translation but also a lexical or terminological analysis.

METHODOLOGY

We will mention the translation procedure used by each author and then we will also compare the English definitions with the Spanish ones provided by R.A.E. Dictionary. This means that we will see the point of view of each author in each translation and we could discuss the origin of different terms in English vocabulary from a technical perspective. The most common procedure that is used is mostly transference (loans or borrowings). Anyway, we will obtain a distinction among translations and we will explain the reasons why these authors used a specific term in each context; this is another purpose of our investigation.

The process is complex and it requires a deep investigation not only taking English references, but also looking for Spanish explanations in order to be respectful with the language. The first step we are going to follow is to arrange the works chronologically. After this, we will see each of the Spanish terms we have chosen in different English contexts. We have selected the most common ones used by these authors. The final step is to compare the author's translations with the ones provided by several dictionaries. The result is a work in which we can see the perspective of the translator in many situations, whereas we will try to be as neutral with the words as possible.

We also want to discuss the translation of each term while we observe the context in which it appears. In other words, we will analyze the point of view of the different authors who portrayed Spain in such a bloody atmosphere. The fact is that all the words have been taken from Spanish into English in a period which goes from the 19th to the 20th century, whereas within the last few years we are fortunate to have some English correspondence. Some authors make easier this task because they provide pictures of the scenes of a bullfight and English descriptions of the bullring, it is a good attempt to explain to the English audience how this event takes place, where and why. Only by following this process, like Ernest Hemingway did, we will be able to describe such an art in English.

What are we doing with this investigation is to provide to the reader a useful guide for students who are interested in the field, not a simple compilation of terms. Richard Ford was the first one known author who wrote about this and we believe that his intentions were different from Hemingway's. While Ford portrayed a negative image of Spain, Hemingway admired bullfighters and he also narrated stories about their victories.

In order to explain the activity that takes place in the *arena*, we have created a list of Spanish terms. Then, we have searched for the context in which those words appear and we have also established a relationship between the Spanish word and its closest translation into English. We will start by analyzing the context in which the word *tauromachy* appears and how it changes according to the period we are dealing with. Moreover we will continue to describe the origin of some irregular words like *toreador*. Finally, we will see that there are some terms that do not have any translation. It occurs when we are describing nouns whose meanings correspond to objects of the bullfighter, like *muleta* or *banderilla*.

In some cases what we can find are wrong translations or bad associations of the translations. But the most surprising aspect of this work is that we only have translations for a few nouns. We do not have translations for the verb *torear*, and this creates a scenario in which the most important word has been borrowed. Some other words are also misunderstood or they reflect a meaning which is far from the real one.

It is difficult to explain to the audience the development of this festival by using English terms because we only have been able to find around fifty words in the works of these authors. The main problem is the lack of references. We have tried to search more authors but we finally decided to compare the most relevant ones. Following the process that other professional translators used to expand the list of terms belonging to other fields such as science or technology, we have decided to create a table in which we can observe the Spanish term, its English equivalent during several periods and the translations offered by modern dictionaries. We want to be as literal as possible and we also want to simplify the vocabulary used by these travelers because they have more than one word for the same object, place, etc. What we want to do is to choose the most appropriate translation in

English or to maintain its Spanish origin as a borrowing instead of talking about language that does not correspond with the register of a bullfighter. But, anyway, we believe that this study will not create an English prototype of the Spanish bullfighter nor a close description of the events without using some Spanish words.

We have to be ready to find wrong answers to what we are looking for and to explain the cause. English inhabitants are not familiar with the language and they make mistakes continuously. For instance, they believe that the object carried by the man riding a horse in a bullfight is a *spear* instead of a *pic*. This can occur because they believe that a bullfight is a battle that has developed like the games that took place in an amphitheatre.

Choosing a term will always depend on our perspective. But the objective of a translator is to be loyal to the words. Due to this, we have decided to initiate an investigation in which avoiding the mistakes that some authors and dictionaries committed is the first rule. In order to give as much information about the origins of any English term, we will provide a table in which we will see the Spanish word and the context in which its English equivalent appear. The translations in modern dictionaries are helpful in some cases, but in others, we are not able to find correspondence between the English and Spanish terms. This means that there is still a lot of work to do in relation to the field of tauromachy. The following example shows the evolution in the translation.

| Spanish term | Richard Ford's translation | John Hay's translation | Archer Huntington's translation | Ernest Hemingway's translation | Oxford dictionary's translation | Webster's translation |
|---------------------|-----------------------------------|-------------------------------|--|---------------------------------------|--|------------------------------|
| Plaza de Toros | Amphitheatre | Coliseum | Ring | Bull Ring | Bullring | Bullring |

We can see that Richard Ford used a word that does not correspond with its authentic meaning, followed by John Hay. Moreover, it is not linked with the translations offered by dictionaries. But we can start by saying that this word has experienced different translations and finally it has a meaning which is very suitable. Despite these translations established by the authors, we can also find the usage of the word *Plaza de Toros* in many contexts as we will see later. We will also quote the sentences in which those terms appear.

COMPARATIVE TERMINOLOGY ANALYSIS

This is the heart of our project; to provide the audience with all the information we have obtained from the works mentioned before. We will discuss the origins of the translations of the terms and we will offer the best one trying to be respectful with the language and avoiding mistakes in our work. The following pages represent how the most popular festival in Spain is described in England and America.

The first term we are going to analyze is *Plaza de Toros*. It is a good idea to keep the meaning as literal as possible, so we have decided to be loyal to the Oxford, Larousse and Webster dictionaries and to the repetitions made by authors. In this case, we can see that this word has suffered a process of evolution while translating it. As we have said, we will quote the context in which this word appears.

| | |
|-----------------------------|---|
| Richard Ford (1851) | “The <i>amphitheatre</i> of Madrid is very spacious, being about 11,000 feet in circumference, and will hold 12,000 spectators” (Ford, 1851: 293) |
| John Hay (1903) | “[...] Philip’s successor built the present <i>coliseum</i> in expiation.” (Hay, 1903: 23) |
| Archer Huntington (1898) | “Two toreadors now occupied the <i>ring</i> : Pedro Romero and José Delgado.” (Huntington, 1898: 110) |
| Ernest Hemingway (1932) | “Everything I had read about the <i>bull ring</i> insisted on that point; Most people who wrote of it condemned bullfighting outright as a stupid brutal business.” (Hemingway, 1932: 3) |
| Larousse Dictionary | <i>Bullring</i> |
| Oxford Dictionary | <i>Bullring</i> |
| Webster Dictionary | <i>Bullring</i> |

As we have said before, this term was initially associated with a Roman building. However, authors also used the Spanish term *Plaza de Toros* in their writings. But the key idea is that according to the dictionaries, the best translation is *bullring* for this term. However, we are going to see the definitions provided by monolingual dictionaries in order to obtain information about some concepts which seem to be confusing.

Amphitheatre: A round building without a roof and with rows of seats that rise in steps around an open space. Amphitheatres were used especially in ancient Greece and Rome for public entertainments. (Oxford Dictionary).

Amphitheater: Freestanding, open-air round or oval structure with a central arena and tiers of concentric seats. The amphitheater originated in Italy (Ectria and Campania) and reflects the entertainment forms popular there, including gladiatorial games and contests of animals. The earliest extant amphitheater is one built at Pompeii (c. 80 B.C.). The most famous surviving example is Rome's Colosseum. (Webster Dictionary).

Coliseum: A large stadium or building for sports or entertainment. (Webster Dictionary).

Bull-ring: The large round area, like an outdoor theatre, where bullfights take place. (Oxford Dictionary).

Bull-ring: A large circular area in which bullfights take place. (Webster Dictionary).

Ring: For performance/ competition. A confined area in which animals or people perform or compete, with seats around the outside for the audience. A boxing ring, a circus ring. See also bullring. (Oxford Dictionary).

According to R.A.E. Dictionary, *plaza de toros* is defined as it follows: *Construcción generalmente circular y con graderías, destinada a la lidia de toros*. Due to this, we have translations made by authors which are more suitable, for instance; *bullring*. This word is a cultural equivalent in English. However, authors also preserved the Spanish term in their writings as a transference or a loan word (*plaza de toros*).

The following table represents the evolution of the term *tauromaquia*. It is true that nowadays we use the word *bullfighting* to refer to this concept. But as we can see, there are several forms used by the authors in their works. The problem we have here is that this word is not used nowadays. *Tauromachy* does not appear as a term in

monolingual dictionaries, we can obtain the translation from the web but it is not very common its usage.

| | |
|-----------------------------|---|
| Richard Ford (1851) | “Nor is this bastinado uncalled for, since courage, address, and energy, are the qualities which ennoble <i>tauromachia</i> .” (Ford, 1851: 302) |
| John Hay (1903) | “ <i>Tauromachy</i> is the national festival of Spain.” (Hay, 1903: 22) |
| Archer Huntington (1898) | “The origin of <i>bullfighting</i> is doubtful, but that is the natural development and modification of the Roman circus [...]” (Huntington, 1898: 96) |
| Ernest Hemingway (1932) | “Bullfighting is based on the fact that it is the first meeting between the wild animal and dismounted man.” (Hemingway, 1932: 12) |
| Larousse Dictionary | <i>Tauromachy, bullfighting</i> |
| Oxford Dictionary | <i>Bullfighting, tauromachy</i> |
| Webster dictionary | <i>(Art of) Bullfighting</i> |

This word does not create problems while translating and it seems that there are two words that are synonyms, which are *bullfighting* and *tauromachy*. The most important aspect we can see here is that at the beginning, the word used was *tauromachia*. But, anyway, they are comprehensible translations. The definitions provided by dictionaries are the following:

Bullfighting: The sport of baiting and killing a bull as a public spectacle in an outdoor arena. (Oxford Dictionary).

Bullfighting: Spectacle popular in Spain, Portugal and Latin America, in which matadors ceremonially taunt, and usually kill, bulls in an arena. Spectacles with bulls were common in ancient Crete and Rome. In the Modern Era, Roman amphitheaters were rebuilt for use as bullrings. The *corrida*, which usually involves six individual fights, begins with a procession. At the beginning of each fight an assistant (banderillero) performs a maneuver to allow the matador to assess the animal’s behavior. The matador then performs his

capework, drawing the the bull as close to him as possible without being gored. Next, horsemen (picadors) jab the bull with lances to weaken its neck and shoulder muscles. The matador then ritually slays the bull using a sword. In Portuguese version, the bull is fought from horseback and it is not killed. Bullfighting has been banned in many countries. (Webster Dictionary).

According to R.A.E. Dictionary, *taurmoaquia* is the *arte de lidiar toros*. We believe that bullfighting and *tauromachy* are synonyms in English. In any case, we have authors that used different translation procedures; Richard Ford used the word *tauromachia*, John Hay used the term *tauromachy*, whereas Archer Huntington and Ernest Hemingway used the word *bullfighting*. The first and the second translations are naturalization procedures while the third and the fourth are cultural equivalents. We can see that *bullfighting* is a term that appears in dictionaries whereas *tauromachy* is not defined yet. We believe that *bullfighting* is a term that is related with the combat of a bull, but *tauromachy* can involve more spectacles in which the bull is used for other purposes and maybe it is not killed.

The next term we are analyzing is *Corrida de Toros*. According to our research, all the authors have translated it in the same way, though they also use the Spanish word in their writing. Anyway, it does not represent any problem for translators. At the end of this project we will see the compilation of all the translations made in order to get a global vision of the vocabulary. But now we are quoting the context in which the words appear because we must inform the reader of the usage by different authors. We do not have enough extension to develop this project as a thesis, due to this, we will describe only the most important or relevant terms.

| | |
|------------------------|--|
| Richard Ford (1851) | “[...] To see a <i>bull-fight</i> has been the emphatic object of enlightened curiosity, since Peninsular sketches have been taken and published by our travelers.” (Ford, 1851: 286) |
|------------------------|--|

| | |
|-----------------------------|---|
| John Hay (1903) | “It is the monopoly of the <i>bull-fight</i> which so endears it to the Spanish heart.” (Hay, 1903: 22) |
| Archer Huntington (1898) | “It is difficult to describe in words the impression produced by this shifting, impulsive, now sombre, now vivid street vitality of Madrid, and it seems that one the day of the greatest event of Spanish sport –the <i>bull-fight</i> day- [...]” (Huntington, 1898: 94) |
| Ernest Hemingway (1932) | “At the first <i>bullfight</i> I ever went to I expected to be horrified and perhaps sickened by what I had been told would happen to the horses.” (Hemingway, 1932: 3) |
| Larousse Dictionary | <i>bullfight</i> |
| Oxford Dictionary | <i>bullfight</i> |
| Webster Dictionary | <i>Bullfight</i> |

The definitions we can obtain from dictionaries are very simple. According to Oxford Dictionary, a bullfight is “*a traditional public entertainment, popular especially in Spain, in which bulls are fought and usually killed.*” The one offered by Webster Dictionary is quite similar; it is “*an event that is popular especially in Spain in which a person fights with and usually kills a bull for public entertainment.*” As a result, we believe that this term is an equivalent of the Spanish word *corrida*. The translation procedure used by all the authors is the same: cultural equivalent.

The next term refers to the profession. *Torero* is a word that has been used and is still present in the translations made by these authors. However, it has been created the English term, which is *bullfighter*. However, we can find translations made by John Hay in which this man was called *gladiator*. Moreover, we can also see the irregular Spanish formation of the word; like *toreador*. But we can obtain a good and faithful translation of this term in most of the cases as we will see in their context.

| | |
|-----------------------------|--|
| Richard Ford (1851) | “[...] The late Duke of San Lorenzo, who sustained the character of Spanish ambassador in London and of <i>bull-fighter</i> in Madrid.” (Ford, 1851: 294) |
| John Hay (1903) | “These prices are necessary to cover the heavy expenses of bulls, horses, and <i>gladiators</i> .” (Hay, 1903: 23) |
| Archer Huntington (1898) | “A most important adjunct of the matador’s equipment was now introduced by one of the most famous <i>toreadors</i> of his time.” (Huntington, 1898: 103) |
| Ernest Hemingway (1932) | “[...] they will kill all the <i>bullfighters</i> , if the bullfighters fought them according to the rules.” (Hemingway, 1932: 6) |
| Larousse Dictionary | <i>Bullfighter</i> |
| Oxford Dictionary | <i>Bullfighter, matador</i> |
| Webster Dictionary | <i>Bullfighter, matador</i> |

The Oxford dictionary provides us the word *matador* as a possible translation for torero. According to the dictionaries, *bullfighter* is a derived word from *bullfight* and we do not find definitions of this term. We also know that the words *diestro*, *matador* and *torero* are synonyms. The term *matador* is translated as *killer* in many cases. Another important aspect is that in some context we can see the English term *combatants*, which is a more general word that includes all the bullfighters. The most significant thing is that they tried to create a noun in an irregular way taking as a reference the verb *torear*. The result is a derived word which does not exist in Spain: *toreador*. The translation procedure used by these authors is a cultural equivalent or a transference too. The next table illustrates the translations made of the word *ruedo*; a term that is identified with the word *arena* in English.

| | |
|-----------------------------|---|
| Richard Ford (1851) | “[...] Having been previously expelled from the open <i>arena</i> .” (Ford, 1851: 300) |
| John Hay (1903) | “Even the aristocracy of Spain has begun to suspect it of vulgarity and to withdraw from the <i>arena</i> the light of its noble countenance.” (Hay, 1903: 22) “One does not soon forget the first sight of the full coliseum. In the center is the <i>sanded arena</i> , surrounded by a high barrier.” (Hay, 1903: 23) |
| Archer Huntington (1898) | “Two toreadors now occupied the <i>ring</i> : Pedro Romero and José Delgado.” (Huntington, 1898: 110) |
| Ernest Hemingway (1932) | “I have seen such bulls fought, in violation of the law in provincial towns in improvised <i>arenas</i> made by blocking the entrances to the public square.” (Hemingway, 1932: 7) |
| Larousse Dictionary | <i>Ring</i> |
| Oxford Dictionary | <i>Bullring</i> |
| Webster Dictionary | <i>Bullring, arena</i> |

We believe that the word *arena* represents the whole base of the bullring. Due to this, we have decided to include this term in the glossary as a translation of the word *ruedo*. However, we also observe that Archer Huntington uses the word *ring* both for the translation of *ruedo* and *plaza de toros*. For this reason, we have included two quotes corresponding to this example. Moreover, the translations provided by dictionaries agree with him. We are going to see the definitions offered by dictionaries in order to understand this concept.

Arena: A place with a flat open arena in the middle and seats around it where people can watch sports and entertainment. “A concert at Wembley Arena.” (Oxford Dictionary).

Arena: A building for sports and other forms of entertainment that has a large central arena surrounded by seats. (Webster Dictionary).

If we analyze the contexts in which the term arena appears, we also can find a translation from the Spanish word *albero*. For instance, authors use the expression *the open arena* or *the sanded arena*. We could say that this term also refers to the *albero* in some cases in which it is modified by another noun or adjective. In this case, we find that authors have used another cultural term to refer to this place. The following term to be analyzed is *barrera*.

| | |
|-----------------------------|--|
| Richard Ford (1851) | “The poor creatures sometimes endeavor in vain to escape and [...] they lap over the <i>barrier</i> .” (Ford, 1851: 306) |
| John Hay (1903) | “One does not soon forget the first sight of the full coliseum. In the center is the sanded arena, surrounded by a high <i>barrier</i> .” (Hay, 1903: 23) |
| Archer Huntington (1898) | “He would retire to the encircling wall of the <i>barera</i> .” (Huntington, 1898: 109) |
| Ernest Hemingway (1932) | “[...] Sitting in the first row of the <i>wooden barreras</i> .” (Hemingway, 1932: 3) |
| Larousse Dictionary | <i>Barrier</i> |
| Oxford Dictionary | <i>Barrier</i> |
| Webster Dictionary | <i>Barrier; obstacle</i> |

We first thought that this term referred to the Spanish equivalent *burladero*, but this is not totally true, it could refer to both concepts but it generally refers to the whole amount of wooden walls that surround the ring. In order to solve this problem, we have searched as much sources as possible and we have found good results. According to the online version of the Reverso Dictionary, the *burladero* is called *covert* in English. The definition is the following: “*barrier behind which the bullfighter protects himself from the bull.*” Due to this, we have to make distinction between the *barrier* and the *covert*. What is also curious here is that some authors have decided to use the Spanish term (loan word), others used an adaptation with a word of one single “r” (*barera*), and others used the word *barrier*, which is the most common and the one offered by the dictionaries. In any case, this translation procedure is neutralization.

The following table represents the words used by these authors to describe what is called *el paseillo*, which is an act of presentation made by the bullfighters at the beginning of the spectacle.

| | |
|----------------------------|--|
| Richard Ford (1851) | “The proceedings open at a given signal with a <i>procession</i> of the combatants...” (Ford, 1851: 300) |
| John Hay (1903) | “When the last loafer has reluctantly retired, the great gate is thrown open, and the <i>procession</i> of the toreros enters.” (Hay, 1903: 23) |
| Ernest Hemingway (1932) | “Paseo: entry of the bullfighters into the ring and their <i>passage</i> across it.” (Hemingway, 1932: 276) |
| Larousse Dictionary | <i>Opening parade</i> |
| Oxford Dictionary | <i>Opening procession</i> |
| Webster Dictionary | <i>Procession</i> |

Here we find a problem which is that Archer Huntington does not describe the procession in his work. As a result, we have less translations of this term provided by the authors. In contrast, we observe that we have three different words for the same concept if we include the term *passage* used by Hemingway. Besides, the Larousse dictionary gives us a new translation which is *opening parade*. It is a term that we have not found in any context of any author. It is very curious to work with this field because many terms are related and they are confusing at the same time. We are going to see the definitions of each term provided by dictionaries.

Parade: A public celebration of a special day or event, usually with bands in the streets and decorated vehicles. Synonym: *procession*. (Oxford Dictionary)

Parade: A public celebration of a special day or event that usually includes many people and groups moving down a street by marching or riding cars or on special vehicles (called float). (Webster Dictionary).

Procession: A line of people or vehicles that move along slowly, especially as part of a

ceremony; the act of moving in this way: a funeral procession. (Oxford Dictionary).

Procession: An organized group or line of people or vehicles that move together slowly as part of a ceremony. (Webster Dictionary).

It seems that both terms are closely related and that they have similar meanings. We can say for this reason that both words could be synonyms, but we believe that *opening procession* is more suitable for this context. If we look for the definition of the term *paseillo* in R.A.E. Dictionary we will see that it does not appear because it is a word with a derivational suffix. But we can find the meaning of this term by searching the word *paseo*. The definition is the following: “*desfile de las cuadrillas por el ruedo antes de comenzar la corrida. Hacer el paseillo.*” Anyway, the translation procedure used by these authors is to use a neutralization because they look for a word that explains its meaning.

Now we are going to see what the name given to the man who rides a horse in the bullfight; the *picador*. There is a problem here, because some authors think that this man is a *rejoneador*, which is not the same thing. Despite this, some authors make a distinction by introducing pictures and descriptions of what a *picador* is.

| | |
|-----------------------------|--|
| Richard Ford (1851) | “The bull no sooner recover his senses [...] and he rushes at the first of the three <i>picadors</i> who are drawn up to the left.” (Ford, 1851: 301) |
| John Hay (1903) | “They advance in a glittering line: first the marshals of the day, then the <i>picadors</i> on horseback...” (Hay, 1903: 25) |
| Archer Huntington (1898) | “It is this iron casing which gives the peculiar stiff appearance to the legs of the <i>picador</i> when he is mounted.” (Huntington, 1898: 102) |
| Ernest Hemingway (1932) | “Anyone who fights bulls for money, whether as a matador, banderillero or a <i>picador</i> is called torero.” (Hemingway, 1932: 5) |
| Larousse Dictionary | <i>Picador</i> |
| Oxford Dictionary | <i>Picador</i> |

| | |
|--------------------|----------------|
| Webster Dictionary | <i>Picador</i> |
|--------------------|----------------|

This word is a clear example of language taken from Spanish into English; the translation procedure used is transference. The fact is that we have seen them in contexts in which some of them appear in the plural form. Due to this, we can see the evolution from *picador* to *picadors*. According to dictionaries, we can find the definition of this term. Webster Dictionary defines it as “a horseman in a bullfight who jabs the bull with a “lance” to weaken its neck and shoulder muscles.” The definition provided by Oxford Dictionary is very similar. A *picador* is (in bullfighting) “a person on horseback who goads the bull with a “lance”.”

The word *rejoneador* also appears in some of the works we are dealing with, but authors clearly define that this man is another kind of *matador* who rides a horse. They are also called *horsemen* or *mounted bullfighters* according to dictionaries. The following table represents the usage of the word *matador* in English writings. Curiously, some authors used the word *killer* to refer to him. We do not understand why because this word is more associated with the the description of an assassin than a bullfighter.

| | |
|-----------------------------|--|
| Richard Ford (1851) | “The <i>matadors</i> , or <i>killers</i> , come behind them; and, last of all, a gaily-caparisoned team of mules, which is destined to drag the slaughtered bulls from the arena.” (Ford, 1851: 300) |
| John Hay (1903) | “When the <i>banderillas</i> are all planted, and the bugles sound for the third time, the <i>matador</i> , the <i>espada</i> , the sword, steps forward with a modest consciousness of distinguished merit [...].” (Hay, 1903: 26) |
| Archer Huntington (1898) | “Other bullfights took place in 1387 and 1388, proving, as Señor Millán says, the existence of professional <i>matadors</i> in Zaragoza in the fourteenth century.” (Huntington, 1898: 98) |

| | |
|----------------------------|--|
| Ernest Hemingway (1932) | “The matador must dominate the bulls by knowledge and science.” (Hemingway:10) |
| Larousse Dictionary | <i>Matador; bullfighter</i> |
| Oxford Dictionary | <i>Matador</i> |
| Webster Dictionary | <i>Matador; bullfighter</i> |

There are many contexts in which these words appear. We can see that in many of the cases, the author uses the Spanish term *matador* to specify the function of this person. Moreover, the dictionaries preserve this word nowadays. But the word *killer* has been only used by Richard Ford and Ernest Hemingway (in another context) and it has not been found in any other works of this investigation. It seems to be an attempt at creating a new term by taking the same English root from the verb “to kill” as a reference. But the thing is that we only use the word *matador* in relation to bullfighting, not to describe anyone who commits crimes. Despite this it has been included in the glossary of terms. The translation procedures used by authors are transference and using a cultural equivalent, but also they translate the word literally creating a term that makes much more noise because we believe that *killer* and *assassin* are synonyms in English vocabulary.

The group that bullfighters form consists of several men, and they have specific functions during the bullfight. But all of them are known as *La Cuadrilla* in a Spanish context. Some English authors take this noun to transform it into *quadrille*. Thought we also can find some equivalents like team, gang, combatants or *chulos*. We do not know if the last one is used by Spanish citizens, we do not have references to prove it.

| | |
|------------------------|--|
| Richard Ford (1851) | “Next follow the <i>chulos</i> , or <i>combatants</i> on foot, who are arrayed like Figaro at the opera, and have, moreover, silken cloaks of gay colours.” (Ford, 1851: 300) |
| John Hay (1903) | “They advance in a glittering line: first the marshals of the day, then the picadors on horseback, then the matadors on foot surrounded each by his <i>quadrille of chulos</i> .” (Hay, 1903: 24) |

| | |
|-----------------------------|---|
| Archer Huntington (1898) | “None disputed him or his authority; in his <i>cuadrilla</i> everyone had his place and was found there.” (Huntington, 1898: 117) |
| Ernest Hemingway (1932) | “Each matador or killer, has a <i>cuadrilla</i> or a <i>team</i> , of from five to six men who are paid by him and work under his orders.” (Hemingway, 1932: 13) |
| Larousse Dictionary | <i>Cuadrilla</i> |
| Oxford Dictionary | <i>Cuadrilla</i> |
| Webster Dictionary | <i>Gang, team, group</i> |

Dictionaries do not provide a translation or an adaptation of the term; it is the same in English and in Spanish. Maybe these authors tried to create a new word but they were unsuccessful. The term *team* is mentioned with the abbreviation *taur.* in the dictionaries to give us the definition; they describe the members as assistants of the matador, but there is not translation of the term in English because *gang*, *team* and *group* are quite general terms. According to R.A.E. Dictionary, the definition of *chulo* is the following: “*hombre que en las fiestas de toros asiste a los lidiadores y les da garrochones, banderillas, etc.*” We have seen that the authors use the term *quadrille* (naturalization) or a Spanish loan (transference).

There are many terms that do not have equivalents in English, such as *recortador*. This word is used to refer to the citizens that participate in another kind of spectacle that involves playing with the bull in another context in which it is not killed. It seems that they use the word *capeador* to refer to these people who used a cape to fight against the bull. It is just a noun that derives from the word *capea* in Spanish. The fact is that we do not use such a word in our vocabulary. In addition, we have only found two authors that use that word in our analysis; John Hay and Ernest Hemingway. Due to this, we have decided to establish a relationship between this word and its English friend *cloak-bearers* because it refers to these people that participate in *capeas*.

| | |
|----------------------------|--|
| John Hay (1903) | “The <i>capeadores</i> , the <i>cloak-bearers</i> , come fluttering around and divert the bull from his prostrate victims.” (Hay, 1903: 25) |
| Ernest Hemingway (1932) | “The aspirant bullfighters, who have no financial backing, get their first experience in capeas.” (Hemingway, 1932: 10) |
| Larousse Dictionary | <i>Capeador</i> |
| Oxford Dictionary | <i>Capeador</i> |
| Webster Dictionary | <i>Amateur bullfighters</i> |

The dictionary shows the word *capeador* in English, but it does not include the word *recortador* from Spanish. This means that in the future maybe they could be placed together because they refer to amateur participants thought they act differently. What happens here is that while the word *recortador* is starting to appear the word *capeador* is becoming an old Spanish term in our vocabulary. The latter word could also refer to the verb *capear*, a verb that is not very used in Spanish nowadays. The definition provided by R.A.E. Dictionary is the following: “*dicho de una persona: diestra en dar lances de capa.*” Again, the translation procedure is to use a cultural equivalent or a loan.

The next table shows that an English term for *banderillas* does not exist either. In some contexts the authors use the word *darts* to refer to them, but there are few examples. The most common process followed by these writers is to use the Spanish term and then, to describe the object. We find again the usage of a loan to refer to this term in English followed by a translation which is *dart* (neutralization). We believe that it is better to make a transference than creating a bad translation because darts are weapons which have a longer spear. We will see the translations offered by dictionaries too, to compare the results.

| | |
|------------------------|---|
| Richard Ford (1851) | “The <i>chulos</i> , in the second act, are the sole performers; their part is to place small barbed darts, on each side of the neck of the bull, which are called <i>banderillas</i> .” (Ford, 1851: 308) |
|------------------------|---|

| | |
|-----------------------------|--|
| John Hay (1903) | “At the instant he reaches them, when it seems nothing can save them, they step aside and plant the <i>banderillas</i> in the neck of the bull.” (Hay, 1903: 25) |
| Archer Huntington (1898) | “Antonio de los Santos succeeded in placing a pair of <i>banderillas</i> with a great skill, and he was followed by two other <i>banderilleros</i> who added three more pairs.” (Huntington, 1898: 112) |
| Ernest Hemingway (1932) | “Three of these men who aid him on foot with capes, and, at his orders place the <i>banderillas</i> , three-foot wooden shafts with harpoon points, are called <i>peones</i> or <i>banderilleros</i> .” (Hemingway, 1932: 13) |
| Larousse Dictionary | <i>Banderilla</i> |
| Oxford Dictionary | <i>Banderilla</i> |
| Webster Dictionary | <i>Banderilla, dart</i> |

The word *banderillero* derives from the word *banderilla* and we also have problems finding an equivalent for this word in English. Authors use the word *chulos* both for describing the team and also to refer to the men who place the darts in the bull. Some others use the term *peones* to refer to them. In any case, we are going to see the contexts in which this word appears though we do not have translations provided by the dictionaries. Again, we can see the usage of a Spanish word in the English vocabulary. This means that authors used transferences many times in their writings.

| | |
|------------------------|---|
| Richard Ford (1851) | “The <i>banderilleros</i> go right up to him; holding the arrows at the shaft, and pointing the barbs at the bull [...]” (Ford, 1851: 308) |
| John Hay (1903) | “The second act is the play of the <i>banderilleros</i> , the <i>flag-men</i> . They are beautifully dressed and superbly built fellows, principally from Andalucia, got up precisely like Figaro in the opera.” (Hay, 1903: 25) |

| | |
|-----------------------------|--|
| Archer Huntington (1898) | “Antonio de los Santos succeeded in placing a pair of banderillas with a great skill, and he was followed by two other <i>banderilleros</i> who added three more pairs.” (Huntington, 1898: 112) |
| Ernest Hemingway (1932) | “Three of these men who aid him on foot with capes, and, at his orders place the banderillas, three-foot wooden shafts with harpoon points, are called <i>peones</i> or <i>banderilleros</i> .” (Hemingway, 1932: 10) |
| Larousse Dictionary | <i>Banderillero</i> |
| Oxford Dictionary | <i>Banderillero</i> |
| Webster Dictionary | <i>Banderillero</i> |

The last illustration made by Ernest Hemingway demonstrates that there are two terms in his own vocabulary to refer to these men, as we have mentioned above. There are many problems while translating this vocabulary into English because it is a very specialized field and we must know that authors tried to be loyal to the language in most cases. Despite this, there is no translation in the dictionaries of this Spanish profession. Again, the translation procedure is to use a loan.

The next term we are dealing with is *muleta*. For these English men, it is a *flag* or a *cape* in their translations. It is the most popular object in the world of the bullfighter but it does not have a translation in the dictionary. The Oxford dictionary provides a term composed by two nouns, which is red cape. But the best option is to use the original Spanish word and that is what these authors did in their works (see Richard Ford’s quote).

| | |
|------------------------|---|
| Richard Ford (1851) | “In his right hand he holds a long straight Toledan blade; in his left he waves the <i>muleta</i> , the <i>red flag</i> , or the <i>engaño</i> , the <i>lure</i> .” (Ford, 1851: 308) |
| John Hay (1903) | “He turns on his heel, throws his hat by a dexterous back-handed movement over the barrier, and advances, sword and <i>cape</i> in hand, to where his noble enemy awaits him.” (Hay, 1903: 26) |

| | |
|-----------------------------|--|
| Archer Huntington (1898) | “This was the <i>muleta</i> , a piece of red cloth used to draw the bull’s attention aside and to guide his charge so that the proper point of the neck might be exposed to the ready sword.” (Huntington, 1898: 104) |
| Ernest Hemingway (1932) | “The men and boys try cape work with sacks, blouses and old capes on the bull just as they do when his horns have been blunted [...]” (Hemingway, 1932: 11) |
| Larousse Dictionary | <i>Muleta</i> |
| Oxford Dictionary | <i>Red cape</i> |
| Webster Dictionary | <i>Muleta</i> |

Some authors use the word *cape* to refer to *capote* too, which is another kind of instrument or object used in bullfighting. Many often, the reader could be confused because we do not know if they are talking about the former or the latter concept. We believe that the translation provided by Oxford Dictionary is wrong in this case. Moreover, they use the verb *to cape* instead of *torear*. It is something that is not common among the Spanish speakers. So, we are deducing that English vocabulary about tauromachy is incomplete and also very confusing. Again, the translation procedure is to use a loan or to make a neutralization in the translation.

Some places from which the people watch the spectacle are described by the authors, but they also use words like *el sombrío*. We want to discover what they call the reserved places like *el palco*. It seems that they have used a very simple word to define them which is *box* or *chief-box*. In the case of Ernest Hemingway, we also found another different term which is *gallery*, but the most common ones used are the previous ones. Moreover, *gallery* refers to the place of the bullring in which people can walk and watch the spectacle; it is called *andanada* in Spanish. Dictionaries also use that term. The definition provided by R.A.E. Dictionary is the following: “*localidad cubierta y con diferentes órdenes de gradas, destinada al público en las plazas de toros.*” In contrast, we do not have reference to this place in the work of Archer Huntington. We believe that this word is also used in some other places like in theatre. For this reason, we can find an

English equivalent to refer to this place in the bullring. This is a cultural equivalence between the two terms.

| | |
|----------------------------|---|
| Richard Ford (1851) | “The windows of the quaint and lofty houses are arranged as <i>boxes</i> , and hung with velvets and silks.” (Ford, 1851: 288) |
| John Hay (1903) | “In many places the <i>chief boxes</i> are reserved for the clergy, and prayers are hurried through an hour earlier on the day of combat.” (Hay, 1903: 26) |
| Ernest Hemingway (1932) | “These are the seats that are built over the doorways through which you enter the various sections of the ring. They are about halfway up to the sides of the bowl, [...] not as distant as in the <i>boxes</i> or <i>gallery</i> .” (Hemingway, 1932: 10) |
| Larousse Dictionary | <i>Box</i> |
| Oxford Dictionary | <i>Box</i> |
| Webster Dictionary | <i>Box</i> |

The next term we are going to deal with refers to the different stages of the spectacle. *Los tercios* describes the different moments that bullfighters participate in the bullfight. There is an agreement created by the authors at the time of translating this word, but we will see the difference among dictionaries’ translations too. As if they were theatre plays, one of the English equivalents for this word is *acts*. The following table represents the contexts in which this word appears. Again, we have one author that does not use this word in his descriptions: Archer Huntington. The translation procedure used is neutralization and transference, depending on the case.

| | |
|------------------------|---|
| Richard Ford (1851) | “The play, which consists of three <i>acts</i> , then begins in earnest; the drawing up of the curtain is a spirit-stirring moment...” (Ford, 1851: 301) |
|------------------------|---|

| | |
|----------------------------|---|
| John Hay (1903) | The final <i>act</i> is the death of the bull. It must come at last.” (Hay, 1903: 26) |
| Ernest Hemingway (1932) | “It means act, but the word <i>act</i> has, in English, a connotation of the theatre that makes its use confusing.” (Hemingway, 1932: 8) |
| Larousse Dictionary | <i>Stage, phase</i> |
| Oxford Dictionary | <i>Stage</i> |
| Webster Dictionary | <i>Stage</i> |

The contrast that we find here is that the dictionaries provide a different term to refer to this word, which is *stage* or *phase*. There are not any references in the works we have analyzed in which we can see the usage of this new word by the authors. Due to this, we have three equivalents in English to describe the process of a bullfight.

We have found in this investigation that many words do not have English equivalents, as the word *toril*. Some authors use it in their descriptions but they do not translate the word. It also happens with the instruments that the bullfighter uses like the *puntilla* or the *estoque*. From now on, we are going to see the last terms which we have analyzed. In some cases they wrongly identify the objects they are dealing with, as the *lance* and the *pike*. It is not the same to attack a bull with a *sword*, a *lance*, or a *pike*, and it seems that many authors do not know the great difference that exists between these instruments. We are going to see the definitions provided by dictionaries in order to analyze their meaning.

Lance: a weapon with a long wooden handle and a pointed metal end that was used by people fighting on horses in the past. (Oxford Dictionary).

Lance: a long pointed weapon used in the past by knights riding on horses. (Webster Dictionary).

Pike: a weapon with a sharp blade on a long wooden handle, used in past by soldiers on foot. (Oxford Dictionary).

Pike: a heavy spear with a very long shaft used in infantry especially in Europe from the Middle Ages to the 18th century.

Spear: a weapon with a long wooden handle and a sharp metal point used for fighting, hunting and fishing in the past. (Oxford Dictionary).

Spear: a thrusting or throwing weapon with long shaft and sharp head or blade. (Webster Dictionary).

Pic: the picador's lance. (Webster Dictionary).

Here we find a clear distinction among the objects used by different horsemen. The most appropriated term for *pica* (the instrument used by the picador) is *pic* because it comes from the word *picador*, or at least, it seems to be the first syllable of the word and it also appears in dictionaries. Besides, it has the most relevant definition. As a result, we can see that maybe authors were very subjective while describing bullfighting in Spain until this word appeared recently.

The next term we are going to deal with is very important because there is not any translation for the word *feria* inside of the works of these authors, a term which summarizes what is happening inside of a bullring. All the spectacles that take place in Spain come under the umbrella of this word, but there is not an English equivalent. We have found that on many occasions, the authors have used the popular and old phrase used by Spaniards, which is *fiesta de los toros*. It is true that the events that take place in small villages are known as such, but when we are referring to tauromachy, *feria* is a specialized word that refers to bullfighting spectacles in big cities only. Again, we have a lack of culture in the Anglo-Saxon world because the authors do not know the difference between the former expression and the latter word (*feria* is usually an amount of bullfights whereas *la fiesta de los toros* involves more kind of spectacles). The following table shows one of the contexts in which two authors use these different expressions to refer to the same concept.

| | |
|--------------------|---|
| John Hay (1903) | “The <i>bull-fight</i> is the national festival of Spain.” (Hay, 1903: 23) |
|--------------------|---|

| | |
|----------------------------|--|
| Ernest Hemingway (1932) | “This feria starts after Easter. In you are in Sevilla for Easter ask anyone when the <i>feria</i> starts or you can find the dates from the big posters advertising the fights.” (Hemingway, 1932: 17) |
| Larousse Dictionary | <i>Fair</i> |
| Oxford Dictionary | <i>Fair</i> |
| Webster Dictionary | <i>Fair</i> |

In many cases, authors use the word bullfight to make reference to both *la corrida* and *la feria*. We can see it in some contexts in which they talk about bullfighting as a spectacle (John Hay), and also in other ones in which they use the word to refer to the bullfight (previous quotes: *bullfight*). The new word provided by the dictionaries is *fair*. Moreover, there is an example in The Oxford Dictionary in which the expression *Fair of Seville* is included. Due to this, we could say that it is possibly the most recent English translation of this term. Again, the translation procedure is to use a cultural equivalent or a loan, but there is also a cultural equivalent in English.

So far, we have analyzed the context of several terms to see detailed information about their use that could help us to make a small glossary of terms for the field of bullfighting. It could be a deeper investigation, if we had enough sources, to build a complete corpus in English and Spanish of all the terminology that exists in both languages. However, we have created an expanded glossary of terms in which we can find the translations made by these authors together with the more reliable translations offered by dictionaries. We have a total of 52 terms included in the next section of this work.

The glossary has been made by following the previous process and extracting terms from dictionaries and from the texts of the authors we have analyzed. We have seen that many words are loans, but there are also some translations made according to the pronunciation of the words, for instance; *quadrille*. There are some other translation procedures used, like neutralization or looking for cultural equivalents. Anyway, we will have a basis on the future to expand the investigation by using this work as a reference.

GLOSSARY OF TERMS

| | Spanish term | English Equivalent(s) |
|-----------|---------------------|--|
| 1 | Albero | Chalky Sand, Open Arena, Sanded Arena |
| 2 | Alguaciles | Marshals of the day, Caballeros de plaza |
| 3 | Alternativa | Presentation |
| 4 | Andanada | Gallery |
| 5 | Banderilla | Banderilla, Dart, Small barber dart |
| 6 | Banderilleros | Banderilleros, Peones |
| 7 | Barrera | Barrier, Wall, |
| 8 | Bravo | Brave |
| 9 | Bueyes | Bullocks |
| 10 | Burladero | Covert |
| 11 | Cajón | Cage |
| 12 | Capeadores | Cloak-bearers, Flag-men |
| 13 | Capote | Cape |
| 14 | Chiqueros | Cells |
| 15 | Chulos | Matador Assistants |
| 16 | Cornear | To Gore |
| 17 | Corrales | Corrals |
| 18 | Corrida | Bullfight |
| 19 | Cuadrilla | Quadrille of Chulos, Team, Gang, Cuadrilla |
| 20 | Divisa | Badge |
| 21 | Encierro | Bull Run, Running of the Bulls |
| 22 | Estocada | Estocada, Estocade, Stroke |
| 23 | Estoque | Sword, Estoque |
| 24 | Feria | The Bullfight, Festival of Bulls, Fair |
| 25 | Garrocha | Pike |
| 26 | Indultar | To Pardon, To Reprieve |
| 27 | Lanza | Spear, Lance |
| 28 | Lidia | Combat, Killing |

| | | |
|----|-------------------|--|
| 29 | Maletilla | Amateur Bullfighter |
| 30 | Muleta / engaño | Red flag / Lure |
| 31 | Novillo | Steer |
| 32 | Palco | Box, Chief-box |
| 33 | Paseillo | Procession, Opening parade |
| 34 | Pica | Pic |
| 35 | Picadores | Picadors, Horsemen |
| 36 | Plaza de Toros | Coliseum, Amphitheatre, Amphitheater, Ring, Bullring |
| 37 | Puntilla/ cachete | Dagger |
| 38 | Recortadores | Recortadors |
| 39 | Rejoneador | Mounted Bullfighter |
| 40 | Ruedo | Arena, Ring |
| 41 | Subalternos | Chulos, Peones |
| 42 | Tablado | Board |
| 43 | Talanquera | Talanquera, fence |
| 44 | Taurino | Tauromachian |
| 45 | Tauromaquia | Tauromachy, Bullfighting, Tauromachia |
| 46 | Tendido | Lower tiers, Section |
| 47 | Tercios | Acts, Stages, Phases |
| 48 | Torear | To cape, To fight |
| 49 | Torero | Torero, Toreador, Bullfighter, Matador, Killer |
| 50 | Toril | Toril |
| 51 | Vaquilla | Heifer |
| 52 | Vara | Stick |

CONCLUSION

We have been analyzing the field of bullfighting by taking as a reference the works of travelers who came to Spain and wrote about this topic in different periods. The first writer we have analyzed is Richard Ford, author of a work called *Gatherings from Spain*, published in 1851. We also have taken into account *Castilian Days* (1903); from John Hay, *A Note Book in Northern Spain* (1898); by Archer Huntington and *Death in the Afternoon* (1932); by Ernest Hemingway.

In addition, we have quoted the context in which the words appear in order to observe the translations depending on the moment in which they wrote their novels. As a result, we can observe that this specialized field is a mixture of English and Spanish terms in which we cannot find enough translations to make a bigger glossary of around one hundred terms which could serve for professional translators. Moreover, we have seen the different translation procedures used in each context. The most common ones are transference and the usage of cultural equivalents in English, followed by neutralization and naturalization. Depending on the author and the context, the translation procedure used is different. We find that Ernest Hemingway used transferences or loan words in many cases while the rest preferred to make naturalizations of the terms. John Hay was interested in searching cultural equivalents, as Richard Ford, but also preserving the sounds of the Spanish words. Finally, Archer Huntington tried to be more neutral by using literal translations.

At the beginning, it was interesting to look for words because we thought that there was the possibility of finding new English terms. But it seems that English writers were not very experienced in the field and they did not try to modify the language. We also have found wrong correspondence between some concepts. For instance, it is not the same instrument that is used by a *rejoneador* (*rejón*) as the *pic* carried by a *picador*. Moreover, there is no translation for the word *recortador*, and, instead of that, we find the word *capeador* from the verb *capear*; a verb that is not used in Spain by many inhabitants. But at least we know who the *chulos* are in modern bullfights and we recognize the role they play too.

The work of a translator is not easy and maybe it would be necessary to have the help of an English speaker to know more about the origin of these words in the Anglo-Saxon world. It is true that dictionaries have sections with the abbreviation *taur.* to explain the meaning of several words in this context, but we have not been using specialized dictionaries, they are bilingual. The bigger problem appears when these words are used to describe things that do not correspond with the Spanish terminology or when another word like *gladiator* is used to establish a relationship with a bullfighter. The same happens with the word *killer*; we do not call any bullfighter *asesino* in Spain in a formal situation.

This means that English writers sometimes translated the words according to their knowledge and it becomes dangerous because they were creating another connotation of the words that is inappropriate. Bullfighting is a field which does not create as much interest for people while translating as scientific findings or technological performances. Due to this, we only find some attempts to incorporate new words to the English lexicon, but the fact is that most of the translations are simply borrowed from Spanish. We also have found irregular word formations as the English word *toreador*, because we know that it does not exist in Spanish.

We hope that English vocabulary will be more developed in the future, but people's interest in this topic is a necessary requisite. The lack of culture from some writers makes the situation difficult to work with. Moreover, few translators are specialized in this topic. As a result, we have a compilation of terms in our glossary instead of one single translation. This happens because there is not a global agreement. Another important aspect we would like to mention is that some of these writers had a very subjective point of view about this festival and they criticized it a lot (except Ernest Hemingway). This means that in some cases translations made by them derived from the reality into a fictional world. For instance, if we read Richard Ford's work *Gatherings from Spain*, we will observe that the whole society of Spain is criticized. In other words, Spain is a country of lazy people where bullfighting distracts the inhabitants from politics and economy like football does nowadays. What we are trying to demonstrate is that these writings are made from a critical point of view, not with the intention of examining our culture in a positive way. Though that was not the main purpose of our investigation.

The process we have followed is simple but it requires a lot of time to do good research manually. The best idea would be to make a corpus with all the authors that wrote about this topic and start to create a faithful glossary of terms. This approach will give us a professional investigation from a technical point of view, and that is what modern translators should do: to continue this investigation.

To conclude, we would like to create a whole dictionary of tauromachy and we believe that we have enough Spanish knowledge about the topic in order to make it. The problem is that we should work harder and it is probable that we will not succeed because the Spanish culture is admired but bullfighting is not a universal spectacle. As a result, we only have a register spoken by a small number of people. In order to have a specialized bilingual dictionary related to this topic, it is necessary to extend the tauromachian art within the Anglo-Saxon world, which seems impossible because there is no such tradition in England or The United States. Moreover, English speakers do not consider these kinds of events appropriate to the century in which we live because their opinion is that bullfighting is a tragedy. The debate that this spectacle creates among Spaniards is increasing and only the participants or defenders know the authentic meaning of these terms and how to use them depending on the context. What is happening in foreign countries is that the information being published is not reliable because bullfighters are identified with the gladiators of ancient Rome whose proposal is to kill a beast with a sword or a spear. We can find that English writers are creating a prejudiced image of Spain and this was something we found disgusting while doing this research.

This topic is a specialized field, which means that there must be specialists working on it. The only book or work that deals with tauromachy with a specialized approach has been written in Spanish and it belongs to José María de Cossío. The first step we followed was to get enough information about this field in order to comprehend it as participants of this festival, not to create a critique of Spain. This means that we need English speakers to do the same work that we have done; they should be interested in the terms in order to make a glossary as we have done, not a negative portrayal of our country.

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