

UNIVERSIDAD DE COSTA RICA
SISTEMA DE ESTUDIOS DE POSGRADO

FOREIGNIZING SPANISH- ENGLISH LITERARY TRANSLATIONS: THE
CASE FOR RESISTING CULTURAL DOMINANCE AND TRADITIONAL
DOMESTICATION THROUGH LAWRENCE VENUTI'S APPROACH

Tesis sometida a la consideración de la Comisión del Programa de Estudios de
Posgrado en Literatura para optar al grado y título de Maestría Académica en
Literatura Inglesa.

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Ciudad Universitaria Rodrigo Facio, Costa Rica
2024

DEDICATORIA

Para mi abuelito, **Papo**.

El maestro que me inició en el maravilloso mundo de las letras.

AGRADECIMIENTOS

Primero que todo, gracias vida (Dios) por permitirme explorar desde muy pequeña los mundos paralelos de la literatura y los libros. Mundos que me acompañaron en mi soledad, que me sostuvieron, sanaron y salvaron. Este ha sido un camino de casi dos décadas por el que han transitado muchas personas. Gracias a todas ellas por dejar su huella.

Gracias a todos mis profesores del programa que me dejaron muchísimos aprendizajes. Entre ellos destacar a **Gilda Pacheco, Ileana Molina, Juan Carlos Vargas, Vanessa Fonseca, Marco Mora y Álvaro Salas** (q.e.p.d.). Gracias a aquellos que además de ser profesores estrella directamente me acompañaron en el proceso de escribir mi tesis a través de los años (ya sea como directores o asesores), parte de este trabajo también es de ustedes: **Ilse Bussing, Anthony López, Natalia Salas, Norman Marín, Jorge Brenes y Ruth Cubillo**. Gracias a mis asesoras: **Adriana Jiménez y Monica Bradley**. **Adri**, mi admiración a vos como profesora y gracias por aceptar ser parte de este trabajo a lo último. Me hubiera encantado poder leer y escuchar todos tus valiosos aportes desde el inicio y sufrir y reír juntas con esta traducción tan atroz. **Monica**, you open-heartedly accepted my invitation. Thanks for always making me feel supported and guiding me unconditionally through the process. You have been a blessing. Gracias a mi director **César Valverde** a quien le debo este trabajo. Profe, gracias por estar desde los tiempos de Ian McEwan y *The Cement Garden*, por permanecer durante años siempre motivándome a no abandonar, por creer en mí y por supuesto por todo lo aprendido. Mis eternas gracias y admiración. A mis compañeros **Silvia Morgan, Oscar Delgado, Vanessa Pacheco, Ana Sánchez y Bryner Montiel** por acompañarme en este viaje. Y por supuesto no puedo dejar de mencionar a **doña Lilliana**, que al igual que César han estado por años, siempre pendientes y ayudando en todo el proceso. Gracias a todos por haber sido parte de una etapa muy significativa de mi vida.

Quiero agradecer a **mi familia**, pero en especial a **mis papás**, que a pesar de ser ambos profesionales de las ciencias nunca cuestionaron mi elección de carrera y gustos. Siempre me han apoyado y nunca me han presionado o cuestionado mi proceso. Gracias por creer en mí y tener fe que algún día terminaría lo que hace mucho inicié y me hace feliz. Es un privilegio tenerlos con vida para poder seguir convirtiéndolos en padres orgullosos. Como mamá ya entiendo lo que los logros y derrotas de los hijos significan.

Laguis, viniste a darme ese último empujón, toda la motivación y fuerza que necesitaba para terminar. Sos la persona que me mantiene con los pies en la tierra y no deja que mi cabeza vuele y crea que está viviendo una tragicomedia. Gracias por todo el amor y admiración que me hacés sentir todos los días. **Gabo y Nano**, mis enanos protagonistas. Jamás me los imaginé dentro de esta ecuación cuando inicié esta aventura. Espero que a través de los años tengan el privilegio de experimentar el mundo maravilloso de los libros que su bisabuelo **Papo** me enseñó desde muy pequeña. Los libros junto a la educación son la mejor herencia. Los enseñan a viajar por otros mundos y culturas, a acercarse de una forma íntima con la humanidad. Todo mi anhelo es para que ustedes también puedan vivir un poco de este camino que estoy concluyendo, que por medio de la educación tengan el privilegio de conocer a personas maravillosas, puedan ver el mundo a través de una amplia gama de colores y tengan la sensibilidad que se necesita para poder tener paz en un mundo a veces muy confuso.

Todo mi cariño.

Lore

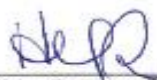
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"Esta tesis fue aceptada por la Comisión del Programa de Estudios de Posgrado en Literatura de la Universidad de Costa Rica, como requisito parcial para optar al grado y título de Maestría Académica en Literatura Inglesa."



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RESUMEN

Esta tesis para la Maestría Académica en Literatura Inglesa analiza la manera en que las traducciones literarias extranjerizadas del español al inglés de Lawrence Venuti resisten el dominio cultural y la domesticación tradicional. Se realiza un análisis metadiscursivo de la tesis de traducción de María Luz Méndez, *Cuentos de angustias y paisajes* de Carlos Salazar Herrera *The Plausibility of Substituting a Folk Dialect with a Regional Dialect*. El análisis examina, específicamente, el enfoque de traducción domesticada que adopta el inglés vernáculo afroamericano (AAVE) para traducir al campesino costarricense y los efectos que este tiene en distintos elementos y técnicas literarias. Luego, se contrasta el discurso de Méndez analizando traducciones de obras seleccionadas de Carmen Lyra por las traductoras Elizabeth Horan y Marinell James. Horan y James utilizan el enfoque de extranjerización de Lawrence Venuti en sus traducciones y logran retratar con precisión la cultura costarricense, respetando a la vez a la cultura meta. No obstante, dentro de los análisis se demuestra que en la transferencia cultural y de lenguaje de textos literarios costarricenses para una audiencia angloparlante, los y las traductoras, resisten el dominio cultural y la domesticación tradicional al adoptar el enfoque de extranjerización de Lawrence Venuti. De esta manera se explora la traducción literaria, específicamente la aplicación de los enfoques de la extranjerización frente a la domesticación y los desafíos que enfrentan los traductores para capturar la esencia del autor, no alterar el análisis literario y representar éticamente a una cultura.

ABSTRACT

This thesis for the Academic Master's Degree in English Literature analyzes the way in which Lawrence Venuti's foreignized Spanish to English literary translations resist cultural dominance and traditional domestication. A metadiscursive analysis is carried out of María Luz Méndez's translation thesis, *Cuentos de angustias y paisajes* by Carlos Salazar Herrera *The Plausibility of Substituting a Folk Dialect with a Regional Dialect*. The analysis specifically examines the domesticated translation approach that African American Vernacular English (AAVE) adopts to translate the Costa Rican peasant and the effect this has on different literary elements and techniques. Translators Elizabeth Horan and Marinell James then contrast Méndez's translation approach with selected works by Carmen Lyra. Horan and James use Lawrence Venuti's foreignization approach in their translations and manage to accurately portray Costa Rican culture, while respecting the target culture. However, the analysis illustrates that in the cultural and language transfer of Costa Rican literary texts for an English-speaking audience, the translators resist cultural dominance and traditional domestication as they adopt Lawrence Venuti's foreignization approach. Thus, literary translation is explored, specifically the application of foreignization approaches versus domestication and the challenges that translators face to capture the essence of the author, not alter the literary analysis, and ethically represent a culture.

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CHAPTER 1. INTRODUCTION

Literature acts as a social agent, as the eyes of the unknown, of the silenced, and of the “cultural other”. It also acts as the change for future generations and the world we live in. As scholars Stefano Arduini and Robert Hodgson state, literature is a vehicle that introduces readers to source cultures (84), and it is the best expression of the world; one in which humans are taught to tolerate and accept each other. Humanity’s expansion has created the multicultural world we live in, one in which cultural realities cannot and should not be hidden. Therefore, Costa Rican Spanish to English translators, should choose a foreignization approach to deliberately produce an effect that exposes and highlights the foreign text, culture, and literary elements. With a foreignized strategy, the reader will not be able to recognize himself but, on the other hand, will be able to uncover and understand a new culture. Moreover, Costa Rican texts, should not look to domesticate or overcome cultural differences, on the contrary, they should make them visible. Hence, the intention of literary translators should be to create original compositions, texts that emphasize and explain the Costa Rican culture, through their context and literary elements, to foreign readers, and not “fake copies”, letting translators be visible agents in the texts. Translators are power agents that can help the reader seek cultural openness and understand and face Costa Rican culture. This project particularly seeks to enrich contemporary approaches in the fields of Translation Studies and Comparative Literature as it intends to foster cultural awareness and the ability to communicate; in addition, to foment translation strategies that resist cultural dominance and try to restrain traditional domestication in literature. This study will assuredly preserve and develop Costa Rican culture; and, given the inventive status and interdisciplinary nature, process, and outcomes, it will expectantly enrich the theories of Translation Studies, Comparative Literature, Cultural Studies, and Spanish-English literary translations.

Topic

Lawrence Venuti's foreignized Spanish-English literary translations resist cultural dominance and traditional domestication.

General Objective

To demonstrate that in the cultural and language transfer of Costa Rican literary texts for an Anglophone speaking audience, translators resist cultural dominance and traditional domestication by mainly adopting Lawrence Venuti's foreignization approach.

Specific Objectives

1. To explore literary translation, specifically the application of foreignization vs. domestication translation approaches, and the challenges translators confront to capture the essence and ethically represent cultures.
2. To conduct a metadiscursive analysis on María Luz Méndez Salazar's translation thesis, *Cuentos de angustias y paisajes de Carlos Salazar Herrera* *The Plausibility of Substituting a Folk Dialect with a Regional Dialect*; examining her domesticated translation approach as she adopts African American Vernacular English (AAVE) to translate the Costa Rican peasant's dialect.
3. To contrast Méndez's discourse by demonstrating how literary translators Elizabeth Horan and Marinell James translate Carmen Lyra's selected works using Lawrence Venuti's foreignization approach while accurately portraying Costa Rican culture and respectfully acknowledging the target culture.

CHAPTER 2. JUSTIFICATION

After completing the dissertation project, *A Foreignizing Translation of Urbanoscopio, a Costa Rican Subversive Microfiction Collection by Fernando Contreras Castro* for an MSc degree in Translation Studies from The University of Edinburgh, I realized that it was a great start to an even bigger project. It was an opportunity to explore Translation Studies from an interdisciplinary perspective and combine it with my Academic Master's Degree in English Literature program from The University of Costa Rica. The MSc Translation Studies dissertation *A Foreignizing Translation of Urbanoscopio, a Costa Rican Subversive Microfiction Collection by Fernando Contreras Castro* consists of a Spanish-English translation and commentary of Costa Rican author Fernando Contreras Castro's Microfiction collection *Urbanoscopio*. It premises a Spanish- English culturally didactic foreignized translation of Contreras' work. It also adheres to the translation's scope of strengthening democratic values, cultural identity, and developing intercultural understanding. The text's translation and framework allowed for Venuti's theories to be explored in the Translation Studies field, a contemporary academic area that is lacking exploration.

Moreover, a few weeks after arriving in Costa Rica, I had the honor to assist to María Luz Méndez Salazar's presentation of her translation of Carlos Salazar Herrera's novel *Cuentos de angustias y paisajes*. Méndez read passages of her translation titled *Short Stories of Anguish and Landscapes*, expressed some of the challenges, and explained her translation approach. I saw her initiative and project as a significant input to our country and a passageway for Costa Rican literature to reach Anglophone speaking audiences. However, her translation approach significantly contrasted my standpoint and dissertation's translation scope. In her translation, Méndez uses rules prescribed by African American Vernacular English (AAVE), a dialect currently spoken mostly in Southern states of the United States (Méndez viii), to translate the dialogue and way of speaking of Costa Rican peasants. From an ethical and culturally appropriate standpoint her approach results vexing since it does not capture or strengthen cultural identity. Therefore, I felt the need to explore the topic of translation approaches in Costa Rican translations further. I wanted to know if all, or at least some, of the translations took approaches like the one Méndez had attempted.

I then took up the task of finding other Costa Rican short stories that were translated and published. I was surprised to discover that it is not so simple to find Costa Rican literary texts that are published and translated for Anglophone speaking countries. After several weeks of research, I came across the text *When New Flowers Bloomed: Short Stories by Women Writers from Costa Rica and Panama* which is a “compilation of women writers from the Central American nations of Costa Rica and Panama who have distinguished themselves in the fields of short fiction and poetry during recent years” (Jaramillo cover copy). The book contains translations of the renowned Costa Rican authors Emilia Macaya, Eunice Odio, Yolanda Oreamuno, Carmen Lyra and Julieta Pinto among others. I also came across the text *The Subversive Voice of Carmen Lyra*, translated and edited by Elizabeth Horan. I then chose to work specifically with Carmen Lyra’s short stories because she best portrays Costa Rican reality and living conditions in these stories and presents a variety of challenging translation aspects that fit perfectly with my scope. Lyra’s stories were all translated using the foreignization approach and therefore are great examples to prove my hypothesis and to reconsider Méndez’s translation approach.

After translating Contrera’s text, and reading Méndez’s approach, I came to the conclusion that due to their nature, Latin American, and in this specific case Costa Rican literature, should be translated into the English language mainly by utilizing Lawrence Venuti’s foreignization approach. Even though, using foreignization as an exclusive strategy for the translation of Latin American texts is an ambitious project due to several aspects I will further address. However, it is the most effective way to truthfully represent a wide range of aspects in a specific culture.

I was able to justify the University of Edinburgh’s dissertation because its brief consists of a hypothetical situation in which the Ministry of Culture believed that volunteers traveling to Costa Rica with different social work organizations needed special training and support; therefore, the Ministry felt that the best way to immerse volunteers, or in that case anyone travelling to Costa Rica, into its social reality was through its literature. The brief was a culturally- didactic oriented translation which allowed the translation to have explanations within the translation. For example, in one of the short stories, I included within the translation, the explanation that Juan Santamaria is our national hero. In translations which are not meant to be didactic this is too ambitious and not publishable. However, I still do believe Venuti’s theories should be mainly implemented, even if the publication of these can limit the foreignized experience at times, which I will further explain in the analysis.

However, translator Elizabeth Horan proves that foreignized translations are possible and that they can do justice to the subversive voices of Carlos Salazar Herrera and Carmen Lyra.

What Is Translation and Why Does It Matter in the Academic Arena?

"Translation" is by now a word that needs translating

- André Lefevere

According to British translator Jeremy Munday, the term translation has several meanings since it can refer to the subject field, to the text that is translated, or to the act of producing the translation (5-6). For Gabrielle Schultz, in a deeper philosophical sense, "translation deals with the challenge of carrying complex moments across language and cultural borders" (2). Nonetheless, Schultz believes words are very sensitive and "no word can ever fully express the nature of a situation or an emotion" (2). On the other hand, pioneering scholars and translators, Susan Bassnett and André Lefevere view translation objectively and define it as the rewriting of an original text (xi). They further state that all rewritings reflect a certain ideology, therefore; they manipulate literature to function in a given society in a given way (Bassnett and Lefevere xi). Furthermore, they explain that these manipulative texts can help in the evolution of literature and society by introducing new concepts, genres, devices, and literary innovation; or in other words, the shaping of one culture upon another (Bassnett and Lefevere xi). As American translator, Edith Grossman asserts, translation matters since it expands our ability to explore through literature "the thoughts and feelings of people from another society or another time as well as to savor the transformation of the foreign into the familiar and for a brief time to live outside our own skins, our own preconceptions, and misconceptions" (14.) To expand on this belief, Rainer Schulte states that "translation does matter in a global world where nations and languages interact on a daily basis" (2). However, he argues that even though it matters, the concept and practice of translation are treated as unimportant in the academic arena and the audience has little idea of what is involved in the process of carrying texts from one language to another (Schulte 1). Nevertheless, the study of translation "touches on the very core of translation and literary theory" (Lefevere 131) and has, as writer Debiani Ganguly points out, "the inventive status and interdisciplinary nature,

process, and outcomes, it will expectantly enrich" (127). Discussion over the definition or standpoint of the meaning or significance of translation is extensive and problematic among scholars and critics as it has become a contemporary academic discipline.

British linguist, Jeremy Munday explains that the study of translation as an academic subject began fifty years ago and what is known as Translation Studies became popular thanks to scholar James S. Holmes (5). Writings on the subject of translation date back to Cicero and Horace; however, the practice as an academic discipline began only a few decades ago (Munday 8). Translation Studies can be defined as the academic discipline related to the study of the theory and phenomena of translation; its nature is multilingual and interdisciplinary, embracing communication studies, philosophy, cultural studies, languages, linguistics, and basically all the humanities (Munday 1). Moreover, American translator and Comparative Literature professor Sandra Bermann, states that the disciplinary field of Translation Studies grew with globalization, specifically with the increase of migration from people around the globe, and even with war (438). As translation became a visible discipline, a separate sphere of practice and knowledge, translation and comparative literature crossed paths regularly and closely, especially since translation poses timely questions for the humanities in general (Bermann 438). As Bermann further states, the practice, and reflections of both areas "create important and ongoing relations across time, language, and geographic space, among texts and their specific language, texts that serve as source texts, those that are translations, those that are retranslations, and those that are retranslations of retranslations" (438-9). In essence, both translation and comparative literature, invite new encounters and associations. (Bermann 438-9).

Translation and Comparative Literature

According to translation theorist André Lefevere in *Translating Literature: Practice and Theory in a Comparative Literature*, the relationship between comparative literature and translation did not have the most favorable of starts (1). He claims this was due to "nationalistic thinking" or the belief that the only language of importance was the one spoken in the country of origin (Lefevere 3). However, as soon as the country's literature tried to go beyond its borders, translations became a necessity (Lefevere 3). Culture, art, and literature cannot develop in isolation but call into play history, politics, religion, culture, and other works. Therefore, since Comparative Literature is a cross-cultural and

transdisciplinary process, it must rely on translations. Susan Bassnett and André Lefevere stated that “translation is a major shaping force in the development of world culture and no study of comparative literature can take place without translations” (12). They even believe that Comparative Literature should be considered a subcategory of Translation Studies (Bassnett and Lefevere 12). It was not until the 1980s that translation as a practice and theory became central to Comparative Literature and that the literary and linguistic canon as well as scholars worldwide acknowledged the necessity of studying translation (Washington University in St. Louis, par.7). Moreover, Translation Studies, with its new theories, increases the range of Comparative Literature.

Translation can be seen directly as Comparative Literature when a single language renders and moves from one specialized discourse to another (literature to art history, literature to politics, literature to history) or even from a dialect, a historical moment, or a word to a definition (Bermann 439). All those instances are examples of translated literature in the same language. Or in Bermann’s words, “translation focuses its attention on the question of language itself and the multilinguistic and multicultural interweaving it entails” (440). As American Translator Edith Grossman states and aligned with Venuti’s theory, “it permits us to savor the transformation of the foreign into the familiar and for a brief time to live outside our own skins, our own preconceptions and misconceptions, and expands and deepens our world, our consciousness, in countless, indescribable ways” (Yale University Press, par. 5). Nonetheless, translator María Tymoczko describes translation as “an activity with a set of ethics, ideology, and politics, rather than a linguistic activity (443). She further states that translation plays a significant role in shaping societies and nations in different ways such that it can make pivotal changes on the globalized world (459). In brief, translation expands the experience of exploring through literature the thoughts and emotions of other societies and times.

Translation Ethics

Translation Studies, as a recent discipline, is not legally supported by a code of ethics or norms. Some countries, including Costa Rica, have agreements for translators that concern the rates and the legal process of becoming a certified translator, but these agreements do not mention ethical or unethical legal practices. Translators are clear on the theory of ethics and norms in translation; however, in practice translations are merely seen

as good or bad subjectively. For example, in *Translation Ethics: From Invisibility to Difference*, Xénon Cruz believes translation should be seen as an activity with ethical implications and translators as its potential ethical agents, seeing that they play a central role in the cultural systems, shaping societies and nations in an increasingly globalized world (96-97). In fact, one should look at translation not merely as a [contrastive] linguistic exercise, but as an action grounded in ethical principles and framed in a certain ideological and political sphere. It is of interest to reflect about ethics in translation because translations can, in a very pragmatic sense, affect the lives of the people (Cruz 98). According to Belgian scholar Theo Hermans, “translations were one of the primary literary tools that larger social institutions, educational systems, arts councils, publishing firms, and even governments had at their disposal to manipulate a given society in order to construct the kind of culture desired” (10). Translators are able to manipulate source texts and target readers therefore their decisions become an ethical matter.

Scholar Anthony Pym (qtd. in Cruz 102) elaborates on the ethical role translators might play as cultural mediators, regarding translation itself as an intercultural transaction. Equipped with all their linguistic and cultural tools, professional translators become something like strategists in the communicational space established between two different cultures. Considering this, it is of no small importance to reemphasize the way translators can define themselves as ethical agents (Cruz 102). Furthermore, Wyke (qtd. in Cruz 103), states that ethics does not involve simply declaring fidelity [to the source text], but, instead, sorting through difficult decisions and taking responsibility for those taken”. However, English and Translation Studies professor Annjo Greenall, states that JRR Tolkien’s “Nomenclature” in *The Lord of the Rings*, after the Dutch and Swedish translations came out, “clearly subscribes to, and hence indirectly promotes, an ethics of fidelity” (11). Tolkien explains that names in general “should be left entirely unchanged in any language used in translation, except that inflexional -s, -es should be rendered according to the grammar of the language” (155). Greenall clarifies that “Tolkien also provides a 21-page-long list of exceptions to this rule, with detailed instructions on how specific names and things should be translated, as in the entry for the surname Appledore” (11). As Greenall states “literature is an area with a strong sense of textual ownership, so that the focus on ethics of representation is not surprising” (12). He adds that “the fact that this seems to be a strong concern among authors is of course unsurprising, in that it is their reputation that is on the line, given that most readers of the translations will have accepted the ‘translation pact’, a

construct leading to the reading of the translated version as if it were the original” (Greenall 12). Greenall insists that “although some literary authors do not want to have anything to do with the translation of their works, the responsibility of the translator to consult the author in cases of uncertainty or doubt – arguably an aspect of the ethics of service – is a theme that seems to strongly underlie authors’ reflections” (12). Unfortunately, Carlos Luis Salazar is not here with us today to guide the translation of *Cuentos de Angustias y Paisajes* and best judge how he wants his stories to be translated. Nevertheless, María Luz Méndez irresponsibly fails as an ethical agent in the transfer of the source culture and literary elements. She does not make enlightened decisions with the situations she finds herself in. She dismantles the foreign linguistic and cultural differences and representations, as well as her own, in what she believes is an attempt to live up to the expectations of the target reader. Unfortunately, María Luz Méndez overlooks her power as a translator and unethically creates false images of the cultures and societies she translates.

Translation Studies Approaches

Translation Studies was subdivided for a recompilation in the *Benjamins Translation Studies Bibliography* into approaches, theories, research methods, and applied translation studies as it established itself as an academic discipline (Munday 22). For example, some schools of thoughts include: Jean-Paul Vinay and Jean Darbelnet’s “Equivalence”, Itamar Evan-Zohar’s “Theory of Polysystems”, Katharina Reiss and Hans Vermeer’s “Skopos Theory”, as well as Susan Bassnett and André Lefevere’s “Cultural Translation” (Munday 23). Some fields of inquiry consist of: Translation History, Sociologies of Translation, Post-Colonial Translation Studies, Gender Studies, and Ethics. However, for this investigation’s purpose, the translation strategies (approaches and theories) that will be discussed, some more thoroughly than others are: Domestication, Foreignization, Equivalence, Skopos Theory, Translation Ethics, Cultural Translation, Literary Translation, Translation History, and Contrastive Linguistics.

Lawrence Venuti’s Foreignization

Translation theorist and historian, Lawrence Venuti and his approaches are a source of debate among critics. His main objective is to demonstrate the central importance of the

translator and make him or her a visible presence in the text. In *The Translator's Invisibility: A History of Translation*, Venuti acknowledges Schleiermacher, who distinguishes between the translator who chooses a “domesticating method, an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home and the translator who chooses a foreignizing method that values registering the linguistic and cultural difference of the foreign text, sending the reader abroad” (15). Venuti recommends the latter and further explains that the terms domestication and foreignization indicate what he calls ethical attitudes towards a foreign text and culture, or effects produced by the strategy devised to translate it (19). He also states that foreign translations resist dominant target-language cultural values to evidence the language and cultural differences of the foreign text (Venuti 23).

Foreignized translation is a term specifically used by Venuti to “designate the type of translation in which a Target Text (TT) is produced which deliberately breaks target conventions by retaining the foreignness of the original” (18). The translator who opts to foreignize, challenges the linguistic, aesthetic, and political status quo of the work. In the act of questioning the pastness of the past, of re-forming or challenging the current, easy, comfortable canons, the translator, according to Venuti, performs “an act of cultural restoration which aims to question and possibly re-form, or simply smash the idea of, domestic canons” (308-9). This ‘smashing’ of domestic canons is the central idea of what should happen in Costa Rican English-Spanish literary translations. This investigation follows Venuti’s recommendation of sending the reader abroad by including Costa Rica’s idiosyncrasy in the TT. Translators who adopt a foreignizing approach become visible translators as they enable the reader to learn and appreciate a new and foreign culture. These foreignized literary translation productions are means that foster cultural awareness and the ability to communicate, in other words, translations that can resist cultural dominance, allow foreign influences to infiltrate the text, and restrain traditional domestication.

CHAPTER 3. REVIEW OF LITERATURE

Even though both Carmen Lyra and Carlos Salazar Herrera are established authors, a limited number of reviews and investigations by scholars and critics are published. Carlos Salazar has even less reviews and investigations about his works than Carmen Lyra. Most of what is written on them praises their colorfulness and contribution to Costa Rican literature. As mentioned previously, what is certain is that both authors' works constitute great cultural information warehouses and their contributions have allowed the questioning of concepts of the past, present, and future of Costa Rican culture. More precisely, they have stimulated readers to consider the transformations that have affected the country's economy as well as its population. Criticism of both authors will be reviewed below.

The Costa Rican Context

The Republic of Costa Rica with its capital in San José, is not only considered a natural beauty paradise, but also a Central American peace haven after 1949. The absence of an army and its ecological richness have positioned the country as a tourist destination at an international level. However, this does not mean that the country is exempt of violence, discontent, or governmental dysfunction, especially in recent years. Nonetheless, Costa Rican authors have made the multiple damages and their consequences of a corrupted population that suffers from the impossibility of speaking up for themselves: as well as the fears that have prevailed in Costa Rican urban and rural society throughout the decades visible, through their writings (MEP-ICER 44). Social problems that are not new or foreign are materialized in both national and international literature. There was a contradiction between the images of the idyllic Costa Rican territory and the grim and grotesque images portrayed by authors of a less understood side of the brochure (Calderon 178). Fred Perkins, Pearson's CEO, stresses that in today's political climate, publishers, booksellers, and writers, have the collective mission of revealing the truth to readers (Taylor, par.4). Likewise, subversive text publications, especially when revealing the harsh realities citizens prefer to evade, are critical, since no progress or change takes place when realities are eluded. The best way to immerse readers into Costa Rican social realities and step away from the Costa Rican 'utopic paradise' is through its literature. The Constitution of Costa Rica establishes the necessity to "preserve and expand our cultural heritage by imparting

knowledge while interacting with people from other cultures and respecting their values” (MEP-ICER 46). In an article for *Publisher’s Weekly*, journalist Sally Taylor mentions that in recent years, Central America is the new marketplace for Latin American and United States publishers (Taylor, par.3). Consequently, publishers have promoted a deeper understanding of developing countries, global citizenship, and intercultural competency. Not only authors, but translators as well, should strive with their publications to strengthen democratic values and cultural identity, and to develop intercultural understanding. Both Costa Rican authors, Carmen Lyra and Carlos Salazar Herrera as well as their Spanish-English translators, act as agents of change that explore Costa Rican social reality. The Costa Rican authors’ writings reveal several difficulties in their texts allowing readers to take a glimpse of the country’s global reality through their short stories. The issues uncovered in their works exceed national limits as they coincide with problems of global interest like marginalization, social exclusion, poverty, vices, and misery. The problems exposed in the Costa Rican plantations during the 1920’s not only affected the Costa Rican workers but imaged the working conditions in many countries around the globe. For example, in the 1920s, specifically in United States factories, workplace injuries and deaths were common and, in many cases, labor conditions were strenuous. The culturally-specific nature of the writings, based on Costa Rica’s urban and rural decay, and the problems of transferring the Spanish language for Anglophone speakers obliges carefully considered translation strategies. Therefore, the relevance of the short stories’ themes to worldwide readers, in addition to the shared belief of literature to create social awareness, unity, and change, make the culturally- oriented translations into foreignized English translations appropriate.

Carlos Salazar Herrera and *Cuentos de angustias y paisajes*

Carlos Salazar Herrera, author of *Cuentos de angustias y paisajes*, was born in San José Costa Rica in 1906 and died in 1980. He won the Premio Magón de Cultura and was a university professor, painter, sculpturer, engraver, carpenter, and poet, who according to the Editorial Costa Rica, “wrote stories which such a trace and colorfulness that they seemed as if narrated with a brush” (Editorial Costa Rica, par. 2-3). Salazar’s writings have won him a privileged place amongst Costa Rican writers because of his unique depiction of life and natural landscapes of our country but in such a unique way that they have

become a crucial part of Costa Rican literature. Translator Méndez acknowledges this as she writes in her thesis that Salazar Herrera “gathered” the 15 stories he has published in *Repertorio Americano* before the 1948 war and published them as *Cuentos de angustias y paisajes* (143). She adds to this that it was “so well received by the public that in 1964, along with the engravings with which he illustrated eight out of his thirty stories, it won for the author the Premio Nacional de Cultura Magón, the highest award a person can achieve for his/ her contribution to the country’s culture” (Méndez 143). Critics have emphasized that Salazar can be praised by the originality he achieved in the use of metaphors, the briefness but at the same time the precision of his style, the chromatism, and the way he plays simultaneously with human psychology and nature in his stories (qtd. in Bonilla, 122). Moreover, the vigor in his prose as well as how he stylishly describes nature and the precision in which he describes his character’s psychological condition characterize his work (qtd. in Portuguese, 181). Scholars have also studied the tension and intensity in his short stories as well as the deconstruction of his style (qtd. In Ovaes and Rojas, 122). In her article, Latin-American critic Flora Ovaes stresses the role these stories play in the construction of national discourse (Ovaes 47). As poet Isaac Felipe Azofeifa clearly states, “Salazar’s stories respond to the literary spirit movement that came to substitute the exhausted narrative tradition at the beginning of the century” (Azofeifa 18). The poet adds that Salazar Herrera’s writing, like most produced around the year 40, breaks with tradition since, in his stories, the wakes, marriages, cock fights, and festivities seem to have disappeared from literature (18). He adds that even the famous politician, the teacher and even the sometimes detailed and ironic presence of the peasant, with his life and customs, do not leave breathing space for fantasy in the reader and disappear from Salazar’s realism. His stories, on the other hand, portray an orderly world, one without ambiguities, without more surprises than those within “the strict game of human institutions” (Azofeifa 18).

Cuentos de angustias y paisajes was written in 1947. The compilation consists of 30 short stories in which Salazar describes the day-to-day activities of his characters with a “stylized, idiosyncratic romanticism” (Méndez 9). Méndez adds that Salazar Herrera’s short stories “were written during the early days of the twentieth century, when the country offered only poverty to most of its people (142). She explains that a selected group were in control of the coffee oligarchy and exploited the working class who included the denominated *cholos*, blacks and farm workers in the country (Méndez 142). Salazar’s story

collection, as stated by professor and author Jesús Cárdenas, expresses landscapes, societies, and languages from different regions of Costa Rica and in them emotions appear hurriedly. Cárdenas also indicates that Salazar achieves “universality expressed through sensibility in the rural landscapes with the most humane part of the Costa Rican peasant,” (www.intercultura.com, par.3). In the second half of the twentieth century *Cuentos de angustias y paisajes* became one of the most renowned works of Costa Rican literature as Salazar’s stories were deemed to be “enhanced by skillfully chosen lexicon to portray the social and academic status of his characters” (Méndez 9). Likewise, Professor Sonia Jones states that in *Cuentos de angustias y paisajes* he successfully achieves to “amalgamate the Costa Rican rural landscape with the most humane part of its peasants in the first half of the XX Century” (52). She further asserts that Salazar Herrera is different from other authors who portray the Costa Rican country people in a caricaturized way; he, on the other hand, exalts the anguish of the characters that gain universal dimensions and are representative of universal human passions (Jones 52). She argues that Costa Ricans can mirror their culture and themselves; not only this, but these emotions go beyond borders and the reader can sense the universality of the themes and all the human emotions present in each story (Jones 52). Professor Tatiana Herrera states a similar idea, expressing that every story in *Cuentos de angustias y paisajes* is precisely that, an anguish and a landscape that create a relationship in the psyche of characters, maybe not as reflexively, but very eloquently in their actions (80). She adds that the compilation speaks about the complex human condition and does not limit itself to the beautiful descriptions highlighted (Herrera 80). Costa Rican painter and professor Emilia Prieto adds that “Salazar’s characters feel a lot, they exist, but that existence is not expressed by them, but by the reduced scenarios through which they travel” (Ministerio de Cultura y Juventud, par. 7). As a poet himself, Azofeifa believes that the stylistic enchantment that arises from Salazar Herrera’s stories comes from their lyric (15). Moreover, Flora Ovares emphasizes that decades after it was written, Salazar Herrera’s text still captivates because while he draws a country’s reality, it integrates and appeals to the reader who is reflected in the great passions of its simple characters. The critic adds that the book appeals to the reader’s participation, who oversees constructing the national landscape- both natural and human- in the act of reading; even the “subtle” police structure in some of the stories is a challenge to the reader (Ovares 47). Ovares suggests that *Cuentos de angustias y paisajes* plays

with the reader, presenting false clues, and hiding the truth between suggestive lines and strokes (Ovares 53).

Azofeifa explains that short stories often carry a great range of topics, characters, and a particular view of the world (2). He adds that stories are usually a collection in which each story shoots in a different direction (Azofeifa 2). However, he further explains that in Salazar's stories, they all integrate, and they all share an aesthetic unity; an image of the world and of men as they repeat themselves through so many different themes and structures sharing the same understanding of the world (Azofeifa 2). Additionally, the poet states that the characters and nature share so many influences that "humans become nature" while "nature becomes human" (Azofeifa 2). Ovares adds that the colorfulness in nature has a stretch relationship with the characters who are lost by their jealousy, love and hate, fears, illusions, and dreams (Ovares, par. 6). According to Ovares the conflicts the characters face is not determined by their economic situation, or offer details about their racial or social attributes, as happens in his narrative a few years later (Ovares 48). Ovares also expresses that characters who are usually identified as peasants due to their attire, are able to step away from this image because what really matters to Salazar is their anguish, pain, and feelings: in other words, the text insists that social situations or skin color are not relevant even if the characters identify themselves as the *Cholo*, *Indio*, or *Mestizo*; their passions, let them be revenge, betrayal or love, are what attract the reader (Ovares, par. 6). The *Cholo*, *Indio*, and *Mestizo* do not appear isolated by the color of their skin; rather, the stories always highlight the human condition, or what makes every race equal (Ovares 48). Azofeifa explains that it is no secret that all the characters are peasants, but it is not home, family, nor the peasant's life in his own house or village what interests here (20). He believes that all the stories show the case of the man who has chosen loneliness (20). Furthermore, another general trait of Salazar's humanity depiction is the absence of value judgements about the world. Azofeifa affirms that his characters do not judge the world they live in, they are not above or below it, they let go without opposing, without reflecting on good or bad, and in general there lies a natural disposition to abandon the fight and yield before unfavorable or adverse circumstances (19).

Besides the studies of the works summarized above, Carlos Salazar Herrera does not have a great amount of published criticism; but reviewers agree that Salazar Herrera intertwines a well-painted description of nature and the emotions evoked in the stories. Critics believe that Costa Ricans can represent their culture and themselves through

Salazar's writing, in particular the way he paints the anguish, pain, hurt and all those feelings that have no borders, race or social standing in his stories. These emotions trespass borders and the reader can sense the universality of the themes and all the human emotions evoked in each story. It is no surprise then that The Costa Rican Council of Higher Education submitted the novel as a suggested high school reading for teenagers across the country for its national identity value. The colorful human emotions evoked by his writings have made him one of the most accomplished "mirrors" in which Costa Ricans can see and feel themselves (Editorial Costa Rica, par. 3). According to Azofeifa, *Cuentos de angustias y paisajes* was not noticed in Costa Rican society when it was first published but he states that, "this is no surprise since this happens often in our country" (17). Azofeifa describes Salazar as a sort of sniper, a rebel that shoots desperately until he remains silent (Azofeifa 18) and describes his writing as always literally true (Azofeifa 17). Ovaes believes that "re-reading these stories constitutes an unforgettable experience for the reader, that continues discovering in them new rhythms, colors, unpublished views of the world and of himself" (par. 6). This emblematic work of Costa Rican literature was first translated to the English language by the academic María Luz Méndez and published by the Editorial de la Universidad Nacional (Euna) in March 2017. Méndez reaffirms the scholars and critics position that Salazar Herrera "explores powerful and universal themes like unrequited love, revenge, treachery and the unequal battle between men equipped with nothing but hand tools and the savage strength of nature while they all take place in a setting that is impeccably described and uniquely Costa Rican" (www.euna.una.ac.cr, par.4). Therefore, it is only fair to translate Salazar's well-crafted writing in a foreignized translation which sends the reader abroad to the picturesque landscapes and language of the Costa Rican peasant.

Short Stories of Anguish and Landscapes by María Luz Méndez Salazar

Méndez Salazar, professor at the School of Literature and Language Sciences from the Universidad Nacional (UNA) and who graduated from the master's program in Translation from this university, challenged herself to transmit the *traditionalist* spirit of the Costa Rican peasant but also to be faithful to Carlos Salazar's work in English (Barrantes, par. 3). Her fascination with these texts began when she was assigned the translations of "La Ventana" and then "La Calera" as part of her master's program. She then translated

the complete story collection which she turned into her thesis project *Costa Rican Short Stories of Anguish and Landscapes*. Méndez included a monograph in which she gave the theoretical and academic support of her investigation (Barrantes, par. 3). The translator turned to the African American Vernacular English (AAVE) to translate the Costa Rican peasant dialect and to other sources such as forums to what she states, “contributed to making the text more universal” (Barrantes, par. 8). The published English version is also illustrated with Carlos Salazar’s own engravings. I will refer to African American Vernacular English (AAVE), as well as to other approaches in the Theoretical Framework below. Even though this emblematic Costa Rican work was translated into English, a year later no scholar or critic reviews or studies are available. The translated novel was introduced to the public in 2017 at the national Book Fair, a publication about this event was made in the newspaper *La República* at the Universidad Nacional’s website, but no other publications on the transcendence and/or impact that this publication will have internationally or on how literary critics and other translators received it was made.

Carmen Lyra and Her Works

María Isabel Carvajal was born in 1887, 19 years before Carlos Salazar. She wrote about social matters in her first narrations (Contreras and Villalobos 1). Carmen Lyra, María Isabel’s pseudonym, made a lasting impression on the Costa Rican literary world (González 73). According to Professor Ann González, she was recognized, not only for her contribution to adult and children’s literature, but also for her leadership in politics and her efforts to improve socio-economic conditions especially for Costa Rican women and children (González 73). She was the first person in Costa Rica to “write fiction attacking Yankee imperialism and decrying the conditions on the foreign-run banana plantations” (González 74). Furthermore, at the beginning of the twentieth century there was a mixed process of modernization and social and political effervescence which redefined the gender system and journalistic discussion that influenced the incorporation of women in politics (Mora 65). Within this process, Carmen Lyra’s literary career became a protagonist in the public scope. She became a feminist leader and between the years 1910 and 1920 she was known as a children’s literature writer, a teacher at the Escuela Normal and the Escuela Maternal, as an activist for her social concerns, and working close to the social politics of the liberal state. All of this earned her recognition as a public figure (Mora 79).

As mentioned earlier, Carmen Lyra is tied to the development of Costa Rican children's literature from the first half of the twentieth century for different reasons. She directed Heredia's Escuela Normal, and she co-created with Joaquín García Monge a section in the National Library dedicated to children and teenager's books. Moreover, she was part of the first literary- didactic magazine *San Salerín* (1913-1914) and is the author of *Short Stories of My Aunt Panchita*, which is the first publication that gathered Costa Rican folkloric storytelling (Vásquez 182). These stories have had great editorial success since they have Costa Rican elements such as: traditions, customs, religion, habits, and dialect. According to Magdalena Vásquez, those who have analyzed the text, agree that it recollects Costa Rican forms of expression and background which makes adults seek this specific literature as well (187). This book is one of the most popular books in Costa Rican society because it has a close connection with the Costa Rican and universal cultural heritage; as well as fascinating audiences of all ages, especially children (Vásquez 187). Children's literature, like all literature, questions and legitimates, it is subversive and sometimes an accomplice, a product of oral tradition, and it is part of the imagination and creativity of the people who form part of a collectivity, and so they reproduce ideas and behaviors fostered by ideologies (Vásquez 187).

Carmen Lyra's book *Short Stories of My Aunt Panchita* was published on April 1920. Its second edition, which was part of the series "El convivio" and directed by Joaquín García Monge, was considered as the most interesting contribution that Costa Rica can offer to popular children's literature across the globe (González 105). In several publications, Lyra clarifies that the short stories are oral recollections, and in the prologue, she recreates the storyteller, a character called Aunt Panchita (González 106). Moreover, Professor González believes that teachers make the ideal author and data compiler profile, since teachers are in contact with parents and children (108). González also states that *The Adventures of Uncle Rabbit* are deposits of "cultural treasures" and not altered by urban modernity in Costa Rican books and magazines, especially in rural areas (González 108). The professor strongly believes that the success of the stories is mostly due to the adherence of a regional linguistic code (108). According to Gerardo Contreras and Ana Irene Villalobos' article, while Lyra was a teacher, she witnessed firsthand the magnitude of the social problems that Costa Rica faced during the early 1900s. Her questioning spirit made her political thoughts very dynamic and adjusted to the political and historical realities of the time (Contreras and Villalobos 2). The authors add that Lyra's thoughts which were

projected in her literary pages are rooted in the national political struggles. According to translator Elizabeth Horan another unique characteristic Lyra possessed was that “her gender enabled her to speak for schoolteachers as few others would and could” (Horan 12). Horan further explains that with urban poverty and its consequences, these teachers questioned and rejected the idealistic and theoretical training they were offered (14-15). Carmen Lyra was enraged with the pedagogical theories she was taught since she believed they ignored the conditions of the children’s lives (Horan 15). She considered contradictions endured in this formal form of education since teachers were concerned with the children’s hygiene but seemed to ignore the social context in which they were raised (Horan 15). Carmen Lyra’s principles are also evident in her stories for adults *Cuentos del Barrio Cothnejo-Fishy*, her first major publication following her return from Europe (Horan 13). In these stories she “satirizes the pretensions of the comfortably wealthy, or those who wanted to appear so” (Horan 13). With “naturalism’s characteristic exaggeration”, Lyra puts her character’s lives, through her omniscient narrator, under the microscope, revealing the “imbecility of their entertainment and pretensions to taste and pedigree” (Horan 14). Carmen Lyra’s rebellious spirit and writing can only be represented with a translation approach that does justice to all the ideas and criticism she wanted to transmit. She would probably have never allowed her words to be domesticated into any other culture and would have liked for children and adults in and out of Costa Rica to live the reality and culture her stories portray.

Elizabeth Rosa Horan’s *The Subversive Voice of Carmen Lyra*

In 2000, Elizabeth Rosa Horan wrote Carmen Lyra’s first Spanish- English translation: *The Subversive Voice of Carmen Lyra*. Elizabeth Rosa Horan is the director of comparative studies in literature and associate professor of English at Arizona State University. She holds a PhD in Comparative Literature from the University of California, Santa Cruz and is the author of the award-winning book *Gabriela Mistral: An Artist and Her People* and translation editor of *House of Memory: Short Stories by Latin American Jewish Women Writers* (Arizona State University, par. 4). Nowadays, Horan teaches Latin American and US Literature and conducts research in the areas of women and gender studies and translation (Arizona State University, par. 2). Horan’s translation of the Costa Rican writer includes her popular folktales, including her most famous work, *Tales of My Aunt Panchita*

and highlights her influential social criticism (University Press of Florida, par. 2). Lyra's satire of high society is represented through realism in *Tales of the Cothnejo-Fishy District*, and her narrative *Silhouettes from the Maternal School* describes the creation of Latin America's first Montessori kindergarten. Lyra also denounces the exploitation of workers in *Bananas and Men*, while *Golden Bean* reveals the corrupted trades that take place in the coffee business. Although Lyra's writings represent the underlying's of this collection, Horan's essay offers an essential cultural background unfamiliar to many in the United States. According to the University Press of Florida's review, "those readers interested in Latin American literature, women writers, and folktales will find this book interesting and informative" (par. 4).

Carmen Lyra's and Carlos Herrera Salazar's voices travel across the convoluted but restrained landscapes of Costa Rica. The authors put notes of realism in their writings, make them political, and place popular resistance in their narratives. In their outlines of Costa Rican life and customs, social satire appears beside their unique picturesque styles. Carmen Lyra's work critiques the roles of sex and gender; she mocks national clichés and denounces the corruption that permeates Northern and Southern hemispheric relations (Horan 3). Both *Cuentos de angustias y paisajes* and Carmen Lyra's short stories share the same characteristic: they represent change and crisis scenarios, illustrated by corruption, vice and the anguish and restlessness of an uncertain future (Cárdenas, par.6). Both texts portray situations of social exclusion where the marginal individuals turn into everyday landscapes. These author's works force us to consider the social conditions of both Costa Rica and the United States together with present political and social realities. Through Horan's translation, readers who are unfamiliar with Central American literature will experience a distinctive perspective through a voice who refuses to assimilate the reader's culture. Carmen Lyra questions the myth of Costa Rica as the "tropical paradise" and criticizes this nation-built construct. Horan highlights Carmen Lyra's active resistance of these preconceived notions in her foreignized translation. Horan states that Carmen Lyra "challenges domestic canons and registers the region's cultural hybridity while using this to legitimate her gritty descriptions of Costa Rica at the onset of the twentieth century" (3). This research demonstrates that even though both translators draw on Costa Rica's reality; Horan foreignizes her translation acknowledging Lyra's own rebellious voice and defying a domesticated interpretation of its social, and political context, while Méndez domesticates

her translation as she adopts the African American Vernacular English (AAVE) to translate the Costa Rican peasant's dialect.

***When New Flowers Bloomed* “Short Stories by Women Writers from Costa Rica and Panama” Edited by Enrique Jaramillo Levi**

Enrique Jaramillo Levi prepared this anthology of translations while he was a Spanish American Literature Professor at Oregon State University. Its preliminary investigation was done at the University of Texas at Austin while he was working as a Fulbright Scholar. The anthology was published in 1991 by the Latin American Literary Review Press and financed by the National Endowment for the Arts (Jaramillo 22). It includes translations from the following women Costa Rican writers: Delfina Collado, Carmen Lyra, Emilia Macaya, Rosibel Morera, Carmen Naranjo, Eunice Odio, Yolanda Oreamuno, Julieta Pinto, Victoria Urbano, and Rima de Vallbona. Editor Enrique Jaramillo states that “the present anthology of short stories by women writers from Costa Rica and Panama will help draw the attention of North American readers and critics to the excellence of contemporary prose writers” (11). He affirms that the characteristics which predominate in the narrative work of the women represented in this anthology are “a struggling will to accept, an authentic commitment to life itself, to their countries, and to art; the creation of new, original literary arenas and terrains; the search, at times anguishing and alienating, for self-identity as part of their social status as a woman in a ‘*machista*’ society; the attainment of effective narrative techniques and of a language which is appropriate to the material narrated, reflections of a deep sensitivity and of a superior intelligence (Jaramillo 14-15). The themes presented, according to Jaramillo, carry artistic refinement and a deep sense of social responsibility which include “the desperate necessity to love and to develop all of their human potential, even if it means renouncing social, family or personal situations which, in a determined moment, are recognized as absurd or grotesque” (15).

Marinell James as Carmen Lyra's Translator

Marinell James is a freelance writer, editor, and translator. James previously translated *Deviations*, a poetry recompilation by Enrique Jaramillo Levi. She currently translates poetry by Latin American women poets. She translated for the anthology *When New*

Flowers Bloomed Carmen Lyra's short stories "Ramona, Women of the Ember" and "Estefania" from *Bananas and Men*.

CHAPTER 4. THEORETICAL FRAMEWORK

The theoretical framework will define, evaluate, and discuss theories relevant to the hypothesis which states that the translating approach of foreignization should prevail in the Spanish-English translations of Costa Rican literature. Key concepts, models and assumptions that guide the project are explained and demonstrate the established ideas grounded in this work. This research project will present an overview of the history of translation, specifically its process, translation studies as an academic and professional field, and translation beyond contrastive linguistics. I will also explore translation and its link to literature. Within the field of Translation Studies, I will review Vermeer's Skopos theory (its history, skopos rule, equivalence, criticism, Christiane Nord in *Skopos theorie*) as well as the cultural turn after 1970. I will go in depth and explore and define Lawrence Venuti's Foreignization vs. Eugene Nida's Domestication approaches. Moreover, I will briefly define language varieties such as social and tonal registers, dialect, and sociolect; specifically, African American Vernacular Dialect (AAVE). Lastly, I will briefly discuss the history of Costa Rica and Translation; explicitly Costa Rica and its literary heritage, the 1900s debut, its political and social panorama, the lack of translation systematization and translation in Costa Rica as a profession.

The History of Translation

Translation as an encoding-decoding linguistic activity

British professor, Jeremy Munday states that the English term translation, first demonstrated around 1340, derives from the Latin *translatio* or "transporting" and comes from the participle of the verb *transfere* or "to carry over" (8). Translation, he states, has several meanings today in the field of languages:

1. the general subject field or phenomenon. Example: I studied translation at the university;
2. the product or, in other words, the text that was translated. Example: They published the Arabic translation; and
3. the process of producing the translation, otherwise known as translating. Example: He offers translation services. (Munday 8)

Translation is traced far back in history; however, as a discipline, it was not an academic and professional discipline, beyond a linguistic activity until recently. According to Munday, writings on the subject of translation go far back in recorded history (13). He states that “the practice of translation was crucial for the early dissemination of key cultural and religious texts and concepts; in the west, the different ways of translating were discussed by Cicero and Horace in the first century AC and St. Jerome in the fourth century AC” (Munday 13). Munday further explains that in western Europe the translation of the Bible was the battlefield of conflicting ideologies for over a thousand years and in China, the translation of the Buddhist sutras opened a long discussion on the translation practice from the first century AC (13). In *The Developing Corpus of Literary Translation*, Edward Wheatley states that “analyzing the body of writings translated into English from the beginnings of the written language to the inception of printing in Europe presents unique challenges” (184). Historically, he describes how numerous translations from the Middle Ages survive in single copies due to deliberate destructions, disappearances, fires, and burnings (Wheatley 184). Wheatley expresses that these losses tantalize; nevertheless, a sizeable body of translated work that survives in medieval manuscripts, which allows to map out a field of translational activity (184). Scholar Di Jin states that the modern world would not be what it is without translation (20). She states that its culture, its philosophy, science, literature, and religion – none of these would be anywhere like what they are today without translations from languages into languages (Jin 20). Jin writes that for example the Bible on which the president of the United States lays his hand when he is sworn into office would be non-existent if it had not been translated from Hebrew and Greek into Latin and translated and retranslated into English (20). Scholar César Domínguez states that despite the broad recognition among historians of the major role translation has played in the representation of national cultures, relatively not much research was carried out so far in this area (287). He further describes that history always mentions translations when studying the Middle Ages or the Renaissance (Domínguez 287). Moreover, he explains that there lies so little out there that no awareness exists of the possible presence of translated literature as a particular literary system; however, the prevailing concept is rather that of “translation” or just “translated works” treated on an individual basis (Domínguez 287). Throughout history, Munday explains, written and spoken translations have played an essential role in interhuman communication; translations have provided access to important texts for scholars and religious purposes, among others (10). He states that

“while the practice of translation is long established, the study of the field developed into an academic discipline only in the latter part of the twentieth century. Before that, translation was often relegated to an element of language learning” (p.13-14). Translation exercises, he explains, were considered as a means of learning a new language or of reading a foreign language text until the student had the language skills to read the original. Not only this, but the study of a translated work was not encouraged once the student had acquired the necessary proficiency to read the original (Munday 14). Munday adds to this that translation as language teaching and learning may partly explain why academia considered it of secondary status (14). However, this notion began to change as scholars in different fields started studying translation as the complex process that it is.

Translation as a Process

Munday explains that “the process of translation between two different written languages involves the changing of an original written text (the source text or ST) in the original verbal language (the source language or SL) into a written text (the target text or TT) in a different verbal language (the target language or TL)”:

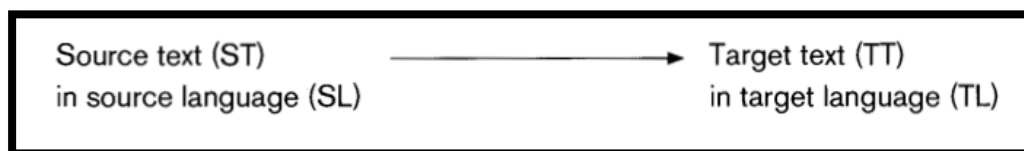


Fig. 1 An image to illustrate translation as a process, Jeremy Munday, *Introducing Translation Studies: Theories and Applications*.

In other words, and according to translator critic David Katan, “translation is seen as a universalist encoding-decoding linguistic activity, transferring meaning from the source language to the target language” (74). This explains why translation was thought of as a language learning practice. However, this practice was particularly complex, and scholars began studying the process it involved. In Katan, academic scholar Gerardo César Hurtado, defines translation as a skill that consists in going through the translating process and capable of solving the translation problems that arise in each case (25). He believes that without this process, there is no translation (Katan 25). Munday points out that this systematic or linguistic-oriented approach to the study of translation emerged until the

1950s and 1960s (15), and the study of translation as an academic subject, began until the second half of the twentieth century and was known as translation studies, thanks to scholar James S. Holmes (Munday 10-11). Cristina García de Toro defines Translation Studies as “an academic discipline that studies the theory and practice of translations and is a multilingual but also interdisciplinary field of study since it establishes relationships with linguistics, cultural studies, philosophy, literature, the information sciences, and so forth” (10). After Holmes defined translation as a field of study; translation has developed in many parts of the world and is clearly destined to continue developing well into the 21st century (Bassnett and Lefevere xi).

Translation as an Academic Field

According to Susan Bassnett and André Lefevere, both renown translation critics, the growth of Translation Studies as a separate discipline is a “success story of the 1980s” (xi). They affirm that Translation Studies, as an academic field, brings together work in a wide variety of fields, including [contrastive] linguistics, literary study, history, anthropology, psychology, and economics (Bassnett and Lefevere xi). Translation studies is an academic research area that has grown enormously over the years. As Munday mentioned above, translation was formerly studied as a language-learning methodology or as part of comparative literature, translation workshops and contrastive linguistics courses, but the discipline as it is now known, owes much to the work of James S. Holmes, who proposed both a name and a structure for the field (García 27). As Cristina de García Toro states in her work *Translation Studies: An overview*, the interdisciplinarity and specialization of the subject is more evident, and theories and models are imported from other disciplines but are also forged from within translation studies itself (27). She concludes that the research landscape has made tremendous amount of progress in recent decades. Since the nineties, new schools and concepts focused essentially on the problem of ideology have become part of this prosperous setting (García 30). Examples of such progress include research on gender, post-colonial studies, and the cultural-studies-oriented analysis. García explains that as a logical consequence of the evolution of the discipline, the integrating and interdisciplinary proposals also exist. All in all, García concludes that Translation Studies is “blossoming and the range of perspectives open to the young researcher is enormous” (30-31). According to Bassnett and Lefevere, Translation Studies

“has begun to focus on making texts accessible and manipulating them in the service of a certain poetics and/or ideology” (10). Seen this way, they believe that “translation can be studied as one of the strategies cultures develop to deal with what lies outside their boundaries and to maintain their own character while doing so, the kind of strategy that ultimately belongs in the realm of change and survival, not in dictionaries and grammars” (Bassnett and Lefevere 10). Evidently, translation nowadays is much more than a way for students to learn a language. In terms of globalization, as world trade has grown, so has the importance of translation. Munday affirms that “by 2015, the global market for outsourced translation, interpreting and related technologies was estimated to exceed US\$38 billion, while international organizations such as the European Union translate between 24 languages and spend some €456 million per year on translation and interpreting services” (10-11). Therefore, translation grew not only as an industry, but as an academic field, that is now taken seriously and studied worldwide as a discipline on its own.

Translation Beyond Contrastive Linguistics

Contrastive linguistics, as defined by the Merriam-Webster dictionary, is “a branch in linguistics concerned with showing the differences and similarities in the structure of at least two languages or dialects” (Merriam-Webster 2022). García del Toro explains that the contrastive linguistic models of the 50s and 60s were replaced by criticism schools and approaches that emphasize on the function of the text, contextual factors, the repercussion of translated texts on the target system, and its interrelation and culture (García 15). For example, scholars such as House, Crystal, and Davy started an innovative system of evaluating translations based on the contextual meaning. Crystal and Davy call these translations “overt” and “covert” which are what are nowadays referred to as “foreignization” and “domestication” translations (García 17). Basil Hatim and Ian Mason started seeing translation as part of a process and the translator as the center and its social conditions essential (García 17-18). Also, García recounts, that in Nord’s later works she grants importance to the relationship between the ST and the TT and how they relate to Skopos (16), term that will be defined below. So, it was after the seventies that these approaches started seeing light. All these studies, scholars, and academics started offering the discipline a systematic way to analyze texts.

García further asserts that “a key moment in the field of research into translation was the appearance of the poly-system theory in the seventies” (García 19). In this poly-system theory, literary translation is a system that operates within the literary, social, and historical system of the target culture (García 19). He explains that this led to what is known as descriptive translation. This framework is oriented towards the target text. It combines a linguistic comparison of the source text and target text with the study of the cultural framework of the target text (García 19). This indisputably is a vital proposal in the translation criticism field. Translation was a part of a sociocultural context and became a crucial part of cultural studies once it emerged in the nineties. After cultural studies, the translation field was extended by the philosophical and interpretation approaches as well as the cognitive approaches. As part of this shift, German linguist Hans J. Vermeer developed the Skopos theory or what is known as the core of functionalist translation theory in the 1970s (Du 2). Skopos theory introduced the purpose of texts and, therefore, the translation strategies and approaches translators should incorporate into their practice to produce functionally adequate results since he believed [contrastive] linguistics alone cannot solve all the translation problems (Du 3). What is known as *Skopostheorie* came as a rule to help solve these problems, especially in literary translation.

Translation and Literature

The most eminent service one can render to literature is to transport the masterpieces
of the human spirit from one language into another.

- Bassnett and Lefevere

As Munday claims, the relationship of translation studies to other disciplines is not fixed: thus, this explains the changes over the years from a strong link to contrastive linguistics in the 1960s to the present focus on more cultural studies perspectives and even the recent shift towards areas such as computing and multi-media (25). He further explains that even the object of study has shifted over time, from translation as primarily connected to language teaching and learning to the study of the circumstances in which translation and translators operate (Munday 27). In the literary field, the universities of Iowa and Princeton promoted literary translation in the 1960s United States. According to researcher Even-Zohar, they implemented translation workshops based on the reading and practical

criticism of Cambridge critic I. A. Richards and later on in creative writing workshops (192). As he explains in an article for *Poetics Today* the translation workshops were intended as a platform for the introduction of new translations into the target culture and for the discussion of the principles of the translation process and of understanding a text (Even-Zohar 45). Translation undoubtedly has close relations with Comparative Literature, which helped, as Even-Zohar affirms, to “launch the so-called cultural turn in translation and Translation Studies in the 1970s and 1980s” (192). After that “cultural turn”, scholars have come to study translation from a cultural and comparative perspective. Without translation as a mediator, Comparative Literature from different languages is not accomplished, “even if a comparatist knows many languages and has a great deal of knowledge of different literatures” (Even-Zohar 45).

However, Even-Zohar states that translation “was largely dismissed by the field of comparative literature as a mere mediator and an unnecessary tool for the true comparatist”. Nevertheless, he believes the comparatist should master the languages in which the works compared are written and states that in recent decades, following the “cultural turn”, scholars have come to study translation from a cultural and comparative perspective in increasing numbers (Even-Zohar 46). To confirm this statement, Jeremy Munday views comparative literature as the field where literature is studied and compared transnationally and transculturally, requiring the reading of some works in translation (p.14-15). And as César Domínguez clearly expresses, all translation issues are cultural, and it has as much to do with mediation between cultures as with the transfer of meaning between languages. By culture he refers to the physical, social, historical, and ideological environment within language (287). Therefore, translation is a cultural and linguistic necessity. According to Bassnett and Lefevere, translation is a rewriting of an original text (xi). They believe that “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 concepts, 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. However, rewriting can “repress innovation, and in an age of ever-increasing manipulation of all kinds, translation can help us towards a greater awareness of the world in which we live” (Bassnett and Lefevere xi). According to Ana Ramos and the text *Teoría y Práctica de la Traducción*

Literaria, a literary translator must seek that the translation's quality be equivalent to that of the original text, without disregarding the integrity of the content (2). Furthermore, literary works in translation have always represented an important part of the reader's and writer's experience, with the hopeful result that readers do not differentiate between "originals" and "works in translation" at the end (Even-Zohar 47). Therefore, literary translation is not a mere mediator but a tool of change. In the literary field and more recently in the specific field of Translation Studies, translators, critics, and academics use different theories to properly direction their translations.

Translation Ethics and Norms

Ethics, according to the Merriam-Webster dictionary, is defined as "the principles of conduct governing an individual or a group" (Merriam-Webster 2022). Douglas Robinson in his work *Becoming a translator: An introduction to the theory and practice of translation*, defines translation ethics as the practice to keep the meaning of the source text undistorted (25). However, Robinson also specifies that "this notion of translation ethics is too restricted as the translator in specific cases is required to distort parts of meaning of the original text to live up to the audience expectations" (26). Moreover, Cruz states that "to ask about ethics or morality is, in fact, to ask about one of the most intimate and simultaneously universal aspects of humankind. It is to ask about the meaning of existence. Not in a teleological way, regarding the purpose of our lives and life in general, but in a pragmatic sense, concerning how we exist, how we live, how we relate to each other, how we are towards and with each other" (96). Cruz explains that the word "ethics" has its roots in two Greek terms whose spelling and sound, albeit similar, have different meanings: the term ἔθος (*éthos*) refers to the "customs", the "usage" or "way of proceeding"; whereas ἦθος (*êthos*) means "habitation", "den", "way of being" or "character" (96). In *Ethics of Translation*, Andrew Chesterman associates norms with translation ethics, arguing that "translation ethics require strict commitment to precise expressions, production of a truthfully equivalent target text, building trust between translators and clients or any other parties involved in this transaction as well as the reduction of possible misunderstandings between the parties involved, based on ethical codes of conduct followed in well-known and professional organizations (53-54). According to Alwazna, "norms can particularly be viewed as problem-solving tools that scaffold translators to perform their translation tasks

within social and cultural criteria" (54). The Merriam-Websters dictionary defines a norm as "a principle of right action binding upon the members of a group and serving to guide, control, or regulate proper and acceptable behavior" (Merriam-Webster 2022). Therefore, a group of norms provide the ethics in a translation; which proves Chesterman's statement above. In "Translation, Ethics, Politics", Hermans adds that norms "enable translators to be aware of the socially acceptable statements, which results in producing a translation accepted by the audience as a legitimate and valid target text" (96).

In *Descriptive Translation Studies and Beyond*, Gideon Toury states that "norms refer to the translation of general values or ideas shared by a group, as to what is conventionally right and wrong, adequate and inadequate, into performance instructions, appropriate for and applicable to particular situations, specifying what is prescribed and forbidden, as well as what is tolerated and permitted in a certain behavioral dimension" (15). Toury mentions that translation, as a social and cultural activity, is norms-governed (58). However, norms are not to be understood as hard and fast rules but operate at every stage in the translating event (Toury 58). Norms always imply sanctions, actual or potential, whether negative (to those who violate them) or positive (to those who abide by them) (Toury 17). In the text, *Ethical Aspects of Translation: Striking a Balance between Following Translation Ethics and Producing a TT for Serving a Specific Purpose*, scholar Rafat Alwazna states that norms of translation are pivotal tools that guide the translator to know what is acceptable in a particular society and what is not, so that the translator can be guided to formulate the final shape of his or her translation (98). Alwazna further explains that translation norms may serve as these tools since their nature can be interpreted from both social as well as psychological perspectives (53). Hermans states that from a social side, norms are said to live up to societies' expectations and respect their values and traditions (95). He further explains that norms are psychological in that they comprise a set of shared and common expectations regarding the individuals' behaviors and the decisions they must make in a particular situation (Hermans 95). Tymoczko adds that within such social systems, translation serves as an invisible means of cultural appropriateness, seeking to establish identities and affiliations (446).

Gayatri Chakravorty Spivak is also among the scholars who take ethics into consideration in translation. He alleges that "the translator should make an effort to grasp the writer's "presuppositions" and adds that translation is not only adjoining words which have the same meanings (133). Spivak also believes that "the translator should endeavor

to comprehend even the author's presuppositions" (93). Toury (1995), agrees with these translation norms and views them as "restrictions, which determine the translator's behavior (82). He confirms that "decisions taken by the translator, which shape the final draft of his/her translated text are primarily based and determined by norms" (Toury 82). In other words, Toury sees norms as a word choice guide for the translator, and as a result they play a substantial role in creating the target text. In, *Translation Norms and the Translator's Agency*, professor He Xianbin mentions that "non-normative behavior is always a possibility. After all, it is the translator who decides how to behave, be that decision fully conscious or not. He further states that so far as the solution to specific problems is concerned, translators obviously have great power, for they are the people doing the creative work of translation" (Xianbin 53). He further explains that breaking norms is closely related to the motivation of translation. As social agents, translators work in a certain context, have certain goals to reach, personal or collective interests to pursue, and material and symbolic stakes to defend. Professor Xianbin states that some translators are politically motivated, and their very purpose is to subvert the dominant norms (53). Xianbin also states that "ideological control of translation is strict in many societies. But some translators are defiant of or indifferent to the political or ethical norms of the target culture and remain faithful to the source text even if it is hostile or threatening to dominant political or ethical values (Xianbin 53-54). Translating involves both the source and target norms and this enables translators to make a choice as to which to follow. Translators tend to stay partly within and partly out of these two sets of norms (Xianbin 59). According to Greenall in the text *The Discursive (Re-) construction of Translational Ethics*, translational agents should strive to develop a critical awareness of ethical issues to make enlightened decisions within each of the great variety of situations they will find themselves in (3).

In the text, *On the Subjectivity of the Translator*, Cha Mingjian, clearly states that "the translator's agency is manifested not only in the translator's comprehension, interpretation, and artistic representation of the source texts, but also in the selection of source texts, the cultural motivations of translation, the adoption of strategies, and the manipulation in the prefaces of the expected functions of the translations in the target culture" (22). Nonetheless, Theo Hermans states (in Schaffner 1999) that "translation decisions are neither fully predetermined nor totally idiosyncratic. Over-emphasis on social constraints and ignoring the translator's agency will result in the fall of the translator's status and responsibility as well as the quality of translation; negligence of cultural norms might

lead to random translations” (74). Sergio Bolaños’ proposal on ethics includes and integrates the essential points in both linguistic and cultural approaches and highlights the process of intercultural communication (118). Bolaños believes translators should take into consideration the different levels of the translation process. In the first place, he or she should consider the historical and cultural contexts of the source language (118). This establishes what is ‘politically correct’ in that culture, what is permitted and respects the predominant ideology and is supported by the political, economic, aesthetic, religious power instances. By following this process, the source text author is translated in accordance with the communicative purpose that he wants to carry out (Bolaños 118). Bolaños states that cultural theories manage to put the translator in the foreground as a fundamental actor in this interlinguistic and intercultural communicative activity, but in doing so, they leave aside the communicative purpose of the author of the original (Bolaños 121). For Bolaños someone who wants to carry out a political resistance agenda, may as well write their own texts and can become the author of an original. He believes that translation is a process of rewriting, but not original writing in the strict sense (Bolaños 121). In a broad sense of translation ethics, a clear connection between translation norms and translation ethics subsists. However, translation norms can at times oppose translation ethics if ethics means to follow the source text verbatim (Alwazna 98). In this respect, explains Alwazna, two opposing camps of translation scholars predominate (99). At one end of the spectrum, some scholars believe in following the source text literally regardless of whether the target text sounds exotic to the target reader, thus conveying the form and content of the source text into the target language (Alwazna 99). At the other end of the spectrum, other scholars argue over the merit of producing a target text that lives up to the expectations of the target reader, fits the cultural setting of the target language, and fulfils its appropriate function, thus making substantial changes on the source text form and context (Alwazna101). This is where Venuti’s foreignization and Nida’s equivalence come into play. Pym questions if translation theories generate “a way of discerning between good and bad translations” (338). To answer this, Nord introduced the notion of loyalty as an ethical principle (109). He believes that to discern between good and bad translation strategies is not a problem of ethics but of translational competence in which good strategies are those able to carry out the desired purpose (Nord 109). In his functionalist studies, Nord (1997) raises questions such as what purpose the target text is meant to serve in the target culture and who is responsible for commissioning the translation” (51). However, Venuti agrees with a

translation ethics that “respects cultural otherness by manifesting the foreignness of the source text in the translation” (186).

Venuti's Ethical Standpoint

According to Bolaños, in *Sobre la ética en la comunicación intercultural: el caso de la traducción*, at present, the two main linguistic and cultural approaches to translation studies shed light on some of the ethical dilemmas that arise in the translation process (120). However, linguistic theories emphasize the equivalence between the source and target text but fail to satisfactorily integrate the social and cultural factors that affect a translation process (Bolaños 120). Nonetheless, Venuti's ethical stance is a major progress in the discipline as to paving the way for various kinds of interdisciplinary research, for it relates Translation Studies very closely with the fields of politics, international relations, sociology, and cultural and literary studies (Islak 29). Barbara Godard (qtd.in Hulme 1), explains that Antoine Berman initiated an ethical turn in translation in his 1984 text *The Experience of the Foreign*, and was then pursued by Venuti in his text *The Scandals of Translation: Towards an Ethics of Difference*. Within the English language, Venuti supports Antoine Berman's views of ethics while adding an ideological and political element (Hermans 97-98). Venuti believes this effectively happens in an indirect way by “questioning and upsetting the hierarchy of linguistic and cultural values in the receiving situation, where dominant values tend to suppress differences through assimilation or to marginalize them through neglect” (186). Berman's formulation of an ethical translation is “the desire to disclose the foreign as foreign in its own linguistic space” (Venuti 186). Berman (qtd. in Hulme 2-3), suggests that the ethical potential of translation resides in foreignization: translations must essentially transform and expand the domestic language through its interaction with the foreign one. Harriet Hulme explains that according to Berman this foreignization is ethical because it confronts “the ethnocentric structure of every culture, that species of narcissism by which every society wants to be a pure and unadulterated whole” (2-3).

Venuti, explains that Godard (qtd. in Hulme 3), “splits the violence of translation into oppositional terms: ethnocentric and ethical; domesticating and foreignizing; fluent and resistant; invisible and visible. Invisible translators domesticate the cultural and linguistic differences of the source text to create a fluent translation that attempts to repress the fact

that the text has been translated at all". Hulme explains that to combat this invisible violence, Venuti proposes that translators make themselves visible through a process of resistant foreignization, rendering the linguistic and cultural differences between source and target text apparent, in order "to force translators and their readers to reflect on the ethnocentric violence of translation" (3). In so doing, affirms Hulme, translation offers "an ethical response to its own inherent violence" (3). As Godard (qtd. in Hulme 3) suggests, the dichotomies Venuti offers provide useful entry points to discuss the ways in which we can engage ethically with the cultural and linguistic violence of translation. The "violence" referenced by Venuti, Hulme, and Godard refers to the "dominant culture" imposition in the translated text. Texts that many times do not transfer the source cultures or languages and force the dominant culture on the reader. According to Venuti, Berman based his concept of a translation ethics on the relationship between the domestic and foreign cultures that is embodied in the translated text (Venuti 81). Bad translation explains Berman (qtd. in Venuti 92), shapes toward the foreign culture a domestic attitude that is ethnocentric and carries out a systematic negation of the strangeness of the foreign work. Good translation, on the other hand, "aims to limit this ethnocentricity: it stages an opening, a dialogue, a crossbreeding, a decentering and thereby forces the domestic language and culture to register the foreignness and the foreign text" (Berman qtd. in Venuti 92). The question, emphasizes Berman, is "whether they are thoroughly domesticating or incorporate foreignizing tendencies, whether they show respect for the foreign text by offering a correspondence that enlarges, amplifies, and enriches the translating language" (qtd. in Venuti 94).

A translation project must consider the culture where the foreign text originated and address various domestic constituencies (Venuti 83). Furthermore, "any evaluation of a translation project must include a consideration of discursive strategies, their institutional settings, and their social functions and effects" (Venuti 82). In other words, the brief of a project with all its social, historical, and cultural background. Venuti also takes into consideration the risk of foreignizing a project, however he explains the following:

Translation concerned with limiting its ethnocentrism does not necessarily risk unintelligibility and cultural marginality. A translation project can deviate from domestic norms to signal the foreignness of the foreign text and create a readership that is more open to linguistic and cultural differences. (Venuti 88)

The translator should never feel a loss when stepping away from domestic norms but rather a possibility of opening up to foreign differences. Venuti considers that the following is significant to open readership to linguistic and cultural differences and step away from dominant cultures:

The key factor is the translator's ambivalence toward domestic norms and the institutional practices in which they are implemented, a reluctance to identify completely with them coupled with a determination to address diverse cultural constituencies, elite and popular. In attempting to straddle the foreign and domestic cultures as well as domestic readerships, a translation practice cannot fail to produce a text that is a potential source of cultural change. (Venuti 87)

This cultural change happens when, as mentioned above, both elite and popular populations are taken into consideration and transferred to the target language and text. This gives the text a broad and more precise image of the foreign culture. Also related to this risk, Venuti states that "the greatest potential source of scandal for translation is the formation of cultural identities, for translation wields enormous power in constructing representations of foreign cultures" (67). Therefore, the importance of breaking domestic norms and approach diverse cultural groups.

Scholar Müge Işlak in his dissertation, *Questioning Contemporary Theoretical Approaches to Translation in Terms of Translation Ethic*, argues that the translated texts, when domesticated in the process of translation, are destined to lose much of their significance and value, for they are completely isolated from their own circumstances and history, and thus, become merely the instruments used in the construction of a false image of the cultures and societies in which they originate (27). Domesticated translations falsely represent the reality of the societies translated. Humboldt (qtd. in Alwazna 53) insists on keeping the foreign elements found in the original text intact in the target text. Furthermore, Venuti (qtd. in Işlak 28) advocates for an ethical stance that urges that translations be written, read, and evaluated with greater respect for linguistic and cultural differences. Venuti (qtd. in Işlak 27) also states that instead of an imprecise quality of fidelity to the source text, the principle for evaluating a translation as to ethics should be the consideration of the dominant relations of power, and the social, cultural and linguistic

inequalities, and all of the differences affecting the translation activity of the translator". It is not critical to transfer the source text with precision when in the process the cultural background is sacrificed. Arrojo (qtd. in Islak 29) agrees with Venuti in his demonstration that "translation is far from an innocent or objective means of cultural transfer between languages interacting in a perfectly balanced dialogue that contemplates and respects difference, or that can somehow be disciplined by a universal set of ethical principles ideally formulated by a supposedly neutral, non-biased, or rigorous branch of science or philosophy, regardless of circumstances, the languages, and the cultures involved". Consequently, a literary translator must responsibly and appropriately transfer not only the language but the culture of the text.

According to Venuti (qtd. in Bolaños 115), in translation, the linguistic theoretical framework is insufficient and must be replaced by a political ethical perspective that manifests the subordinate role that translation has historically fulfilled. In other words, Venuti believes that the translation practice is more than a linguistic theoretical framework and that the process should take into consideration an ethical and cultural position as well. Likewise, Venuti proposes that the translator be rebellious and not follow a strategy of fluency in his translation, to not tame the text but rather make himself visible in it, creating discomfort in the reader due to the translation's foreignization (Bolaños 115). The reader should experience the reality of the source culture and not feel familiar with the text. Pym (qtd. in Bolaños 115) proposes that the translator should not be an exclusive member of either the original culture or the target text. In other words, and to further address this point, Pym (qtd in Bolaños 115), states that the translator should inhabit an intercultural space in which he or she has the ethical function of contributing to intercultural relationships, achieving mutual benefits, and cooperation between the two cultures of which he is the mediator. Both Pym and Venuti agree in emphasizing the role of the translator, but they differ in their ethical consideration. Pym sees in the ethical course of the translator a socially and culturally conciliatory task. Venuti (qtd in Bolaños 115) considers the translator's ethical ideology must help make visible and rectify the situations of nationalist ethnocentrism that promote the strategy of domestication. As Islak clearly explains, "the post-structuralist approaches of Venuti to translation phenomena in general convey an attempt to draw attention to the significance of ethics in translation theory and criticism" (29). His is a clear attempt to rebut the traditional ethics of translation that is based on concepts made up and put forward by those who are in power to erase the differences of languages, cultures, and

societies and to justify, legitimize and impose their options and world view on others” (Islak 29). Venuti’s objective is to change the traditional ethics of translation with an ethics based on difference, or in other words, an ethics which prioritizes the differences, inequalities and power struggles between cultures, languages, and societies.

Paratextual Elements in Literary Translation

In the framework of translation studies, paratextual elements are useful material for the contextualization of translation processes and an understanding of the translation policies and translation norms in force at a specific moment in time (Toledano-Buendía 149). In a literary framework, Gerard Genette defines paratexts as ‘those liminal devices and conventions, both within the book (peritext) and outside it (epitext), that mediate the book to the reader: titles, and subtitles, pseudonyms, forewords, dedications, prefaces, intertitles, notes, epilogues and afterwords” (xviii). María Carmen Toledano-Buendía explains that these literary tools are elements that surround and accompany the text, presenting the text to the public in a book format (149). As such, these elements play an important role in the reading and reception of a text (Toledano-Buendía 149). As indicated by Toury, paratextual elements can be viewed as a combination of the textual and extratextual sources of information that are needed to decipher the translation norms that underlie the target text production (65). These elements are essential to Venuti’s standpoint, specifically when making strategic decisions that affect the final product of a translation. Paratextual elements such as prefaces, epilogues, introductions, notes, or translator’s notes may sometimes turn into a metadiscourse containing explicit theoretical statements about translation norms and a translator’s decision-making processes (Toledano-Buendía 150). They support the translator in the foreignization process and create a smooth reading process. Moreover, footnotes, like footprints, are marks left behind by people who have gone their way, and they let us follow and discover the paths they have taken (Paloposki 87). The translator is able to teach the reader everything he or she investigated in the process and pass on all of this knowledge. Toledano-Buendía further explains that translator’s notes are made up of explicit and direct statements. In these statements the translator’s voice is clearly distinguished from the voice of the source text’s author for the purpose of annotating the text (150). The translator uses this tool to include information he or she considers to be of interest or importance to the reader, but which, for

one reason or another, cannot be included in the main text (Toledano-Buendía 150). Translator's notes make the translator's voice heard as he or she speaks directly to the reader, making the invisible translator visible to readers whilst interrupting the flow of reading (Toledano-Buendía 150). Furthermore, Toledano-Buendía explains that translator's notes emerge throughout the text and become visible at specific moments during the reading of the text. The translator resorts to use them at different moments and with different intentions. These intentions range from the purely academic and explicative to the noticeably stylistic; the translator may even resort to their use based on moral or political motivations (Toledano-Buendía 151). With the use of translator's notes, the translator stays away from dominant norms, introduces, and guides the reader to the foreign.

Moreover, according to Toledano-Buendía, the main function of explanatory notes is to provide additional information that is considered necessary to achieve a perfect understanding of the source text and to reproduce all the effects of the original text in the target language. To a certain extent, he states, they do not add anything that is not implicit in the source text and that is not presupposed by the source text reader (151). Explanatory notes seek to compensate for the information lost in the process of text transfer from source language and source communicative situation to the target text. By adding these notes, the translator's objective is to bring the target reader closer to the source text and to its reception context by providing philological clarifications, historical descriptions, cultural explanations, among others. In many cases these notes barely detach the reader from the story, so much so that many of these notes could be included in the text simply by making use of commas, dashes, or parentheses (Toledano-Buendía 157). Although the source text author certainly cannot be responsible for the messages contained in the translators' notes, in some cases the explanatory notes add information that the source text author would have liked the target reader to possess in order to fully comprehend the text, and that the author would have probably added if he or she had anticipated the prospective reception contexts of his or her work. Therefore, following Venuti's approach, the translator makes him or herself visible to bring the reader closer to the original text via a foreignizing approach, the result of which is a source-text-oriented translation (Toledano-Buendía 158).

Vermeer's Skopos Theory

History

As mentioned earlier, scholar Xiaoyan Du, explains in her *Brief Introduction of Skopos Theory* that writings about translation go far back in recorded history, inclusively to Cicero and Horace in the first century BC. She further explains that this, however, became a battleground in Western Europe as it finally developed into an academic discipline after the second half of the twentieth century. In some universities, translation is still studied as a course in applied linguistics, but many have incorporated other linguistic models and have given translation and translation studies a new focus which studies what happens in and around translating and translation (Du 1). The late 1970s mark the beginning of the Skopos translation theory (Skopostheorie), proposed by German linguist Hans J. Vermeer (Nord 26). First introduced in 1978 by Vermeer in a German journal titled *Lebende Sprachen*, this theory claimed to be a "framework for general translation theory" (Nord 27). Vermeer's theory was highly motivated by his attempt to seek for another way to translate without depending on contrastive linguistics. As quoted in Nord (27), Vermeer states that: "[Contrastive] linguistics alone won't help us; first, because translating is not merely and not even primarily a linguistic process. Secondly, because linguistics has not yet formulated the right questions to tackle our [translator] problems. So, let's look somewhere else" (Trisnawati 23-24). Hence, Skopos theory has then shifted from linguistics to functionalism, due to its focus that lies in extra-linguistic factors such as culture and clients as well as textual factors like the "purpose" of the text (Trisnawati 24).

The Skopos Rule

Many theories exist about translation as translators; however, a theory exists that, without neglecting others, seeks a criterion of objectivity that produces a more coherent, sincerer way of approaching the translator's job: The Skopos theory (Lopez 119). As mentioned earlier, in the 1970s, Skopos, the Greek word for "aim" or "purpose," was introduced into translation theory and developed by Hans J. Vermeer. According to *Skopostheorie* (the theory that applies the notion of Skopos to translation), the prime principle determining any translation process is the purpose or Skopos of the overall

translational action (Nord 27). In the text *Translating as a Purposeful Activity*, German translator Christiane Nord defined the Skopos theory of translation in terms of the Greek word Skopos. Though most translational actions have a variety of Skopos to fulfil or more than one purpose to achieve, they usually follow a hierarchical order. The translator, as a decision-maker, should judge which Skopos should be the most important one for him or her to carry out in a translational process. It also gives the translator a new perspective to decide which strategy will be employed in the whole process (Suo 181). In the framework of Skopos theory, to translate means “to produce a text in a target setting for a target purpose and target addresses in target circumstances” (Nord 12). Thus, the central point of this theory is that the basic requirement of every translation is *functionality*; the new text must work in its informative eagerness; for this, the translator must have, as the starting text had or has, a Skopos, or a clear aim of the translation; it must take into account the receiver, the individual to whom it is addressed; it must study its concrete situation and, since its own situation is different from that of the original text formulator, the new text must vary (Lopez 122-123). According to Skopos theory, the top-ranking rule for any translational action is the “Skopos rule”. Vermeer postulated that as a general rule, the “Skopos rule” must be the intended purpose of the target text that determines translation methods and strategies (Vermeer in Suo 188). Vermeer better explains “Skopos rule” as follows: Translate/interpret/speak/write in a way that enables your text/translation to function when it is used and with the people who want to use it and precisely in the way they want it to function (Vermeer 20). Nord explains that in Skopos, a very crucial term stands—translation brief, which is from the German word *Übersetzungsauftrag* (30). He explains that “it implicitly compares the translator with a barrister who has received the basic information and instructions from his client but is then free (as a responsible expert) to carry out those instructions as he sees fit” (Nord 30). Vermeer defines a translation brief as an “instruction, given by oneself or by someone else, to carry out a given action, in this connection: to translate” (Vermeer 11). In this case, Vermeer argues that a translator defines the function of the translation product through a translation brief, or a translation commission, since the brief is an “intercultural operative” (Vermeer 109); thus, within the framework of Skopos theory, the cultural aspects of both source and target language have deep regard. A translation brief, however, may or may not be explicitly stated (by a request) and can be in writing or speaking form. Nevertheless, a translation brief is necessary in the Skopos theory which serves as a guide for translators (Nord 109). Nonetheless, only by

having a translation brief can a translator establish the Skopos and decide what method or strategy she or he should implement during the translation process of a text in accordance with the intended Skopos (Nord in Trisnawati 25).

Although the translation brief does not tell the translator how to embark on the translating job, which methods to use, and how to solve the many detailed problems, it gives him or her a general idea of how to translate a source text. Every translation needs a brief that defines the specific conditions under which the target text tries to reach its pre-determined functions. In many cases, an experienced translator can infer the Skopos from the translational situation itself. Mauricio López states that “unless otherwise indicated, a technical article about some astronomical discovery is to be translated as a technical article for astronomers and a business letter will most probably be translated for business use” (123). According to the definition above and to Vermeer’s first definition, a translation is: an *offer*, a translator must “know what he is doing” when he chooses his translation, that is, he must be very clear about what, what for, and for whom he translates (López 123). This will decide why to translate one way or another, why choose one strategy and not another, and what the consequences will be: the effect that its term text will produce on the recipients to whom it is addressed (López 123). López states that it seems an unavoidable responsibility for the translator to define their Skopos (intention with which the interaction takes place), to consider who requests the translation or for whom and for what it is intended, taking into account, obviously, the culture of the recipient (123). Only after the above can one decide on a possibility or on a strategy. He believes that with this tactic, the translator can justify their translation as valid, if they are a consistent proposal and translation, any criteria to translate (López 123). López further believes that without a Skopos or defined strategies, translations are not susceptible to objective judgments; on the other hand, with a clear and defined Skopos, the translation will be more appropriate since it is oriented to a particular culture (124). Secondly, López also states that the way to practice this profession becomes an honest practice, since the translator is aware that their task implicitly entails and approaches the text more objectively, knowing that it is “multifaceted”, and that, irremissibly, by being faithful to one of its aspects implies being unfaithful to others (López 123-124). Skopos is the top-ranking directive determining any translation process. Therefore, the Skopos rule intends to solve the eternal dilemma of working with free vs. faithful translation, domestication vs. foreignization, or any other approach (Yang 77). This means that the Skopos of a particular translation task will most

likely require a “domestication” or “foreignization,” or anything between these two extremes, depending on the purpose for which the translation is needed (Yang 77). Most importantly, the adopted strategy in translation must be compatible with the purpose the initiator or translator intends to accomplish. The selected translation strategy should take the functions of translation into consideration. To achieve the intended purpose, a translator can decide which strategy to work with, either domestication or foreignization, or both. The adequacy of translation should be the translation criterion, or as mentioned earlier the translation brief, which means the translated version should be adequate to its Skopos; that is, so long as a translation fulfils its Skopos it is considered an “adequate” translation regardless of the chosen strategy (Xuxiang 176). Furthermore, in the functionalist theory, domestication and foreignization, both serve as tools to realize the purpose and can be appropriately applied when needed. Therefore, the use of domestication and foreignization have a clear standard, that is, the purpose of the translation (Xuxiang 176). Vermeer’s idea then extended to a second-generation of Skopos theorists, most notably, Christiane Nord, which will be discussed below.

Eugene Nida’s Equivalence Effect in Translation Studies

The equivalent effect is widely discussed in Translation Studies. According to García, it means that the effect produced by a translation on its audience should be as close as possible to the effect the original had on the recipients in the source language (García 12). The influential western theorist Eugene A. Nida proposes that dynamic equivalence provides a basis for the principle. Nida believes that meaning is produced within the context (Nida in García 13). In other words, a dynamic equivalent translation “aims at complete naturalness of expression and tries to relate the receptor to modes of behavior relevant within the context of his own culture; it does not insist that he understand the cultural patterns of the source-language context in order to comprehend the message” (Nida 159-60). Vinay and Dalbarnet add to the definition of equivalence and state that equivalence refers to a strategy that describes the same situation by using completely different stylistic or structural methods for producing equivalent texts (Vinay and Dalbarnet 52). As Gerardo Vázquez Ayora explains, “this basically means that the translator uses a term or expression recognized as an established equivalent in the TL and it is similar to adaptation and to modulation in that it expresses the same situation in a different way” (322). Guerra

exemplifies this statement by stating that this occurs mainly in cases of idioms and formulaic language, as in God bless you “¡Salúd!”, “Holy cow!” “¡Madre mía!”, “You must be joking!” “¡Ni hablar!”, “Only the good die young”, “*Mala hierba nunca muere*” (Guerra 10). Nevertheless, these linguistic models of translation shifted into new schools of criticism and approaches.

In *Skopostheorie*, equivalence means “adequacy to a Skopos that requires that the target text serve the same communicative function or functions as the source text, thus preserving invariance of function between source and target text” (Nord 2001). For German linguist Katharina Reiss, “equivalence may be one possible aim when translating but it is not held to be a translation principle valid once and for all” (Reiss in Nord 2001). Scholar Xiaoyan Du summarizes the basic rules of Skopos Theory and details that Reiss and Vermeer aim at a general translation theory for all texts as they set out a detailed explanation of Vermeer’s Skopos theory and adapt Reiss’s functional text-type to the general theory (Du 4). Du explains that “since Skopos theory puts forward a new criterion for translation adequacy, translation is defined to be adequate or inadequate with regard to the purpose or the communicative function which is assigned to the audience” (5). However, scholar Xuxiang Suo points out that from the Skopos theory’s standpoint, a translation product does not need to have a similar functional equivalence to a source text. With this approach, translators must know why a specific source-text must be translated and what the function of the target text will be. If a TT fulfils the Skopos of the translation project, it is regarded as an adequate translation regardless of whether it is equivalent to the ST or not (Suo 188). To sort out these discussions during the first period of the so-called modern theories, in the 50s and 60s, the studies conducted are essentially concerned with [contrastive] linguistics and with the problem of equivalence (García 13). However, the Skopos theory is criticized by scholars, academics, and translators.

Criticism

Many translation theorists have criticized the application of Skopos theory particularly for literary and religious texts. They criticize the vague concepts of translation, “dethroning” the source text, oversimplification, and inapplicability to achieve equivalence for literary and religious texts (Trisnawati 23). Skopos theory has especially received heavy critiques by the proponents of linguistic and equivalence-based theories. The critiques mainly focus

on the definition of translation and the attitude of the Skopos theory toward the source text, or in other words, what is called the “dethronement” of the source text (Schaffner 237). Skopos theory goes beyond the translation’s proper limits and consequently may bring a translation product closer to an adaptation rather than a translation (Nord in Green 237). Furthermore, Christina Schaffner states that Skopos theory should put the source text (rather than the target text) as the starting point regardless of the purposes of the texts produced during the translation process (Schaffner 237). Another critique by Newmark underlines oversimplification which inherently exists in functionalism, which emphasizes on the message instead of the richness of meaning and the loss of the source-language text (in Schaffner 237). Nord affirms that a rather specific critique pinpoints that the Skopos theory is inapplicable to literary texts (also religious texts) since these texts involve highly stylistic and expressive language; therefore, equivalence is not achieved (Nord in Green 237). Many scholars have also stated that this theory is only valid for nonliterary texts since limitations happen toward working with the culture-specificity of texts and the relationship between the translator and the source-text author (Du 5).

However, Vermeer claims that translating within the framework of *Skopostheorie* is the same as comparing cultures (Vermeer in Nord 28). The linguist also states that the Skopos theory does not put any restrictions on the choice of translation strategies; in other words, it allows for a freedom in translator’s actions that also comes with a certain responsibility (Vermeer in Trisnawati 26). German translator Christiane Nord explains this by stating that “translators interpret source-culture phenomena in the light of their own culture-specific knowledge of that culture, from either the inside or the outside, depending on whether the translation is from or into the translator’s native language and culture” (Nord 2001). Within the framework of *Skopostheorie*, a translation should be adequate to the requirements of the brief. Nord explains that this means that the translator assumes different needs, expectations, and previous knowledge from the original author and offers the target audience another kind of information in another form (Nord 2001). Nord’s use of the term differs from previous usages in Vermeer, for whom the translator fixes the Skopos based on the initiator’s instructions.

Christiane Nord in *Skopostheorie*

Nord's acceptance of *Skopostheorie* means she positions target-text purpose, or the Skopos, above all other determinants on a translation. For Nord, the Skopos is "a more or less explicit description of the prospective target situation" (8). It is thus to be derived from the instructions given by the "initiator," the person for whom the translator is working. The Skopos is in a sense the content of the initiator's instructions. For her, the Skopos remains "subject to the initiator's decision and not to the discretion of the translator" (9). Nord asserts that "the situation of the translator can be compared with that of the text producer" (44). In other word, although the translator must follow the instructions of the sender or initiator and must comply with the norms and rules of the target language and culture, he or she is usually allowed a certain scope in which to give free reign to his own stylistic creativity and preferences (44). Given that freedom, the translator "may decide to stick to stylistic features of the source text as long as their imitation does not infringe the text norms and conventions for the target culture" (Nord 44). However, and despite, the acceptance of the Skopos theory; critics, scholars, and academics began shifting toward more culturally oriented approaches.

The Cultural Turn

In the 1970s, the concept of equivalence begins to decline, and the focus of translation studies shifts from sheer linguistic analysis to the larger spheres like culture and politics, which Mary Snell-Hornby termed "the cultural turn" (Venuti 20). The post-linguistic period is the third phase of development in translation strategy which goes from the 1970s onward (Suo 177). During the third phase the most eminent figure is Lawrence Venuti. took up Schleiermacher's thread and termed his two methods as "domesticating translation" or "domestication" and "foreignizing translation" or "foreignization" (Suo 177). Venuti argued that the translator could do one of two things: he could make himself invisible as he translates, which means that his target text reads fluently as a target text; domesticating the translation or creating a translation that has no obvious traces or influence of the source language and culture in it (Suo 177). The second option would be that the translator could make himself visible, making it obvious that it is a translation, and leaving traces of the source language behind. This is what is called a foreignized translation which is advocated

by Venuti (Suo 177). According to García, the critic uses these two terms to describe the translator's situation and activity in present-day Anglo-American culture (García 23). According to Venuti, German tradition favored foreignization whereas in Anglo-American culture the dominant practice was domestication (Venuti 20-21). Venuti considered Nida the representative of "domesticating translation". However, he considered domesticating translation to be a kind of cultural monopoly imposing Anglo-American values on the foreign text (Venuti 21). He believes that domestication betrays the cultural and linguistic values of the source language text and gives the target culture power over the source culture.

Lawrence Venuti's Foreignization Approach vs Eugene Nida's Domestication

Whatever he has to say, Venuti is (highly) visible.

-Anthony Pym

In the field of Translation Studies, a long discussion over the proper translation strategies chosen for the transference of cultural elements stands. In the late 1980s, many scholars and translators engaged into a very heated debate over domestication and foreignization. Since its emergence in the nineties, foreignization and domestication strategies are the crux of dispute and it is almost impossible to mention one without the other. Translation theorist and historian, Lawrence Venuti, is considered one of the most critical minds in contemporary translation theory. In his work *The Translator's Invisibility: A History of Translation*, Venuti deals with cultural difference and the interface between the source culture and the foreign culture. His approach, as examined by García, is "based on the study of how translation strategies are determined by the cultural differences between the source text and target text, the dominant ideology and the dominant discourse" (García 23). Venuti describes the two extremes of how a translator positions a translated text in the target language and in the textual environment of the target culture. According to Venuti, domestication describes a strategy in which transparent, fluent style is adopted to minimize the strangeness of the foreign text for target language readers (119-20). In a foreignizing translation, on the other hand, the translator intentionally disrupts the linguistic expectations of the target language to mark the otherness of the translated texts (Venuti 18). The critic uses this term to "designate the type of translation in which a target text is produced which deliberately breaks target conventions by retaining the foreignness of the original" (Venuti

18). A foreignized translation, according to the critic, values the exchange of information and culture and aims to resist dominant values in the receiving culture (Venuti 18). Furthermore, in his redefinition of terms, Venuti develops the idea that domestication and foreignization indicate what he calls “ethical” attitudes towards a foreign text and culture, or the effects produced by the choice of a text for translation and by the strategy devised to translate it (Venuti 19). For Venuti, the decisions taken before and during the process are ethical attitudes. He also indicates that a domesticated translation changes from one historical moment to another and from one cultural constituency to another and exemplifies this point by mentioning that “a translation that an eighteenth-century reader found easily readable is unlikely to be so for most readers today” (Venuti 19). Therefore, the reader needs the paratextual elements mentioned above to be able to fully grasp a text, to fully comprehend a target text within a historical moment and background.

Furthermore, when explaining foreignization, Venuti points out that the subjectivity in foreignized translations is constituted by cultural and social determinations that are diverse and even conflicting (Venuti 20-21). In foreignization, the target reading audience are Anglo readers or those who seek to absorb worldwide source cultures. Venuti believes that the ways translations are read by these worldwide readers is altered because the human subjectivity that lies in them varies (20-21). He also mentions that in advocating a foreign translation he will “develop a theory and practice of translation that resists dominant target-language cultural values so as to signify the linguistic and cultural difference of the foreign text” (Venuti 23). In this case, dominant target-language culture refers to Anglo readers while the foreign text involves other worldwide texts and readers. Therefore, he strongly suggests that “no culture should be considered immune to self-criticism, whether hegemonic or subordinate, colonizer or colonized” (Venuti 20). Neither Anglo readers nor worldwide readers should place themselves above or beyond the other. All readers should be open to experience foreign languages and cultures.

In *The Translator's Invisibility*, Venuti lashes at linguist Eugene Nida's translation approach to translation, which essentially preaches fluency and naturalness of expression. Such strategies, from Venuti's perspective, involve domestication, “which consequently make the text plain; one that submits itself, wholly, to the culture of the target language, betraying the cultural and linguistic values of the source language text” (16). Venuti desists domestication or in other words, dynamic equivalence, fluency, the appropriation, and assimilation of a text for domestic purposes, or basically any strategy that helps the reader

recognize themselves in the text. For Eugene Nida, (qtd. in Venuti 17) accuracy in translation depends on generating an equivalent effect in the receiving culture where “the receptors should comprehend the translated text to such an extent that they can understand how the original receptors must have understood the original text”. Nida also believes in the importance of a fluent domestication strategy (qtd. in Venuti 16). Venuti expresses that, in a domesticating translation, one strives for a style as indistinguishable as possible from a text originally written in the target language, on the other hand, fluency is prioritized (16). In his theory, Nida also considers that an easy and natural style is essential to the response of the receptors and imposes transparency on every foreign culture and puts in question the possibility of causing a similar response (qtd. in Venuti 16). He insists that “foreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism, and imperialism, in the interests of democratic geopolitical relations” (Venuti 16). Venuti argues that in domestication the translator is an invisible figure. Under the notion of a fluent translation, the translator works an invisibility that produces an illusory effect of transparency, creating a text that seems natural and not translated (Venuti 5). However, this natural text loses the culture and background of the source language and culture. This invisibility refers to the “illusionistic effect of discourse”, where the translator manipulates the translating language (Venuti 1). This manipulation can be interpreted as the translator transferring what he believes benefits the target culture but not necessarily what the source text represents. Venuti explains that “the more fluent the translation, the more invisible the translator, and presumably, the more invisible the meaning of the foreign text” (Venuti 1). Venuti firmly believes that this illusion of transparency produced in fluent translations allows for the exclusion of foreign cultural values (2). Nevertheless, by creating a “transparency” effect, the translator is inevitably taking away all the culture and original elements from the source text. In his works, Venuti strongly criticizes the fact that, “under the regime of fluent translating, the translator makes their work ‘invisible’, producing the illusory effect of transparency” (5). García further develops that translators create invisibility in their translations without being aware of it in spite of attempting to create the illusion of transparency (23).

Venuti exemplifies his beliefs with the interpretation that German philosopher Friedrich Schleiermacher gives (in Lefevere 74). He argues that two different methods can be used to work on a translation; in the first method “the translator leaves the author in peace as much as possible and moves the reader towards him; or in the second method he leaves

the reader in peace, as much as possible, and moves the author towards him" (Lefevere 76). By stating the "as much as possible", Lefevere admits that a translation can never be completely satisfactory to the foreign text since cultural differences can never be entirely "invisible" in the target text. Additionally, Venuti argues that translations are defined in a way in which only the foreign text can be the original while the translation is a fake copy (6). However, he strongly believes that translations are "different in intention and effect from original compositions, and this generic distinction is worth preserving as a means of describing different sorts of writing practices" (Venuti 6). Venuti also believes that translators have a choice concerning the degree and direction of the violence at work in any translation. Violence refers to the recreation of the foreign text in accordance with values, beliefs, and representations that exist in the translating language and culture (Venuti 14). He argues that this violence of translation exists in its purpose and activity, always "constructed in hierarchies of dominance and marginality, always determining the production, circulation, and reception of texts" (Venuti 208). He explains this as a "violent rewriting of the foreign text, a strategic intervention into the target-language culture, at once dependent on and abusive of familial values" (Venuti 25). For Venuti, a translation is the replacement of the linguistic and cultural differences of a foreign text with a text that is understandable to the other language reader (14). In this "violent act" the translator is forced to eliminate, dismantle, and disarrange the foreign text according to the structural language differences so that both texts can remain intact after the translation process (Venuti 14). The theorist clearly states that "foreignizing translation differences of the foreign text, happens when disrupting the cultural codes that prevail in the translating language" (Venuti 15). The resulting strategy challenges the receiving culture as it imposes its own "ethnocentric violence" on the foreign text (Venuti 18). Venuti argues that "translation is not an untroubled communication of a foreign text, but an interpretation that is always limited by its address to specific audiences and by the cultural or institutional situations where the translated text is intended to circulate and function" (Venuti 14). Therefore, it is not sensible to categorize a translation to a single culture, but rather let it belong to the world after disrupting language and cultural differences and allowing the reader to experiment new codes.

Even though Venuti's experimental work is praised by contemporary critics it is also criticized. For example, Professor Maria Tymoczko, believes that Venuti's theory is non-applicable in smaller, disadvantaged, or postcolonial countries because they would lead to

further erosion of cultural autonomy and power (39). In addition, other critics have claimed that while foreignization may be effective as a critical strategy between major European languages, it may be more problematic when translating from more marginal languages (Trivedi 277). Moreover, other critics believe that foreignization works only from a marginalized culture and language and not vice versa (Trivedi 277). Perhaps, demonstrating cultural difference and creating resistance may in fact be more viable when moving from the dominant to the marginal culture. However, Venuti argues that his concepts have a general applicability and foreignization is possible even in small countries; rather than causing further erosion, it empowers the culture, enriches a language, and creates global tolerance (14). Tymoczko argues that even though Venuti offers many terms, they are not defined correctly since they are not his own, and he does not commit himself to the particularities of each term (34). She also argues that his style is informal and that his own experience is his only evidence as well as the argument that binaries such as foreignizing and domestication do not work in translation (35- 36). Venuti follows Steiner's and Berman's approach and declares himself in favour of foreignization, the penetration of new ideas and forms, and of challenging the established canons (García 23). Venuti's foreignization approach is valuable in translated marginal to dominant culture texts. These texts have the possibility to empower cultures, give them a place in the world, teach foreign words and expressions, and their characters have the opportunity to create global tolerance worldwide.

Venuti is not the only critic to move away from the domestication practices of translation. Philosopher Kwame Anthony Appiah believes that translation should be context dependent, in other words, the translator should be able to understand the culture, conventions, customs, and features of the source culture and help the reader understand the truth in words (817). He further explains that the main target of a translation is to create a text that is important in one community as it would be to another (Appiah 817). Appiah argues that the reader cannot see the price tolerance is demanding on a reader until he or she is challenged by "undertaking the project of genuinely getting informed respect for others and face up the differences" (818). (In Tymoczko 43) Bastin, Echeverría, and Campo also consider that "translation can act as a lens providing an alternate perspective on the materials of history". In other words, translation is seen as an ethical, political, and ideological activity (Tymoczko 3). Appiah uses the example of academic translation in literary teaching where with annotations and glossaries the texts are in a rich cultural and

linguist context. Appiah calls this thick translation (817). Likewise, anthropologist Clifford Geertz, sides with Appiah and Venuti. He studied the interpretation of signs gaining meanings within cultures and developed the concept of thick description by explaining that a thick description of human behavior explains not only the behavior but the context as well, to the extent that it becomes significant to an outsider (95). He exemplifies this concept by using the example of the wink of the eye. This gesture can represent different things in different cultures; for example, it can mean the contraction of the eyelid, or a way to deceive someone, or even a flirtatious act (Geertz 95). In different cultures, different instances and cultural situations mean different things. Foreignization and domestication as two large categories cover all the literary strategies a translator can choose: word-for-word, literal translation, faithful translation, Schleiermacher's alienating concept, Nida's formal and dynamic equivalence, and Venuti's fluency and resistance (Suo 177). Translators who advocate foreignization believe that, as a means of cultural communication, translation should introduce foreign cultures to target readers. On the contrary, translators who prefer domestication argue that translation should help overcome language barriers and avoid cultural conflicts. For domesticating translators, the task of a translator is to avoid conflict by helping readers understand the source text better. Scholars, critics, and translators believe that foreignization and domestication will never be able to coexist harmoniously in translation. However, both approaches are able to coexist and depend on each other.

Language Varieties: Social and Tonal Registers, Dialect, and Sociolect

Language varieties are essential to the analysis of any literary text. The language in which a text is written determines its socio-cultural elements. According to Lefevere in *Literary knowledge: a polemical and programmatic essay on its nature, growth, relevance, and transmission*, social and tonal registers, dialect, and sociolect all operate simultaneously in any given piece of language and interact with one another (291). "In social register the speaker chooses forms of language appropriate for particular social situations or topics, with different degrees of formality, stylistic conventions, and employing particular subsets of their vocabulary" (Lefevere 291). Lefevere explains that tonal register refers to the attitude expressed or to generate an emotional response from addressees. Dialects use forms of language that are particular to specific geographical areas and act as markers of identity and origin (291). Lefevere adds that to speak a particular dialect is

to give away information about one's association with a particular geographical area (307). Sociolects use forms of language that are particular to specific social groups as socio-economic classes, occupations, age-groups, and subcultures which are often perceived as markers of social status (Lefevere 291). Sociolect, nonetheless, is an established habit (Lefevere 292). Lefevere adds that "the social register of language is most often measured in terms of degrees of formality" (Lefevere 294). He explains that extreme informality such as colloquial, slang, relaxed, personal, and spontaneous is called "low register" and that extreme formality such as the one found in academic articles or in court is referred to as "high register" (Lefevere 294). Lefevere points out that "for the translator, social register is therefore a crucial part of assessing what kind of language one is dealing with and how a ST is designed to be perceived by SL readers, and as a result planning effectively for how the TT is to be designed for its target audience" (296). Not only this but Lefevere deepens this by stating that a "range of other linguistic and paralinguistic features are involved in the marking of register in different ways in English and Spanish, including intonation, carefulness of articulation, gestures, choice of vocabulary, use of pragmatic formulas, and use of taboo expressions and euphemisms" (Lefevere 296-297). Most importantly according to Lefevere's theory, "one of the effects of social register in language is that people tend to infer from it what kind of person is speaking or writing and therefore associate him or her with a social stereotype and its expectations and preconceptions that are already attached to it" (297). To expand this notion, he states that social register can be interpreted as a way to designate relatively narrow stereotypes of the sorts of people one expects to meet in a given society (Lefevere 297). An example of a spoken dialect in the United States is African American Vernacular English (AAVE). Translator and scholar María Luz Méndez explains in her thesis that "AAVE, previously known as Black English, refers to the variety of English predominantly spoken by African Americans, especially those of the working class in urban neighborhoods or rural communities in the United States" (127). According to Lefevere's theory, people reading AAVE will infer the type of person that is speaking and their cultural background.

Brief Summary of African American Vernacular English and Vernacular Dialect

African American Vernacular English (AAVE) is defined by the Merriam-Webster dictionary as “a nonstandard variety of English spoken by some African Americans” (Merriam-Webster 2019). The origins of African American Vernacular English are countered by two different arguments. The first is what J. L. Dillard characterizes as the “Anglicist” approach, which favors the English origins of most of its structural features and denies the African element in its system (Mufwene 349). Krapp states that the Anglicist position dates from the 1920s and argues that AAVE is as American as any other American English dialect. He explains that its grammar shows little evidence of influence from African languages and is only found in a few lexical items such as *goober*, *gumbo*, *okra*, and *tote* (Krapp in Mufwene 350). The second approach is the creole-origins approach, which traces its origins to the creole that was spoken on plantations in the southeastern United States and commonly referred to as the American South (Mufwene 349). However, according to Salikoko Mufwene, from a genetic linguistics perspective, AAVE’s vocabulary is as English as that of any North American English variety; it is not more divergent from Standard American English than for example, Appalachian, Ozark, or Amish English (351). He claims that its phonology and grammar are very similar to those of American White Southern English varieties (Mufwene 351). Méndez agrees with the creole origins approach stating that AAVE can be “traced back to the African slave trade when the multicultural populations of captives needed to communicate with one another and with their respective captors” (132). According to Smitherman in King (5), “African slaves were isolated from one another in order to prevent revolts against their owners; this made it very difficult for slaves to communicate with one another; and it is possible that an “abrupt creole” was born out of these cruel circumstances”. Therefore, African slaves educated themselves out of this necessity; their freedom depended upon learning the language of the people who enslaved them. For the slaves to gain an upper hand over their owners, the slaves encoded their language: many English words took on new meaning, sometimes opposite meanings, and this tradition continues today (Smitherman in King 5). Translator María Luz Méndez also states that “the vast literature about the origin of AAVE agrees that it began during the first importation of a few African slaves to Virginia at the beginning of the 1600s, importation that quickly spread slavery to other Southern states” (127). She points out that once slavery was abolished, slaves as well as some white people who had adopted the dialect,

migrated spreading AAVE with them to other areas of the country (Méndez 127). She adds that AAVE “is syntactically and phonologically similar to Southern American English and spoken by many African Americans throughout the United States, not just in the South” (Méndez 132). She explains that African Americans in the north also speak this variation since they are descendants of the black slaves from the south (Méndez 132). Smitherman agrees that the variety of English known as African American English, Black English, African American Vernacular English, and the unscholarly, albeit more popular term Ebonics, is a dialect that is spoken by many African Americans since the slave trade (26). Many different theories exist about the beginnings of AAVE or the exact pattern of pronunciation among scholars (Méndez 131). It is worthy to note that more research exists on the origins of AAVE “than any other vernacular variety in the history of American English” (Wolfram 39). More disagreement lies on the origins of AAVE than any other dialect of English. The debate mostly centers around the following question: Is Ebonics a dialect of English, or a language other than English? (Baugh in Filmer 225). Ernie Smith argues that African American language, or Ebonics, does not follow the grammar rules of English, but rather retains a West and Niger-Congo African deep structure that is genetically distinct from English (Smith in Filmer 225).

One of the earliest studies of AAVE came from Harrison in 1884 whose “unsophisticated” linguistic explanations for some of the most prominent features of AAVE remain widely held beliefs by many critics of the language (Smitherman and Baugh in King 2). Harrison considered AAVE to be a grammatically lazy and incorrect way of speaking Standard English and which is utilized by uneducated “negroes” (King 2). Baugh in Filmer (264) foresees that, “as long as the adoption of standard English is perceived to be an abandonment of black culture, an African American vernacular will continue to survive, and it will do so despite perceptions that black speech is ignorant” (5). Nonetheless, Smitherman highlights the crucial link between language and identity and its implications for African Americans. He states that “to deny the legitimacy of Africanized English is to deny the legitimacy of black culture and the black experience” (Smitherman in Filmer 262). Alice Filmer states that speech is an undeniable marker of social status, “a defining indicator of group affiliation” (225). She states that discrimination based on linguistic difference creates social divisions, sometimes even referred to as the “accent bar” and the “color bar” (Filmer 225). King states that unfortunately this variety of English is one which, although rich with history, is widely considered to be mere slang if not a purely bad and

ungrammatical deviation of English spoken by uneducated African Americans. King believes this to be empirically incorrect since African American Vernacular English is a variety which has the aid of over forty years of linguistic study as a valid systematic rule governed dialect of English (1). Nevertheless, he argues that the segregation and racism that continues to plague black communities is precisely that which fuels African Americans' adherence to AAVE in a society where command of Standard English is an economic necessity (King 1). Filmer agrees by stating that the marginalization and stigma attached to AAVE represent the audibly perceptible linguistic and cultural barrier that separates speakers of this non-standard variety of the language from dominant sectors of US society. Speakers of AAVE face not only regional and social class discrimination, but racial prejudice as well (258). She believes that though the vernacular tradition is a source of pride in much of the black community, the prejudice against AAVE, and its speakers, is relentless in the United States society at large (Filmer 260). Méndez states that AAVE speakers are most likely from rural areas and have working class roots; the higher education of the parents would mean that the less likely the children are of speaking this variance (Méndez 134).

According to Labov, the focal explanation of not only the prevalence of AAVE but of the growth of the dialect is that most of America's immigrant population is desegregated while African Americans continue to live in segregated communities (14). The passive exposure of African Americans to Standard English in mass media and classrooms is not enough to affect the basic grammatical and phonological features of AAVE (Labov 16). King points out that a conscious effort is made by many African Americans to maintain the use of their language to preserve their heritage (4). He believes that "forfeiting the very language that their ancestors were forced to create as a means to survive slavery is not an acceptable option for many African Americans" (King 4). Mufwene states that his general position about language evolution is that every language variety evolves locally (360). Languages vary from one place to another, from one social group to another, and from speaking is a variety. In a more precise manner, a variety may be defined as a set of linguistic items with similar social distribution (Akmajian 2). Nonetheless, Adrian Akmajian considers the study of language variation is an important part of sociolinguistics, to the extent that it requires reference to social factors (1). Therefore, the study of language varieties, specifically in literature and its translations, must be analyzed through the lens of various disciplines and cultures.

A Brief History of Costa Rica and Translation

*Translation is the necessary and expected outcome of the very existence of the work,
and the translator's mission is the work's survival.*

- Benjamins

Costa Rica and Its Literary Heritage

In the text *Literatura y literatura traducida: entre compromiso social y (re)creación estética*, Alicante University Professor Juan Antonio Albaladejo Martínez points out that literature is not something immediately associated with the small Central American country of Costa Rica known throughout the world for its great environmental richness (74). He states that although the country does not have great international projection, it is still a land with important authors like for example: Aquileo Echeverría (*Concherías*), Joaquín García Monge (*El moto*) or Carmen Lyra (*Cuentos de mi tía Panchita*), whose texts deserve great recognition by critics and the general public (74). Albaladejo mentions in his work that despite its limited diffusion, in the work *History of Spanish-American Literature*, author Giuseppe Bellini highlights the fruitful contribution of Costa Rican works to Spanish language literature by stating that "Costa Rica is a especially privileged country by the great number of excellent narrators it has" (Bellini in Albaladejo 74). Many writers test their creativity in the complex task of giving voice to literature originally written in other languages. However, the question "who translates literature in Costa Rica?" is part of the literary endeavor. According to Meritxell Serrano, just between 2010 and 2015, forty-five literary translations were published in Costa Rica, whether in anthologies, monographs, academic journals, and cultural and literary supplements (114). Seventeen of these translations are completed by writers, including Fernando Durán Ayanegui, Alicia Miranda Hevia, Luis Chaves and Gustavo A. Chaves. This trend is not limited to Costa Rica but extends to the entire Central American region. However, the recognition these writers receive as translators is far from what they receive in their respective roles as authors. Moreover, their names are not always consigned in the publications and even the place they occupy in the different works varies according to the editorial or the editorial project. The apparent invisibility of the translator and the economic, legal, and symbolic rights that support that role seem to be a symptom of an industry that is still trying to define the role of literary translation in its culture (Serrano 114). In the section on "Costa Rica", included

in the *Historical Dictionary of Translation in Latin America*, Gapper in Serrano (119) states that, “the development of literary translation into Spanish in Costa Rica does not correspond to a consolidated tradition or a constant and programmed disposition; rather, it has obeyed individual wills or interests, some editorial opportunities, the undisputable talent or knowledge of those who have exercised it ... or the relevant, political, pedagogical or social needs”. Despite the apparent shortage and lack of a system, Gapper acknowledges that “this situation has made it possible for a relatively small group of translations to have a good diffusion, to the point of having influenced the development of Costa Rican literary creation” (Serrano 119). Nonetheless, to understand and value the role of translators in cultural, editorial, and literary works in the country, it is essential to review the textual and editorial practices that accompany this production (Serrano 115).

The 1900s Debut

In Costa Rica, literary translation made its official debut until the 1900s. Professor Sherry E. Gapper states that “it is not necessary to go back to the first years of conquest and colonization to mention that in the Costa Rican National Archive, for example, a register of a score of documents exists, specially political and diplomatic from the XIX century that are either translations or documents with bilingual versions who were translated in several different languages depending on the case (410). Gapper asserts that the first printing press, Imprenta de la Paz who published *Breves lecciones de aritmética* by Rafael Francisco Osejo did not arrive in Costa Rica until 1830 (411). However, according to Chilean critic Juan Durán Lucio, the first literary Costa Rican work to be translated into English was *Cuentos Ticos* written by Ricardo Fernández Guardia, which with the English title *Short Stories of Costa Rica* appeared in Cleveland in 1905, published by The Burrows Brothers Company (par. 3). The translation’s author is Gray Casement, who also includes a prologue about Costa Rica titled *A Central American Arcadia* (Durán, par. 3). The book includes illustrations of Costa Rica and a map. The first original edition of this work in Spanish appeared in San José in 1901 (Durán par. 3). The translated version reads perfectly in its second language and was very successful with second and third editions (Durán, par. 3).

Serrano states that since 1970 an interest from writers, academics, culture managers or editors, to translate foreign authors into Spanish texts has persisted (119). We have, as

an example, José Basileo Acuña's insistence of translating Blake, Donne, Marlowe, Coleridge, Wordsworth, and Shelley into Spanish; interest that was also embraced by the University of Costa Rica's magazine *Káñina* between 1977 and 1981. When the *Áncora* cultural supplement first began, a similar interest in foreign languages was envisaged, with the publication of texts by Hellmann, Ungaretti and Kafka, among others, and were translated by Clara Muiño, Franco Cerutti and Rafael Ángel Herra respectively (Serrano 119). Serrano also highlights the publishing sector's interest, especially the public university publishers, which embraced the translations of Shakespeare's work by José Basileo Acuña and Joaquín Gutiérrez, so that by 1994 Costa Rica had its own versions of seven complete dramatic plays. Ezra Pound also found residence in Costa Rica thanks to the translation and edition of Gerardo César Hurtado, who was supported by the Ministry of Culture's Publishing Office. *Alice in Wonderland* was edited by at least three Costa Rican publishers and each edition is consigned to a different translator, either from Costa Rica or El Salvador. Some of the cases stand out just by looking through the data base constituted by 166 literary translations edited between 1970 and 2015. Added to this material are also the essay translations published during the same period: 108 philosophical essay publications, humanistic or literary, from different languages and edited by different means: printed and electronic journals, literary supplements, books, and anthologies (Serrano 119-120).

Table 1. Literary translations published by period in Costa Rica (complete or partial; in magazines, newspapers, anthologies, or monographs).

Period	Publications
1970-1979	18
1980-1989	23
1990-1999	45
2000-2009	31
2010-2015	49
Total	166

Meritxell Serrano, "Tendencias Peritextuales De Las Traducciones Literarias En Costa Rica (2010-2015)".

According to Serrano's table, literary translation in Costa Rica increased yearly, although this trend was interrupted in the 2000-2009 decade, probably due to the dissolution of the Editorial Universitaria Centroamericana (EDUCA) [TT: Central American University Editorial], which contributed to a significant number of literary translations since its beginnings in the 1970s. However, this increase resumed after 2010, and in the last ten years the number of translations published already exceeded the prolific (1990-1999) with 49 publications. However, this data could be incomplete (Serrano 120-121). Serrano further states that the behavior of the publishing sector in recent years demonstrates a significant change not only in the number of published translations, but also in a more evident tendency to record the figure of the translator, even in those cases in which the translation involves an existing process of dialectical translation adaptation (122). This interest reflects more in the presence of the translator's name in the respective peritextual elements of the editions (Serrano 122).

Table 2. Literary Translations Published Per Year During the 2010-2015 Period (it only includes those published by Costa Rican publishers)

Year	Publications
2010	12
2011	14
2012	4 (all from Casa de Poesía [TT: House of Poetry])
2013	2
2014	2
2015	5
Total	39

Meritxell Serrano, "Tendencias Peritextuales De Las Traducciones Literarias En Costa Rica (2010-2015)".

Serrano continues her study stating that a first hypothesis of why so many literary translations were published during those two years could be due to the change in mandatory readings for elementary and high school education that the Ministry of Public Education (MEP) approved in May 2010 (124). The announcement took place in June of that same year by the then Minister of Education, Leonardo Garnier. In this list of mandatory

readings, literary classics appear and disappear from this list. According to Melvin Campos, the list included 194 foreign authors, that is, 56.5% of the works recommended by the MEP program. Therefore between 2010 and 2011, three "new" translations of *Alice in Wonderland* were published and edited, a work that ceases to belong to the second cycle compulsory readings and is moved to the third cycle list of readings. Several of the newly included works already existed in the country's publishing market, but it was essential to reissue them due to the reader's population change. Improving editions and translations became a necessity because some school editions suffered from serious mistakes in terms of editorial design (Serrano 124). Serrano highlights that in most cases, "new" translations were made from existing translations, but the name of the translator was not always recorded. This is how many gullible readers were left with the impression that Poe and Hemingway wrote in Spanish (Serrano 125).

Table 3. Literature Classics Translated and Edited in Costa Rica

Year	Title and author	Translator	Publishing House
2010	Alice's Adventures in Wonderland. Through the Looking Glass, and What Alice Found There by Lewis Carroll	Alicia Miranda Hevia	Montemira
2011	Alice's Adventures in Wonderland by Lewis Carroll	José Manlio Argueta Reyes	Legado
2011	Alice's Adventures in Wonderland and Through the Looking Glass by Lewis Carroll	Mauricio Orellana Suárez	Uruk
2011	Franz Kafka's <i>Metamorphosis</i>	Fernando Durán Ayaneg	Uruk
2011	William Shakespeare's Romeo and Juliet and The Merchant of Venice	Alicia Miranda Hevia	Montemira

2011	Journey to the Center of the Earth by Julio Verne	Fernando Durán Ayanegui	Uruk
2013	Daniel Defoe's The Adventures of Robinson Crusoe	Alicia Miranda Hevia	Montemira

Meritxell Serrano, "Tendencias Peritextuales De Las Traducciones Literarias En Costa Rica (2010-2015)".

Serrano explains that the figure the translator should occupy in the work is ambivalent in the 2010-2015 period (151). Although most of the works recorded the name of the translator, its location in the text usually oscillates from one extreme to another: from a repeated presence in all the editorial peritexts of the work, up to a limited presence and, in some cases, null. In only a few cases the name of the translator is written on the cover of the work: of the 39 publications only six mention the name of the translator in that space, which forces a more detailed review of the copy to locate the origin of the work and the agents involved in its production (Serrano 151). According to Gapper the shortage of translations meant a lack of contact with the overseas editions (410). During almost all of the XIX century Costa Rica depended on imported books. Gapper states that "our own editorial activity had to wait many decades to witness a relative autonomous development of our cultural production in the historical, philosophical and literary fields" (Gapper 410). These works use Standard Spanish to translate the classics mentioned above, which is the norm for most English-Spanish literary translations. However, they do not go as far as changing dialogues to AAVE or to any Spanish dialect. Since the texts mentioned above were transferred from English to Spanish it is difficult to pinpoint if they are favoring the dominant culture. It is not possible to categorize them into a specific approach either since most do not have a translator's preface or brief within their texts. It is until recently that translation schools and approaches are being mentioned within the translation or that translators are studying and using them. Unfortunately, the translator's role and profession are still very raw and trivial to publishing houses and translators' names barely appears at the bottom of publications.

The Costa Rican Translation's Political and Social Panorama

Professor Albaladejo states that even with the excellent narrators mentioned above, Costa Rican literature did not participate in the great boom magic realism had in Latin American literature. However, during a prolonged period of the twentieth century it enjoyed important acceptance in a part of Europe, specifically Eastern Europe (74). The reasons that explain the relevant role played by authors such as Carlos Luis Fallas, Fabián Dobles or Joaquín Gutiérrez in Hungary or in the Soviet Union, lie in the political and social commitment that their works implied. Therefore, the attention received in these countries was not always strictly due to literary reasons but rather to political and ideological affinities. In other words, the translation of literary works of the same political affiliation was placed at the service of the social commitment of communist ideology (Albaladejo 74). Mainly for political reasons, some works whose authors participated of the socialist realism as a literary option like for example Carlos Luis Fallas' *Mamita Yunai* 1941 and *Marco Ramírez* 1952 were translated into French, German, Russian, Polish, Czech, Slovakian and Romanian. It is not surprising therefore that Fallas is one of the most well-known and diffused authors. Costa Rican authors Joaquín Gutiérrez and Fabián Dobles were also well-known authors (Gapper 413). In Latin America, nonetheless, it was not until the so called "boom" of the Hispanic novel that the pages of Alejo Carpentier, Juan Rulfo, Carlos Fuentes, Vargas Llosa, García Márquez, Julio Cortázar, and Jorge Luis Borges reached a broad diffusion in the United States as well as in other English-speaking countries (Durán par. 1). Thanks to this convergence between artistic quality and business facilities, Latin American literature finally reached the global stature it deserved, and that the media had finally given. This fact contributed so that other certified authors received the attention their texts deserved until they were translated; thus, translation imposes itself as strong evidence of the book's value beyond the language it was written in (Durán, par. 2). According to Gapper, several renown Central American names are translated extensively: Rubén Darío, Miguel Ángel Asturias, Ernesto Cardenal; but only a few from Costa Rican literature to other language translations (413). Everything seems to point to the isolated efforts of the writers themselves or of a generous and keen translator who envisaged the merits of a work, an author, or literary tendency. Other Central American countries have presented a similar panorama, although in distinct proportions (Gapper 413-14). There exists Central American literature that is translated to other languages, but these

translations were conducted from countries like the United States, France, Germany, etc. (Gapper 414). Nonetheless, according to Gapper, since Central America's translation history has a short editorial history, it still needs to be discovered, recreated, and reaffirmed (410).

Lack of Systematization in Costa Rican Literary Translations

Gapper states that Costa Rica has no true or consolidated interest and/ or systematic effort to make its literary production public and less yet to undertake representative translation (413-14). She does not mean by this that no translations exist, especially contemporary literature translations, but no systematization or in other words, a persistence or sustained and wide work occurs (Gapper 414). Several translation critics and scholars have highlighted the apparent absence of a systematic translation device that produces not only literary translations but also reception texts that complement the literary history of Costa Rica. In those terms, Carlos Cortés refers to the “Central America without translations”, when affirming that “[Central American] countries lack cultural industries and of a regional publishing market that give support to professional translators, foreign literature collections or bilingual editions” (Serrano 118). The Index Translationum of UNESCO, an international bibliography of translations created in 1932, “gives a fairly lacking activity panorama” in terms of translation in the country. This phenomenon has varied since 2008, when Vega published his article; nowadays, a search for “Costa Rica” in the Index produces 84 results (Serrano 118). Another clear example of the lack of Costa Rican translated literature is in the German virtual catalog GVB (Gemeinsamer Bibliotheksverbund). In its 680 bibliographic entries, under the heading “Costa Rica”, the most diverse topics of national life include: politics, law, art, narrative, indigenous, historiography, gastronomy, hospitality, citizen security, electoral law, the Costa Rican *trapiche*, the Costa Rican cart, etc. The titles that appear are as varied and specific as: *Entre el comal y la olla: Fundamentos de la gastronomía costarricense* [TT: Between the Hotplate and the Pot: *Costa Rican Gastronomy Basics*] or *Haciendo patria con el paisaje costarricense: la consolidación de un arte nacional en la década de 1930* [TT: Making Homeland with the Costa Rican Landscape: The Consolidation of National Art in the 1930s] (Vega 127). Vega states that nothing on the theme of literary translation progresses, and it is an indisputable fact that the heading “Costa Rican translation” or “translation in Costa Rica” does not exist as a theme or subject in the bibliographic classifications (Vega 127).

Some articles in Costa Rican academic journals mention some translation aspects carried out in the country. These are included in the classical languages section, but an invisible development in this area happens as well (Gapper 412).

In his investigation, Vega reveals that the Index Translationum has a fairly low activity level, which contrasts with the enormous intellectual activity that the country registers. (Vega 130). For example, Alberto F. Cañas currently has no more than twenty records in the German catalogs, all versions of *La Segua* in Spanish which evidence that, as long as this author is not translated, he will be condemned to non-existence in the memory of humanity (Vega 126). In these terms, states Vega, the case of Costa Rican literature is especially serious (126). In his investigation, Vega also mentions that the activity of the *Editorial Costa Rica*, with a grand line-up of authors and titles like Cañas, Chase, Fallas, Rossi, etc. has never collected, in the online analysis of its catalogs, a single translation title (128). When reviewing the history of national literature, all the national titles are in Costa Rican Spanish (Vega 127). Several Costa Rican literary works were translated, some works in German, French, English, and inclusively a Costa Rican poetry anthology translated into Romanian, as well as a sample in Greek and Hebrew, but these are isolated and sporadic events (Gapper 414). The existence of these works abroad requires the corresponding representation in world literature through translation. However, Costa Rica has not obtained what it deserves. Vega believes that only very few authors have managed to cross the borders, not for their lack of merit but perhaps for the lack of interest or excessive modesty, for the “Costa Ricanism” taken to an extreme (136). Miguel Ángel Vega in *La historia de la traducción como tarea de investigación de las letras costarricenses* [TT: The History of Translation as a Task of Investigation of Costa Rican works], suggests that in Costa Rica “the works of critical reception and translation should multiply” (Serrano 118). According to Vega, a set of historical factors were able to contribute to this deficit (136). Vega highlights the historical trajectory of a young country (a national identity that barely has two centuries), the riotous and hectic history of the country; and the focus of national interests in social matters such as ecology, tourism, etc. (Vega 136). Therefore, Costa Rican literature is relatively unknown outside its borders (Vega 136).

Translation in Costa Rica as a Profession

Since the 1970s decade the demand for translation and interpretation services began in Costa Rica. Gapper states that in the 20th century, as an added value of the literary exercise and with some editorial activity, translation is finally viewed as a way of making a living and as a profession (410). Interestingly, she claims that historically many Central American writers are also translators as a practical monetary necessity or as a type of “transmission plan” of the authors whom they believed to be models (Gapper 410-411). She adds, for example, that Costa Rican novelist Joaquín Gutiérrez worked for many years as a journalist and cablegram translator and translated several Shakespeare works (411). Additionally, outside of Costa Rica, Guatemalan short story writer Augusto Monterroso worked for many years in México as a translator in the Economic Cultural Fund (Gapper 411). According to Gapper, the translation professional training is another story; many people in Central America practice the activity empirically, that is based on their practical experience, of their autodidactic acquired knowledge and probably their personal talent (415). In other words, any person with a second language was said to be capable of performing these assignments (Gapper 418). For years, translation was relegated to technical schools or institutes or even to short courses given by private businesses for their internal use mostly as part of their employee training or because they needed translation and interpretation services. It is common in Central America that translational companies require these services (Gapper 415- 416). Unfortunately, translation was not taught at the university level (Gapper 415).

However, Gapper states that translation and interpretation in Costa Rica have enjoyed remarkable advances in the last fifteen years (419). Universities began to specialize and research on this specialty. Gapper explains that “those who are dedicated to complex translation texts require research strategies in areas such as: terminology in semantics and sociolinguistics, the history of culture as discourse analysis in general, as well as any specific field corresponding to the subject of the translated text” (Gapper 419). As a part of these advances in Costa Rica, the Association of Translators and Interpreters and the Official Translator’s Association were created recently. For judicial necessities every Latin American country has an official translator category, a position that is recognized and promoted by the government (Gapper 417). As Gapper mentions, cultural interaction and contact in a small country like Costa Rica needs to be an acknowledged activity (418).

Vega asserts that the importance of the study of translation for Costa Rica is a matter of national identity and the investigation of it results in a better knowledge of the distinctiveness (135). He states that translations are witnesses of the footprints of communities throughout history. They manifest what a human group at a specific time has read (Vega 135). If, as George Steiner says, "every culture is a series of translations," the history of translation is at the core of every cultural analysis. Such is the task that a translation historian must perform: to state that his culture is a series of translations (Vega 142).

CHAPTER 5. ANALYSIS

To better understand the application of foreignization vs. domestication translation approaches in Costa Rican literature, in this first section of analysis, I will conduct a metadiscursive analysis, commonly known as a “discourse about a discourse” (Hyland 437) on Méndez’s translation thesis *Cuentos de angustias y paisajes de Carlos Salazar Herrera The Plausibility of Substituting a Folk Dialect with a Regional Dialect* published on November 2009 for the Universidad Nacional de Costa Rica. I will analyze her translation approach, her strategies, and her final translation decisions. In the analysis’ second section, I will support my thesis statement by demonstrating how translator Elizabeth Horan translates Carmen Lyra’s works using a foreignization approach. This second section will function as a counterpart to Méndez’s discourse and to support my thesis statement that foreignization should prevail in the Spanish-English translations of Costa Rican literature.

A Metadiscursive Analysis of María Luz Méndez Salazar’s Translation in Her Translation Thesis *Cuentos de angustias y paisajes* by Carlos Salazar Herrera *The Plausibility of Substituting a Folk Dialect with a Regional Dialect*

As mentioned earlier María Luz Méndez Salazar published a Spanish-English translation of *Cuentos de angustias y paisajes* titled *Short Stories of Anguish and Landscapes* after completing her master’s thesis project for the Universidad Nacional in the year 2009. In a summary, her thesis aims at “justifying the recreation of the simplicity of the character’s speech by establishing a systematic procedure to translate the spirit of the dialogues found in the original texts using a United States vernacular variation” (Méndez viii). Méndez states that her research’s purpose was to “bring about a response similar to that of the original audience to the original text in regard to the many Costa Rican cultural aspects that these stories contain” (100). But Méndez makes an unusual choice: she systematically translates colloquial speech into a target folk language based on the syntactic, morphological, and phonological rules prescribed by African American Vernacular English (AAVE) (Méndez viii). In her abstract, Méndez points out that she follows Christiane Nord’s translation theory of “free reign” to carry out the work (viii) which gives her the so proclaimed “authority” to translate into AAVE. She holds that the target audience must be familiarized with AAVE but also with some of the most relevant aspects

of Costa Rican culture (Méndez 110). By doing this she expects or assumes that the audience has “a better idea of speech and [the] social and academic status of the mid-century Costa Rican peasant portrayed in the stories” (Méndez 11). Despite all her arguments, even though one can assume her target audience will consist of United States English speakers, it is not explicitly mentioned in her thesis where exactly in the United States it will be read, if the target audience does in fact have knowledge or has read AAVE before, or why and how the audience will know about the relevant aspects of Costa Rican culture. Although, she points out that AAVE is used only in a region of the target culture (Méndez 116), in which case we can assume the target audience consists of readers within that region. However, she states that “considering that English is recognized as a universal language, the chance of these types of works being read by many people is rather high” (Méndez 113). This creates more confusion when deciding who the translation’s target audience will be and, therefore, assuming that all readers are familiar with AAVE is risky.

When conducting any translation, it is the translator’s obligation to have a clear aim and purpose in a well-stated translation brief. In her thesis, Méndez does not include a translation brief that clearly paints the picture of who she expects to read her novel, if they are educated readers who previously know about Costa Rican culture, or if she expects to educate them through the reading. Every literary translation needs a translation brief, or set of instructions, that will determine the final shape, quality, and purpose of the translation written as a preface or introduction to the translation. A translator will not know how to translate without a brief and it is what gives the translator the knowledge of the audience that helps him or her make the appropriate language choices. In other words, a translation brief is the essential outline of the assignment and since Méndez follows the Skopos rule she should respect it rigorously.

In her thesis, Méndez mentions that through her “free reign” translation approach she aims to establish a precedent of the “feasibility of translating Costa Rican folk dialogues maintaining not only the spirit but the form of the original text by using a dialect that has similar linguistic background and at the same time encourage other translators to consider the pros and cons of this type of translation” (112). She also wants it to be a platform for translators to work on texts of this nature and she expresses that “it is very important to let other cultures know about the rich work of our [Costa Rican] authors” as well as an alternative to the translations of Costa Rican folk dialect of the mid twentieth century (Méndez 112-113, 115). In Méndez Salazar’s analysis she primarily takes into

consideration “the analysis of the source text, the importance of a contrastive study of context and culture, and the requirement of carrying out a thoughtful stylistic review to support selection of the lexical and syntactic structures used in the translated text” (117). She points this out in her thesis analysis but does not include any of this information as a preface or introduction of the translation text. She evidently focuses on the socio-linguistic aspects throughout her analysis and approach; however, by stating that it is important to let other cultures know about Costa Rican authors, she accepts to explore the socio-cultural aspects and not only the linguistic characteristics to accurately represent Costa Rican authors, their culture, characters, settings, and their works. However, she dismisses her own words since she downplays the importance of the contrastive study of context and culture and focuses on the lexical and syntactic structures. Méndez leaves behind the Costa Rican context and culture and places it into the African American culture. The translator must open to a foreignized translation approach to construct a translation that is faithful to the source text and truly allows other cultures to get immersed into the Costa Rican culture.

Translating Dialect

Cuentos de angustias y paisajes presents an omniscient narrator with revelations over the characters’ fate. On one hand, the narrator’s “voice”, a “learned” narrator with an academic formation, is heard. On the other, the voice of the Costa Rican “uneducated” peasant is heard. This second voice registers the popular expressions or dialects of the characters. The “learned” or educated” narrator is continually contrasted with the “uneducated” peasant narrator throughout the stories. These discursive strategies highlight both the “educated” and “uneducated” language features that make up the Costa Rican society. According to writer Claire Kramsch, these styles are generally considered to form part of people’s cultural identities (51). Therefore, culture puts its imprint on the conversational and narrative styles of the members of this social group making this contrast an important aspect to respect when deciding to translate the stories. The translator faces a challenging task when the decision is to create a foreignized translations of the tone and voice registers, in other words, translations that generate informed respect for others. Translation theorist, André Lefevere, better explains in the text *Translation and Comparative Literature: The Search for the Center* how this can be done. In Lefevere’s

terms, translating ST dialect with a TL dialect is a form of cultural transplantation; however, he argues that like all cultural transplantations, it takes the chance of incongruity in the TT (309). Cultural transplantation is a translation procedure that concerns with the transfer of culture between languages (Khakim, Bharati, and Mujiyanto 243). Lefevere adds that to avoid incongruity, the best way to translate is to transfer the entire work: setting, plot, characters, etc. (309). However, Lefevere believes that the safest way to translate ST containing direct speech with dialect is to translate into neutral English and, if necessary, add a statement indicating the way in which that phrase was said after the direct speech (Lefevere 309). For example, adding to Salazar's dialogues something like: "he said in a *Guanaco* accent" and add a footnote explaining what that means. In many cases, it is sufficient for the translator to include just enough devices in the TT to remind the audience of the ST character's sociolect (Lefevere 311). Lefevere's theory would have achieved an accurate translation approach of *Cuentos de angustias y paisajes*.

Also, in terms of translation, Lefevere agrees with Méndez's approach that "an ST stereotype must be turned into an appropriate target-culture stereotype; it must be selected and consistently applied for each of the target-culture stereotypes chosen" (299). However, he also states that "parallels in social stereotyping are in practice far from exact" (Lefevere 299). Therefore, the theorist poses a few questions a translator should consider when deciding on how to translate social register. He considers that if a social register is not appropriate for a character, the translator may give the character a neutral style with no social register or should, on the other hand, make the character culturally exotic (Lefevere 301). Lefevere believes that to domesticate characters with an equivalent and to not culturally exoticize them will not send the reader abroad. For that matter, the best decision a translator can make is to neutralize registers and dialects. This is be the safest decision, nonetheless. Méndez's decision of turning the Costa Rican peasants into target-culture stereotypes (AAVE) might sound appealing but in practice it is evidently far from exact. In her thesis, Méndez states that Salazar Herrera was conscious of the fact that he was describing characters in his stories that are different socially and geographically from another character who also speaks the same language. He, therefore, intentionally portrayed his characters' differences through spelling and syntactic mistakes in their dialogues (112). Méndez also states that "the Spanish spoken by the characters [in Salazar's text] is a nonstandard Spanish variance, commonly found in Costa Rican folk literature" (127). She adds that "the grammatical choices made by Salazar Herrera were

on purpose as he wanted to reflect or represent the social status and academic degree of the peasants” (127). However, in her translation, Méndez standardizes and systemizes all the characters within AAVE and leaves no space for differentiation. In the dialogues that were analyzed Salazar uses informal language from uneducated peasants and Méndez translated these dialogues in AAVE. She does not differentiate the peasants from the Afro-descendant characters, who are also part of Salazar’s text and the Costa Rican culture.

For example, in the short story “The Dugout”, the protagonist is of African American descent, but in the translation, the accent, tone and register are systemized into AAVE just like the rest of the characters and is not differentiated from the peasants. Salazar purposely changes the spelling and grammatical structure to imitate how black men speak in Costa Rica, but because Méndez stereotypes AAVE, she cannot include Caribbean English which would fit these characters (Bradley, personal communication, 3 November 2020). In the source text, Salazar does not intend to offend or judge the “marginal” narrator but to show the reader the way “marginal” voices speak. However, in the translation, all the characters are placed into the AAVE dialogue criteria without differentiating that they might be from distinct regions of the country, groups, or that their way of speaking is different. Salazar, specifically, uses words that are nonstandard dialects of a place, region, country, or group of people (Méndez 126) but the translator uses the same words and dialect across her translation. This invalidates what she previously mentioned about faithfulness to the characters and to Salazar Herrera. In “The Dugout”, by using AAVE, Méndez omits the Afro Costa Rican dialect completely, which disrespects the fact that Afro Costa Ricans are also an integral part of Costa Rican society. Furthermore, the translator is not allowing the target reader and culture to familiarize with the culture Salazar wants to showcase in its entirety. The target culture should learn and know that in Costa Rica not everyone speaks the same and that people have different accents, dialogues, and expressions depending on where they come from or live. A Costa Rican native can easily identify in the dialogue a black man speaking. It is not an easy task for a translator to transfer the same level of comprehension. However, for a more accurate translation and message, Méndez could have neutralized or foreignized her translation and could have included a footnote or explanation to make this character visible and present; the opposite can be observed in the example below. The black man is traveling in a small Indian canoe, a *cayuco*, with three other men and Julia María, a pregnant girl. They are trying to get to the pier to the healthcare center so the girl can give birth. The characters are all concerned because she

goes into labor in the canoe. The girl is angry at the men who are unable to help her deliver. In the translation, Méndez uses AAVE leaving no space to highlight the way the black man speaks. It is crucial for the reader to differentiate this particular character since, at the end of the story, his skin color gives him away as the baby's father. In most stories Salazar only wants to portray that what really matters to the characters is not the way they speak, but their anguish, pain, and feelings. The text and author insist that the characters' social situation or their skin color is not relevant even if they identify themselves as the black man, the Nicaraguan, the one-eyed, or the left-handed. However, in this story, the black man's skin color is crucial to the story's plot. Méndez should have highlighted the black man's speech, just like Salazar did. However, she systematically uses AAVE throughout every story leaving no space for other dialects.

The Dugout

Mi verlo hace rato —dijo el negro—, agarra por la curva de la derecha; apagar focos. Mi ver más mejor en la oscuridá (Salazar 189).	"Ah sees it" said the black man, "Take the righ' curve; ligh's off! Ah sees betta in the dark" (Méndez 106).
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Ex. 1 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

Carlos Salazar intertwines themes of anguish, pain, and the harsh physical rural spaces in this short story, through its characters and narration. An omniscient and educated narrator foreshadows the character's fate in the story's exposition and sets the tone and style. The narrator recounts that the four men and woman were navigating at midnight, cutting through the Reventazón River headwaters with twists and turns in chocolate waters (Méndez 189). The imagery the narrator uses parallels the grim situation the characters are facing, as is typical in Latin American texts that deal with a harsh rural environment. The setting's dark colors contrast the African American's skin color. Williams, the African American, travels "at the bow, because he could see like an owl in the darkness" (Méndez 189). Williams drives the action and his position on the dugout reveals that his fate is central to the story and is an emotional heart of the narrative. The characters navigate the dark waters of the Reventazón while the woman cries in labor pains. The black man cries, "Hold it, hold it" (Méndez 189) while the woman answers, "You shut up, *negro chumeca!*" (Méndez 189), highlighting the familiarity amongst Williams and Julia María. The dugout

keeps moving forward until Julia María goes into labor, assisted by Miguel Calero. In the resolution, when a black miracle baby is born, “Williams lets out his anxiety by bursting into pride paternal laughter” (Méndez 189). This reaffirms Carlos Salazar Herrera’s theme of anguish in a rural setting. The turbulent waters and darkness can symbolize the characters’ living difficult conditions and situations: they live a life of anguish and are uncertain of what lies ahead. However, Williams also symbolizes the simplicity of their lives. His character reveals that even though he navigates the murky waters, he sees through the darkness like an owl, and is able to laugh off his anguish. Salazar’s style of juxtaposing his educated and uneducated narrators, as well as his empathetic and even pragmatic tone, paint a Costa Rica that is typical of the literature of its time, both beautiful and dangerous.

Méndez explains that Salazar Herrera uses realism in his dialogues, portraying peasants as simple humans, or uneducated, tied to religion and shy (125). She points out that he uses regionalisms such as: “*finquita*”, “*ñor*”, “*ni me haga juerza*”, and “*encariñao*” to depict the dialogue, the regional vocabulary, and the syntax of Costa Rican peasants, reproduced in his stories. Therefore, this was the strategy [AAVE] she felt served that same purpose (Méndez 125). In her thesis, the translator indicates that most of the Costa Rican character’s dialogues are from the Central Valley and that Salazar was very careful as to indicate with specific words like “*pues*” that they were, for example, from the Costa Rican northern region (Méndez 125). However, as Méndez states herself, she systemizes all of her dialogues into AAVE which leaves no evident distinction amongst the characters, the Costa Rican region they belong to, or the specific vocabulary they use when translating into the English version. Humor and religion are also culturally important traits found in dialect. According to Brigid Maher, the close links between humor, identity, and culture make the translation of humor and religion a notorious and difficult undertaking (141). As she additionally explains, humor often stems from the narrator’s tone or style, and in translation one must find the way to transfer this into the target language (141). Therefore, translators should omit as little as possible. According to Rosario Ferré, in undermining the meaning of words through humor, Latin Americans bring out their personality (43). Hence, the importance once again of preserving words. Thus, Maher points out that irony and humor come from the way they are embedded within the language narrative and therefore, a translator must always negotiate ways to communicate these aspects of a text’s effect (141). In other words, it is the translator’s obligation to link the humor found in dialect and religious elements deep-rooted in a culture to safeguard the identity of the characters’

language. As previously stated, religion is also essential to understanding Costa Rican culture, especially during the mid-Century. In Salazar's text, religion is not only used as a cultural element, but it is also often used as a humorous element in writing and language. According to Ferré, Latin American society is ruled by Christian values and permits writers to face and defy unforgiving social judgments (43). She adds that "faith in the power to transform the world into a better place is one of the traditions that enables writers to rejoice in wordplay and help explain the elaboration of extremely intricate forms of expression" (Ferré 43). Interestingly, Méndez omits the religious element in the dialogue below. In Costa Rica, the expression "*por amor de Dios*", is embedded in our language and culture. However, instead of translating it as for "the love of God", which is common in English as well, she omits it altogether. By making this omission Méndez takes away an essential Costa Rican cultural element and dismisses the story's themes of heartbreak and loneliness. Tito Sandí abandoned his family and left his wife Zoila heartbroken and alone. When Tito's friend comes along, Zoila begs for him to tell her where he is. This plead comes rooted in a faith in God that will miraculously make life better for Zoila. Eliminating the religious element diminishes Zoila's pain and her hope of learning where her husband went and why.

The Gourd

—Y dígame, ¿por amor de Dios (Salazar 36)!	:"An tell me, ya mus' tell me" (Méndez 20)!
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Ex. 2 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

"The Gourd" emphasizes social criticism and a realist portrayal of life. Carlos Salazar Herrera criticizes social and political issues using a linear structure to capture the reality of rural life. In this story the themes of uncertainty and anguish predominate throughout. Zoila, Tito's wife, pleads to hear about her husband's whereabouts. Tito had abandoned Zoila and their children five summers ago, "leaving permanent prints on things and on feelings" (Méndez 47). Zoila takes care of the land as time passes. Salazar Herrera uses literary figures to depict the strong emotions incarnated in this story. For example, he uses similes and personifications to describe the passage of time and the impact it has on Zoila. The story tells how, "March would bring sunsets featuring a sun as large as an ox cart wheel painted with red lead, and it would fill the house with a chromatic harmony; solid,

bold and warm colors, as in one of poor Gauguin's paintings" (Méndez 47). Tito's departure feels heavy in Zoila's heart and life. Salazar also presents Tito's parting with the following description: "Since Tito's leaving, the summer had splashed its colors over the house five times, without a single word from the missing man" (Méndez 47). These examples add to Zoila's uncertainty and anguish. The time without Tito burdens Zoila and fills her life with loneliness. One day, Juan José Zarate, appears "like a wooden statue that showed the grooves left by the chisel" (Méndez 47) to deliver the news of Tito's passing. He tells Zoila that if Tito could send something it would be a gourd filled with tears (Méndez 49). The gourd filled with tears symbolizes the pain suffered by Zoila and Tito as well as their mutual love and sacrifice. When Zoila uncovers her face from the folds of her apron, Zarate is "swallowed by a sunset like no other seen before" (Méndez 49). The imagery Salazar uses paints a nostalgic tone and style of the cruel reality his characters endure using a common Latin American theme of Romantic influence where nature reflects the emotions of its characters.

An example of omission can be observed below. In the story "One Night", Salazar uses the term "*diablo*" [TT: devil] but Méndez changes it to "heck". "Heck" is not an alternative to "hell" or in this case a substitute to "diablo". The word "hell" is a noun translated as "infierno" while "heck" is an interjection which is translated as "caray". Hell is a formal religious term which refers to the place in the afterlife where souls are eternally punished for their sins (www.spanishdict.com). Therefore, the casual use of "hell" is considered by many to be profane, and heck is sometimes used instead to avoid the offense. Méndez could have easily used the term hell, which is frequently used, without having to eliminate the expression altogether (Bradley, personal communication, 3 November 2020). The story's plot takes place during one night. Salazar paints a dark and sinister setting in his story. Luis Gaitán, the protagonist, feels anguish as he walks towards the coast to meet his friend Cristóbal Chamorro. Gaitán thinks to himself: "Anyone would think I'm on my way to kill someone, and I'm bringing the pickax and the shovel to bury the body" (Méndez 179). Salazar paints a grim setting as Gaitán thinks once again to himself that "there are nights when millions of wicked spirits flit within the dark caves of our thoughts" (181). When Gaitán reaches his destination, he believes he sees his friend dead in a pool of blood and that the authorities will incriminate him. As Cristóbal Chamorro wakes up and sees his friend with a pickax and shovel he asks Gaitán the question below.

Considering the context, the use of the word “devil” feels appropriate and belongs entirely with Salazar’s intention, setting, and plot.

One Night

¿Qué diablos estás haciendo (Salazar 178)?	What da heck ya doin’ (Méndez 100)?
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Ex. 3 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

Furthermore, Méndez points out that average readers “may not necessarily have enough intercultural competence to deal with cultural markers left in the source language of the original text” (166). However, she could have guided the reader and taught them these missing cultural markers. By omitting key cultural elements, she distances the reader from Costa Rican culture and language, especially religious, humorous, and popular references as the ones above. Paradoxically, Méndez’s states that “language turns out to be a means of self-differentiation which helps create group individuality, unity and racial pride” (133). So, by systemizing Costa Rican dialect into AAVE, she is doing the opposite. She is not differentiating Costa Rica’s peasant individuality, unity or racial pride but is uplifting this in the target reader’s culture. According to professors King and Kinzler, “speech-based prejudice can be an especially insidious form of racism, because people don’t recognize how deeply cultural stereotypes and attitudes inform their views about speech” (2020). Méndez also states in her thesis that “AAVE is perceived by a broad number of Americans as an indicator of inferior intellect or low educational attainment and it is considered as lazy or bad English for its phonological reductions, and some other aspects regarding tense” (134). This statement is culturally inappropriate and makes a classist and racist stereotype as mentioned above. Méndez inappropriately states once again that the Costa Rican Spanish peasants speaking in Salazar’s text can be perceived as “of inferior intellect or low educational attainment”. Even though she places both in the same stereotype, Costa Rican peasants and AAVE speakers come from very different origins and backgrounds and should never be compared or made into equivalents. Furthermore, standardizing AAVE, a language or dialect with so many variations are a disservice (Bradley, personal communication, 3 November 2020). Nevertheless, as stated at the beginning of the chapter, a literary translation should always work with and follow a translation brief. Even though AAVE could possibly be considered linguistically parallel to

the grammatical structure Salazar Herrera colored for his peasant's dialogue, a translator should never forget or not take into consideration the socio-cultural aspects of the source and target cultures and texts. A translation brief helps a translator gain knowledge of his or her audience and then be able to make the appropriate language choices, not the other way around. If the translator's purpose is also to be faithful to the author and his intention, then he or she must also decide which approach to take. A translator may domesticate, foreignize or neutralize their translation but always taking Venuti's ethical faithfulness into consideration. Most importantly, once a decision is made, an accurate and precise translation will be consistent in their approach and decisions and will not combine strategies. By systematically applying AAVE to all the dialogues Méndez is forgetting her faithfulness to the universality of themes and human emotions Salazar Herrera was trying to paint or to the Costa Rican culture and all its diversity.

Méndez Salazar's Use of AAVE and Domestication

As previously stated, Méndez presents her translation approach and justifies her use of AAVE in her thesis. However, as stated above, using AAVE as a translation approach in her dialogues is stepping away from Venuti's foreignization approach and applying Nida's domestication approach instead, even if she does not state this herself. Méndez Salazar's methodology consists "of identifying the folk dialogues of the Spanish variance" (113-114). She uses what she believes to be an "analogous dialect to convey the socio-linguistic aspects of the characters in the source text" (Méndez 117). She justifies the use of AAVE by stating that "descriptive grammar offers the possibility to the writer to recreate a speaker's language", or in other words, "to give a better idea of the register and the social and academic status of the Costa Rican peasants depicted in these stories" (117). Méndez emphasizes this point in her thesis' conclusion as she affirms that developing a procedure to translate a folk dialect by conserving the "integrity, relevance, and coherence of as many of the cultural aspects of the source text as possible" is achievable (164). Interestingly, the amount of Costa Rican cultural aspects conserved and faithfully transferred is insignificant compared to the entirety of the dialogues that were domesticized into AAVE dialect and that do not belong to the source text or its culture. As observed in many of the examples below, a great number of Costa Rican cultural elements were eliminated in its AAVE translation. Evidently, Méndez's translation is domesticated and forgets about the

importance of the socio-cultural aspects the author was trying to transmit to the reader. She explains that “just like the folk Spanish dialect of the stories, AAVE has unconventional phonetic and grammatical features, reproducing the particular characteristics of the language spoken by common people of the South of the United States, most of them African American” (Méndez 126). She also translates some of the narrative of the short stories using Standard English which in her own words is “a language which obeys the rules set down by prescriptive grammarians” (127). She does not mention how both AAVE or Standard English affect or relate to the socio-cultural elements of the characters but seems to focus only on the linguistic aspects.

Méndez also justifies her translation approach by stating that the difficulty of her translation was in the prose and not the dialogues since she created a list of equivalents (164). By using equivalents, she admits that she uses Nida’s Domestication approach as her translation strategy, instead of foreignizing and using Standard English or leaving the foreign words in their original language. She compares the most “outstanding syntactic, phonetic, and morphological characteristics of AAVE to [Salazar’s] folk dialect which she affirms simplified the procedure to translate the dialogues” (Méndez 164). By creating a list of equivalents from the source text to the target text the translator steps away from the source language and culture and adapts them to AAVE, a foreign form of speech or dialogue to Costa Ricans. However, Méndez sustains her belief that the translation shows the plausibility of maintaining the sociolinguistic aspects of the original characters as well as their essence and spirit in her procedure (164). This can be highly questioned since language and speech are clear references of a culture and AAVE is no way a social reference to Costa Rican peasants. Nonetheless, and as mentioned above, Venuti insists that foreignizing a Spanish translation into English is a form of resisting against ethnocentrism, racism, cultural narcissism, and imperialism; therefore, creating democratic interests (Venuti 16). Méndez states that “by creating a literary dialect, the translation has conveyed the socio-linguistic characteristics of the original with an analogous effect in the target reader and therefore, native speakers of English will find in the target text a better idea of the realities of Costa Rican culture in the mid twentieth century” (Méndez 164). In other words, by having an analogous effect the reader identifies with the text. To be able to identify oneself in a text, a reader should be taught about the source culture either through description or explanation, as Venuti suggests in his theory. If not, this analogous effect Méndez mentions would be a feeling of identification with his or her own culture (in

this case the target AAVE reader and its region), leaving behind the source culture altogether. It is not possible to understand the realities of Costa Rican culture in the mid twentieth century if the target text steps away from the source culture and creates an analogous or equivalent effect in the target text and culture. To properly convey understanding, the translator must create a disagreeing effect and send the reader abroad. However, Méndez insists that “even challenging texts can be recreated and properly placed in the literary context intended by the original author, if a search for an analogous linguistic scenario between the source culture and the target culture takes place” (165). Nonetheless, Venuti’s foreignization and the understating of cultures is not about making two different cultures analogous but to make all the differences evident.

Méndez does not explicitly mention using domestication or Nida in her thesis; however, she does affirm, as stated above, that she follows Nord’s approach of translating pleading “free reign”. Méndez also states in her thesis that a translator, according to Nord, “may decide to stick to stylistic features of the source text as long as their imitation does not infringe the text norms and conventions for the target culture” (Nord in Méndez 119). Therefore, Nord has restrictions of her own which go hand in hand with Nida’s domestication in not allowing the target text to break its own rules. Méndez admits that the decisions carried out in her translation try not to transgress the norms and conventions of the target culture (119), therefore proving that she is domesticizing her dialect and does not challenge domestic canons. Méndez also cites Acedo who favors this point of view by stating that it is the translator’s job to eliminate from the source text all the elements that are not part of the cultural background of the target reader (in Méndez 2002). Nonetheless, Méndez argues that her project illustrates the possibility of representing an English dialect close to the norms and conventions of Costa Rican dialect, since according to her, her thesis results demonstrate that she did not have to “culturalize” or facilitate the content to the target audience (120). However, a translator who wants to portray source cultural elements by foreignizing, should in fact facilitate the content to the target audience through brief explanations and footnotes, as Venuti’s theory suggests. And most importantly, translators should disregard the text norms and conventions of the target culture if they wish to faithfully transmit the source culture.

Méndez affirms that by deciding on the use of AAVE for her dialect translation its complexity allowed her “not only to recreate the voices of the characters in the stories, but also for the reader to amplify his/her cultural vision about our country” (121). However, the

opposite occurs, by adopting AAVE she is not allowing the reader to go abroad or amplify [their] vision about [Costa Rica]. Contrarily, the reader immediately identifies AAVE dialect with African American characters and Southern United States settings. It is very unlikely, to not say impossible, for any reader to read AAVE and imagine him or herself anywhere in Costa Rica or connecting to its peasants and people. The reader does not learn about Costa Rica but about how people in urban African American communities communicate and speak. They learn about AAVE's syntactic elements, nonstandard words, word choice, and phonological changes among others and are distanced from Costa Rica's reality and culture. Méndez refers to Nord in her thesis, as she states that "it could be thought that [according to Nord] the presence of foreign elements, such as Spanish words and AAVE lexemes, could reduce the comprehension of the target text and narrow its domestic audience to cultural elite" (Nord in Méndez 122). Interestingly, Méndez still does both in her translation. Méndez justifies using Spanish words and AAVE lexemes in her translation as she quotes Octavio Paz who states that it is the translator and not the text that does the talking (Paz in Méndez 122). So, in this case, she is also admitting to foreignizing some of her translation, which causes more confusion toward the approach she used.

The translator states that "picturing the peasants, their environment and the nature of their struggles, becomes easy to the reader familiarized with the Spanish spoken by the Costa Rican peasants of the first half of the twentieth century" (140). Consequently, an English-speaking audience would most likely not be familiarized with any of this, however; they are familiar with the controversy, historic, and racial implications, and stereotypes of the chosen language. Therefore, a foreignized translation imports these class stereotypes (Bradley, personal communication, 3 November 2020). With explanations, source language preservation, and target audience guidance the translator uncovers the unknown language, environment, and nature of their struggles. The original text is even challenging for native Costa Rican speakers since Salazar uses terms that are not popular or commonly used by the entirety of the population. To prove this point, Salazar includes a glossary of terms at the end of *Cuentos de angustias y paisajes*, making evident its difficulty. The original stories have a great number of words which do not follow the Standard Spanish grammatical rules and are even uncommon to the Costa Rican Spanish speaker (Méndez 141). Even more so, a guide to an English-speaking audience is crucial. Méndez points out that the simple nature of the character's prose has a universal nature which allows readers to visualize the scenarios in which the characters survive or succumb (141). On the other

hand, a simple natured prose can vary a scenario when dialect comes into play. The feeling or visualization AAVE transmits makes it almost impossible for a foreign character to picture him or herself in a different scenario from the one of the African American heritage the language carries. It is best to follow a Standard English translation following Salazar's Standard Spanish narrative and be faithful to the author. This allows the target reader to recreate characters and settings based on what is narrated and not on a dialect with another set of histories, grievances, and pain superimposed by the history another language and culture carries. In essence, it does a disservice to both cultural contexts and disconnects from the source text's reality (Bradley, personal communication, 3 November 2020).

Salazar and Standard Spanish

According to Alexandra Norvet from United Language Group, Standard Spanish (or Universal Spanish, as it is also called) "is meant to be the most neutral form of the language- it lacks all regionalisms, colloquialisms, and grammatical quirks that make up a dialect, and pin a language down to a specific culture or location" (www.unitedlanguagegroup.com). Méndez applies Standard English, which is also the natural form of the English language, as she translates the man who gets aboard the vessel in "The *Bongo*", the man who first speaks to the *mestizo*, and the doctor and the nurse who help the ox herder in "The Road" using Standard English (141). By using both AAVE and Standard English her intention is apparently to differentiate peasants from non-peasants. This approach would faithfully represent Salazar. Méndez should have translated all of her characters' dialogues using Standard English and make some foreignized variations with explanations to the peasants' dialogues. However, her use of AAVE in the dialogues drastically eliminates any trace of standardization from the translation. In the examples below, Salazar uses Standard Spanish in his dialogue, however, Méndez is not faithful to the source text or author as she translates the dialogues using AAVE. In the story "The Mountain", both characters, Selim Parijare and Celso Coropa, are peasants. However, Salazar standardizes his dialogues without highlighting the characters' background. He focuses on the love affair and friendship betrayal instead. In "The Gourd", Salazar does not make a point that Zoila de Sandí or the visiting friend are peasants either. Salazar's

attention lies on Zoila's loneliness and on the explanation that the friend gives Zoila for her husband's unexpected departure.

The Mountain

—Bueno, si es que te pagan mejor... —Y poco después—. ¿Cuándo pensás irte (Salazar 150)?	“Well, if dey pay ya better...” and right after, and then he asked, “When ya leavin” (Méndez 85)?
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Ex. 4 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

The Gourd

—Dicen que se pega, pero no es cierto (Salazar 37).	People them say it contagious, but dat not true... (Méndez 21).
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Ex. 5 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

In the story “The Mestizo”, portrayed below, Salazar uses Standard Spanish as he asks Manuela what is wrong with her. He describes the man as a mestizo, or mixed blood (Salazar 101). Salazar describes the man briefly and focuses on the man's loneliness and his wife Manuela's betrayal with Juan Lobo. Méndez uses AAVE, without making a difference from the way the other peasants speak and includes in her dialogue the expression “Whassup” instead of translating “¿Qué tenés?” [TT: What's wrong?]. She does not focus on the plot or gives importance to the differences within the characters.

The Mestizo

... “A vos te pasa algo, Manuela, sos otra. ¿Qué tenés ” (Salazar 91-2)?	... there sometin' wrong wif ya, Manuela, ya not yerself. Whassup (Méndez 52-3)?
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Ex. 6 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

In her thesis, Méndez also mentions author Lilia Ramos who states that “Costa Rica's presence in the stories is translucent, accurate, and vigorous, in every single page of the book” (Ramos in Méndez 142). Méndez adds that “the rain, the jungle, the storm, the cold and hot weather, the highest peaks, the day and night are also present” as is the “humble presence of the peasant” (142). It is evident that Salazar Herrera detailed the Costa Rican landscapes and people in his narrative, therefore, it is only fair to Salazar that the foreign

reader learns and imagines the Costa Rican landscapes the author wanted his readers to picture through the translator's landscape and language faithfulness. Méndez confirms this position herself as she clearly states that "given all the above and knowing that his work was so valuable to Costa Rican literature, and that his words and punctuation were so specifically chosen, it was important for this translation to remain as faithful as possible to the prose" (142). I completely agree with Méndez's statement; however, she seems to contradict her own statement and should have remained faithful not only to the narrative but to the dialogues as well. The characters, as Méndez states herself, "were defined by artists who, through their pen, chisel, brush, or any other kind of artistic tool, drew the attention of their respective audiences to the simple way of living of our [Costa Rican] peasants, and the nature that surrounded them" creating the artistic genre called *Costumbrismo*¹ which was beginning in Costa Rica at the time Salazar published his novel (142). Therefore, it is of uttermost importance to reflect the same impact and precision in the translation.

In addition, Méndez states that "most of the stories contain segments with dialogues which show a simple colloquial register, not necessarily attached to the rules of Spanish grammar" (143). She points out that some characters use Standard Spanish in their speech, so she translated them in Standard English (Méndez 143). She evidently does not do this for the dialogues, however. The translator also states that Salazar Herrera makes use of suspension points in the source text for the reader to make his or her own conclusion of the plot and ending. She justifies her translation decision by stating that in her effort to remain faithful to the narrative she left these punctuation marks in her translation even though they seemed unnecessary to her at times. However, the example below demonstrates the opposite. She does not include the suspension points in the translation and eliminates the hesitation those suspension points generate in the character's intention. The suspension points are essential to the story's plot and add suspense. The daughters mentioned below are not only Lupe's daughters but they are also Constantino, the folk healer's daughters. The dying man knew the twin girls were not his, so if he was going to

¹ According to the Real Academia Española, *Costumbrismo*, (from Spanish *costumbre*, "custom"), is defined as portraying the typical customs of a country or region in literary and pictorial works.

die that night, he needed the certainty that Constantino was going to take care of his wife and daughters. Méndez eliminates the suspension points undermining Salazar's intention.

The Folk Healer

—Son... son mis hijas (Salazar 128).	“Dey ma daughtars” (Méndez 73).
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Ex. 7 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

Once again, the following examples demonstrate how the source texts use Standard Spanish while Méndez translates into AAVE instead of Standard English. Salazar evidently likes for the peasants to stand out and be colorful, but he does not overdo it. Instead, Méndez systematically uses AAVE in all of the dialogues without differentiating the characters. This is evident in the story “The Cricket”, who José, the protagonist is said to be an “Indio” (an Indian), and not a peasant like the other characters. José is suffering from loneliness and connecting to nature but Méndez's use of AAVE does not highlight this. The constant use of AAVE becomes tiresome, difficult to follow (especially if he or she is not familiarized or regularly reads AAVE) and confusing since the AAVE translation displays code-switching. In the story “The Colors”, Salazar's simple sentence structure reads in a very complicated fashion when translated into AAVE. The sentence below comes at a time in the story where Mateo wants to take his daughter away and Gabino Sojo says he cannot because she is his daughter. The reader has to slow his or her reading pace, in mid climax, to be able to understand the very complicated AAVE translation. This takes away from the anticipation Salazar wants to create. Furthermore, in the story “The Gourd”, a very cultural expression like “*tenga la bondad*”, which refers to kindness and politeness, is eliminated and the message comes out as “come and sit down please”. A simple phrase like this takes away from Zoila's personality. Even though Zoila was suffering from her husband's disappearance, her use of “*tenga la bondad*” with this stranger, demonstrates that even though she is suffering, she is still a kind and polite woman. The translated statement does not do justice to the original, it does not read the same, and it takes away the cultural elements the author wanted to communicate.

The Cricket

—¡Si al menos tuviera con quien hablar... (Salazar 61)!	“If Ah jus’ had someone ta talk ta...” (Méndez 35)!
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Ex. 8 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

The Colors

—...Así no tengo nada que ver con ninguna de las dos (Salazar 99).	“Then Ah don’t ‘av anythin’ ta do wif eithar one av ya” (Méndez 57).
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Ex. 9 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

The Gourd

Yo me llamo Juan José Zárate, amigo de su esposo Tito Sandí. —Pase adelante y se sienta, tenga la bondá (Salazar 36).	“Ma’ name’s Juan José Zárate, frien’ av yer husband Tito Sandí.” “Com’n sit down please” (Méndez 20).
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Ex. 10 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

Méndez justifies her choices once more as she states that in her conclusion she did not only focus on Salazar’s unique prose and figurative language, but she also paid attention to the character’s voices in each story (164). However, in the examples portrayed above this is evidently not true and as we will observe further on, paying attention to the character’s voice is essential to the way a translator decides to communicate that voice. To justify herself once again, Méndez states that AAVE relies on intonation and stress to a greater extent when compared to Standard American English users (Méndez 153). Therefore, she wanted to express the colorfulness Costa Rican peasants possess in contrast to the tone Standard American English communicates. However, it is not a matter of tone but of faithfully representing Salazar and the way in which he decides to do this through his character’s traits and plot. Méndez interestingly states in her thesis conclusion that “a translation of literary works of this nature makes it possible and accessible to other cultures to learn and value works of literature, such as Salazar-Herrera’s...” (166). However, it is vital to analyze the translator’s purpose. Accessibility is given to the target audience through a foreignized translation approach. As stated above, domestication gives

the target reader the possibility to read and understand Salazar Herrera through a familiar dialect but not the accessibility to fully learn about Salazar's foreign culture; consequently, it is the translator's responsibility to foreignize language and guide the reader through explanations within the text.

Méndez's Combined Use of Foreignization and Domestication

Even though Méndez mainly uses AAVE in her dialogues throughout her translation, interestingly, she also foreignizes some of the cultural Costa Rican language and expressions. In her thesis, Méndez states that it is "important to mention that proper names as well as other significant nouns of the texts were left in the source language; in doing so the translation aimed at emphasizing the fact that those are lexical words mostly found in the Costa Rican culture" (114). She includes, as Venuti previously proposes, an explanation of the words in a footnote or by adding a brief explanation within the text. For example, in the story "The Still" she mentions in italics "The *Resguardo*" (149) and in footnote 31 she writes the definition: local authority (149), doing exactly what Venuti proposes in the first place. Another example is in the story "The Witch" in which she uses the word "*Doña*" (67) in italics and in footnote 10 explains that it is "a polite way to address an older woman whose name might not be known" (67). Méndez includes forty-one of these footnotes with explanations to the terms she uses in Spanish and so forth. She foreignizes her translation. Méndez also states in her thesis that the reason she left words in Spanish was not because the words could not be found in a dictionary but that it was possible to determine that the "connotation Salazar-Herrera wanted to capture through those words required a close adherence to their denotative structure" (Méndez 122). However, she did not do this throughout the rest of her dialogues. According to her justification, Méndez's decision to use Spanish words in her dialogue is based on a denotative structure, but at the end, it is referring to a cultural decision that amplifies the vision of Costa Rican culture and should have remained systematical. For example, in the stories "The Limestone Quarry", "The Witch", "The *Bongo*", and "The Colors" Méndez foreignizes her translation allowing the reader to unravel a new culture even though it is done in an AAVE dialogue. She keeps the Spanish words "*pesos*", the abbreviation "*Ñor*", and "*Doña*", and the Costa Rican expression "*tata*" which translates in Spanish to father.

The story “The Bongo”, is characteristic of the Realism common in early 20th century Latin American literature. It represents reality, a bongo at sea in the Nicoya Gulf, by portraying mundane, everyday experiences as they happen in real life. The story is told in a linear narrative style with flashbacks to the events that happened one day at dawn to the bongo man. The story is told by a first-person witness character who has a concrete but limited point of view, with no reference of himself, and without value judgments. Carlos Salazar Herrera’s style of differentiating the educated narrator and the peasant language of the bongo man reflects the settings, culture, and language from the different regions of Costa Rica in the 1940s. “The Bongo” not only tells the story of the bongo man’s heartbreak but mentions how “he was in the coastal trade business in the *Golfo de Nicoya* running to and from places like *Pitahaya*, *Jicaral*, *Lepanto*, *Chomes*, and *Paquera*... Salt, sand, charcoal, plantains, mangrove, coconuts, and tamarind” (Méndez 53). Again, using a connection between nature and characters, Carlos Salazar blends characters’ emotions with landscapes as he develops his recurrent themes of loneliness, heartbreak, and anguish. The bongo man tells the story of how he lost his adopted daughter. He believes that Natalia, the girl, had drowned at dawn after he confesses his love for her and she refuses his proposal. However, the narrator asks the bongo man, “Tell me, did Natalia know how to swim?”, “And tell me, did she have a boyfriend?” (Méndez 55). The bongo man soon realizes that Natalia probably left with Jacobo, a boy who helped him load the bongo, and who also left to *Punta Quepos* without a word. In this simple story, Salazar Herrera expresses the common theme of confusing filial and passionate love through the peasant’s sensibility. The bongo man’s issues seem insignificant; however, they are presented artistically. Salazar Herrera’s objective is to demonstrate how human pain and loss can blend with the landscape. The characters personify the dichotomy of anguish, the negative sides of human emotion, and how the landscape can be intertwined with the characters’ destiny, resulting sometimes in the defeat of humans by nature.

The Limestone Quarry

Le advierto que ya no tengo tanto interés y diuna vez le digo que ya no le doy los sesentamil pesos que le dije (Salazar 26).	I ain’t as interested now an’ Ah not gonna pay ya sixty thousand pesos for it (Méndez 14).
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—Bueno, Ñor Rosales, y... ¿cuánto me ofrece ahora (Salazar 26)?	“Well, Ñor Rosales, an’...how much ya gonna offer me now” (Méndez 14)?
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Ex. 11 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

The Witch

—¿Qué te pasa, muchacha? -Déjeme entrar, doña (Salazar 55).	“Whatisit, girl?” “Lemme in, Doña ” (Méndez 31).
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Ex. 12 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

The Bongo

“¡No quiero!... ¡No puedo, tata ! —lo interrumpió ella—. Yo lo quiero a usted... mas de otro modo. Se lo agradezco, pero...” (Salazar 42-3).	“No, Ah don’t want no marriage! ... Ah can’t, tata !”, she interrupted him. “Ah loves ya...but not like dat. Ah’m grateful, but...” (Méndez 24)
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Ex. 13 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

The Colors

—¿Quién es entonces el tata pa... (Salazar 99)?	“Who’s’er tata ” (Méndez 57)?
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Ex. 14 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

Méndez foreignizes the terms “*bocaracá*” [TT: snake] and “*majafierro*” [TT: owl] in the examples below. Both are specific Costa Rican terms that Salazar Herrera defines himself in his novel’s glossary. Due to their specificity and complexity, Méndez seems to have no choice but to foreignize them. Even though she does make use of Spanish words, or a foreignization technique, Salazar uses Standard Spanish in both dialogues below without appealing to any use of dialect. However, Méndez does use AAVE as well as the foreignized words for her English dialogue versions.

The Bocaracá

—¡Dame esa bocaracá! ... (Salazar 12).	“Gimme that bocaracá! ”... (Méndez 4).
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Ex. 15 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

The Mountain

—Eso que suena parece majafierro (Salazar 150).	“Dat sound like a majafierro. ” (Méndez 84)
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Ex. 16 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

Méndez once again foreignizes her translation by keeping the name of places and people in their source language and does not translate them. For example, in the story “The Bongo” she keeps “Punta Quepos” and does not translate it. In the story “The Dugout” she does not translate the name Julia María. Méndez even keeps the Spanish accent on the letter “i” when she could have eliminated the accent or even translated “María” into the translatable name Mary. Interestingly, in the story “The Kiss” she keeps the diminutive of the name “Miguellillo” which in Costa Rica can be interpreted as an endearing way to call a person, much like one would say Jimmy instead of Jim. She could have domesticized this but foreignizes instead.

The Bongo

—Por esos días me había dicho que se iba a trabajar a Punta Quepos y desapareció sin decir nada (Salazar 43).	““Round then ‘e tol’ me ‘e gonna go ta Punta Quepos ta work an’ took off wifout a word” (Méndez 25).
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Ex. 17 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

The Dugout

— ¡Qué pendejos son los hombres! — murmuró Julia María —, (Salazar 191).	“Whatta bunch av cowards men is!,” mumbled Julia María , (Méndez 108).
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Ex. 18 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

The Kiss

—Adiós, Miguelillo . Ahí te dejo con tus barbudos (Salazar 68).	“Goodbye, Miguelillo . I leave ya ta yer fish” (Méndez 39).
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Ex. 19 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

The example of “The Dugout” above, portrays the female resiliency seen throughout many of Salazar Herrera’s stories. Julia Maria contrasts the men rowing and is at a disadvantageous position. She is about to give birth in a dugout, and while the men row, she sits uncomfortable and “repressing her pain” (Méndez 190). The repression Julia Maria feels denotes the anguish and pain women experienced at the time in these rural settings and circumstances. Most women were left behind at home, taking care of their numerous families, suffering from loneliness, poverty, and oppression. However, and even under her unfortunate circumstances, Julia María also embodies a strong and resilient female character. She is able, one way or another, to always survive the highly constant tensions with male characters. As William, the baby’s father tells her to “Hold it, hold it” she overcomes her repression and shouts back in pain as seen in example 25 below, frustrated by the man’s lack of understanding and inability to cope. Through tears she asks the men onboard if they know about giving birth. When they answer that they do not she steps up and with a firm and decisive tone asks Miguel to help her and “Miguel obeyed trembling with fear” (Méndez 191). Frustrated, she declares, “Whatta bunch av cowards men is” (Méndez 191). Julia Maria overcomes not just her own fears and pains, but also male complacency, and gets herself out of the situation. When she makes sure she and the baby are fine she confidently asks the men to take her back to the shack without looking back. Julia María’s female character parallels the women represented by Carmen Lyra in her stories as well. Countless women working in the plantations during the 1920s in Costa Rica also endured situations similar to Julia María. Some were as lucky as Julia María, survivors, while others were forgotten like “Estefanía,” buried with a story no one remembers.

Unfortunately, Méndez does not follow through with her foreignized translation techniques and domesticates most of her translation. For example, in “The Colors” she translates the term “*mocosa*” into “brat”, domesticating the translation. In Costa Rica a *mocoso* can either mean a child with a nose full of boogers or a young person who is still not old enough to be doing what he or she is doing. In English, however, the term brat is typically referred to a badly-behaved child. Therefore, the terms have different connotations

and are not transferable. By leaving the term *mocosa* she would have achieved a more appropriate translation since the girl is definitely not bad-behaved and is a sensitive person who paints wonderfully. The translation does not follow the story's plot

The Colors

¡Ahi te dejo con esa... mocosa ... (Salazar 97)!	"Ah gonna leave ya wif dat brat! ..." (Méndez 55).
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Ex. 20 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

The terms "*desembarcadero*" and "pier" also demonstrate inconsistencies. They are not transferable terms as they do not have equivalent connotations. A "*desembarcadero*" is translated according to (www.wordreference.com 2019) as a wharf or a loading dock and the word pier is defined by the same website as a landing place or promenade for ships (2019). In the story's context a pier does not fit into the Costa Rican banana plantation setting the author mentions. This inconsistency does not place the reader in the author's intended setting.

The Dugout

— ¿Seguimos para el desembarcadero ? — preguntó alguno (Salazar 191).	Someone asked, "Go on ta the pier " (Méndez 108)?
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Ex. 21 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

In "The Still" Méndez does not use the translation whassup for the Costa Rican expression "*idiay*" which is used even in modern day Costa Rican Spanish slang but translates it as "well" instead. She keeps the Spanish term "*Resguardo*" but instead of keeping the expression "*idiay*" and the question that follows just like in the source text, she omits the expression and translates it as a statement instead. In the second example, Méndez eliminates the very Costa Rican term "*motete*" [TT: bundle] and changes it to an explanation of Manuela packing her clothes but eliminates the very Costa Rican term. In this same example she does translate the expression "*idiay*" into "wassup" but eliminates the letter h. Once again her inconsistency does not help the story's plot, characters, or context.

The Still

—Pos aquí siempre con este confisgao negocio que no da pa sustos. ¡ Idiay! ¿Pos no supistes que me cayó el Resguardo ?... (Salazar 144).	“Well, ‘ere with dis darn business dat don’t stretch no further. Well, ya knows the Resguardo arrest me” (Méndez 81).
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Ex. 22 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

The Mestizo

—Pos un día l’hallé platicando con Juan Lobo. Yo salí a meter la mula que había arrancao a juir ahi p’adentro. Cuando volví hallé a Manuela alistando un motete con su ropa. “¿ Idiay ... Manuela? ¿Qu’es eso” (Salazar 92)?	“Well, one day Ah find’er talkin’ ta a man called Juan Lobo. Ah go to get the mule dat run outta control. Then Ah see Manuela packin’er clothes . ‘ Wassup ...Manuela? What’s dat” (Méndez 53)?
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Ex. 23 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

Méndez changes her strategy once again in the following example. She does not omit but decides to change the Spanish term “*cruceta*” into a different Spanish term: “*machete*”. Even though “*machete*” might be a term foreigners might be familiar with, this cannot be assumed, so the term “*cruceta*” would have worked best and should have included its definition in an index, just like Salazar Herrera does in his own novel or a footnote to explain. Another approach is to keep the same term and in the explanation state that it is a similar term to the maybe more popular term “*machete*” (this without changing the target text completely and unnecessarily).

The Halfbreed

—¡Sacá tu cruceta , Cholo desgraciao, ¡pa’que nos cortemos (Salazar 138)!	“Get yer machete out, ya filthy swine, we’s gonna fight” (Méndez 78)!
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Ex. 24 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

A great number of inconsistencies occur in Méndez’s translation approach. In the story “The Dugout” Méndez keeps the phrase “negro chumeca” (which can be a way to ridicule a person for its origins) in Spanish. The foreignized translation keeps the intention or tone

in which the original phrase was probably intended by Salazar Herrera. However, she is inconsistent since she should have followed the same approach in the story “The Halfbreed”. Here she translates “*cholo*” [TT: person of mixed race] into “halfbreed”. The term “*cholo*” also has a lot of intention behind it and a lot more that stands behind the term alone. It can refer to a person’s origin and it can be endearing or offensive depending on the context as well. By translating the term to “halfbreed”, Méndez makes a very literal translation leaving behind anything Salazar was trying to say behind his term. It is not likely or natural to call a person a Halfbreed when in a conversation as one would with the term “*cholo*” in Spanish. Nonetheless, by doing this, Méndez highlights the character’s backgrounds. Contrarily, and as stated before, Salazar focuses on the everyday situations that give his characters anguish in their everyday surroundings.

The Dugout

Y la mujer: —¡Usté se calla, negro chumeca (Salazar 190)!	And the woman, “Ya shut up, negro chumeca ” (Méndez 107)!
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Ex. 25 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

The Halfbreed

—El Cholo no está. ¿Pa’ qué lo querés (Salazar 138)?	“D’a Halfbreed’s not ‘ere. Why ya lookin’ fer ‘im” (Méndez 78)?
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Ex. 26 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

Another example where Méndez should have foreignized is in the example below for the term “*chiquitos*” in the story “The Gourd”. Even though “*chiquitos*” can be perfectly translated into children; the diminutive “*itos*” makes the Spanish term very Costa Rican. Méndez eliminates this completely by standardizing the term. The same goes for the expression “*uf*” which can also be translated into “*whew*” but eliminates the Costa Rican cultural element. Even though the terms are appropriately translated, if foreignized, they would have preserved its source culture and Salazar’s intention. Foreignization lets the character’s traits and personalities live through the text as Salazar intended them to be portrayed.

The Gourd

—Pa’servirle. —... ¿Qué tal están sus chiquitos? Me lo dijo su esposo... ¡Uf!... ¡Qué calor (Salazar 36)!	“At yer service ...How is yer children?” Yer husband tol’ me. Whew! ...it hot (Méndez 20-1)!
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Ex. 27 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

The Still

—¿Y Rosa, y Teresa y los chacalines? —Alentaos. ¿Y vos (Salazar 144)?	“An’ Rosa, an’ Teresa an’ the kids?” “Healthy. What ‘bout ya” (Méndez 81)?
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Ex. 28 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

In the examples below, Méndez does something very peculiar. She does foreignize the contraction “*m’hijita*” [TT: my child] but omits the Costa Rica very traditional diminutive suffix “*ita*” which adds color to the translation and lets the reader know that Antonia and her daughter have a close and endearing relationship. The same happens in the story “The Bongo” when the bongo man mentions his daughter Natalia. However, Méndez disrupts the plot line when she changes the expression “*hijita mía*” to “*m’hijita*”. Salazar emphasizes with the word “*mía*” the possession the bongo man felt toward his daughter, to the degree of wanting to make her his wife. Changing the way he writes the expression, changes the intention of the phrase, even if Méndez does foreignize. In the third example below, Salazar does not use the diminutive suffix himself since the context and mood have changed. Méndez is faithful to Salazar this time and foreignizes following Salazar’s lead.

The Colors

—¿Por qué, m’hijita, te gusta tanto ver ponerse’l sol (Salazar 97)?	“Why ya like lookin’ the sunset m’hija” (Méndez 55)?
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Ex. 29 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

The Bongo

“¡Natalia!... ¡ Hijita mía... ” (Salazar 43).	“Natalia! . M’hijita!... ” (Méndez 24).
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Ex. 30 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

The Braid

—¿Por qué no volviste a cantar m’hija (Salazar 134)?	“Why ya stop singin’ m’hija ” (Méndez 76)?
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Ex. 31 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

In “The *Bongo*” Méndez translates “*chiquilla*” into girl. Even though it is an appropriate translation it could be foreignized and left in Spanish to give the text social context. “*Chiquilla*” is a very popular term in Costa Rica and would have given the translation a more precise social context. Méndez does the same in the second example below. In the story “Halfbreed” she translates “*güilita*” into “child”. This term has even more social context behind it. Not only does it have a diminutive suffix, but it presents our culture entirely. A word like “*güilita*” describes the Costa Rican cultures as speakers use diminutives derogatorily or as a way of endearment. In the story “The Bongo”, the term “*chiquilla*” is used by the bongo man as he speaks to his daughter with affection and even lust. In the third example Méndez also translates the term “*muchacha*” [TT: teenage girl] to “girl”. Even though “girl” serves as an appropriate translation for both a female child and female adolescent, in terms of an appropriate translation, it is necessary to differentiate the terms since in “The Halfbreed” Salazar refers to a “newborn child” while in “The Limestone Quarry” the dialogue refers to “a female young adult”. The girl mentioned in “The Limestone Quarry” is not a girl anymore but is turning into an attractive woman. Therefore, consistency is essential as well as making the distinction and keeping the social context at the same time. The terms “*chiquilla*”, “*güilita*”, and “*muchacha*” are very Costa Rican and should be left in its original language.

The Bongo

“Natalia, ya no sos una chiquilla y... yo no soy tan viejo. He pensao, este... he venido	‘Natalia, yer not a girl no more and... Ah not dat old. Ah thinks, dat... well, Ah been
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pensando que si sos agradecida y..." (Salazar 42).	thinkin' dat if yer grateful and... (Méndez 23).
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Ex. 32 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

The Halfbreed

—¿Sabés qu'es?... Que mi mujer acaba de tener un güilita (Salazar 139).	"Ya knows what? ... M'a wife jus' had a child " ... (Méndez 79).
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Ex. 33 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

The Limestone Quarry

—¡Quitate de ahí, muchacha , que hay una carga de dinamita (Salazar 24)!	"Gettaway from there, girl ! There's a load av dynamite" (Méndez 12)!
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Ex. 34 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

In "The Limestone Quarry", Carlos Salazar Herrera uses physical landscapes as a means to develop the themes of anguish and love once again. The story begins with the description of the Limestone Quarry, a place "where almost everything is white: the road, the bridge, the wall, the fence, the house, and the tree trunks" (Méndez 35). Eliseo, the protagonist, owns this translucent place where even Lina, his wife, is very white, with chestnut hair and green eyes. Eliseo lives a simple routine life until Mister Rosales, a rich landowner, visits Eliseo and offers to buy the property. Eliseo rejects his offer, however, and soon after la Cholita, Mister Rosales' goddaughter, appears at the quarry daily. La Cholita contrasts the white landscape with her dark complexion, black eyes, and even darker hair. Eliseo experiences anguish as he becomes "attracted to the magnificent contrast of her dark complexion against the white of the landscape" (Méndez 36). Lina also starts feeling anguish as she jealously fears for her husband's attraction to la Cholita. Carlos Salazar plays with the landscape to uncover his characters emotions of love, uncertainty, and jealousy. He uses figurative language to juxtapose the women's complexions to the landscape. For example, the narrator describes how Lina's "chestnut hair has the highlights of a burning kiln, and her eyes are green, as the tender leaves of the lime trees" (Méndez 36). Lina is overshadowed by her white surroundings while la Cholita's complexion stands out attractively in her white surroundings. One day there is an explosion and Eliseo, in an attempt to protect la Cholita "pushed her into a cave behind the

boulder” (Méndez 38). That precise moment “was as if he had found a black diamond among the white wilderness of the sharp slope” (Méndez 38). When they come out of the cave, they find Lina standing in front of them and “she seemed like a lime statue. Her eyes were on fire” (Méndez 38). However, she remains silent and walks away underlining women’s submissive roles at the time. These situations generally went unquestioned and women had no voice over their uncertain futures. This lack of voice or physical stasis can be seen in how the narrator describes Lina like the limestone: “cold, still, attached to the rock” (Méndez 38). Nevertheless, the situation has made her feel like “she had been reduced to dust in the hot kiln of jealousy. This had transformed her into quicklime, with a pent up white hot flame” (Méndez 39). Carlos Salazar continues using figurative language to contrast the women and develop the plot. When Eliseo came home that night, he reflected that “white is the wife, white are the sheets, and white is the porch. (...) Cholita, on the other hand, was a black shiny presence that looked seductive in a strange way... like a black star in the white sky” (Méndez 39). Yet, he ascribes no fault to his wife’s and considers that the whiteness of the landscape was in fact destroying her. The narrator describes the situation as “beads of anguish rolled down from the tender leaves of lime trees with each detonation” (Méndez 39). That night, Mister Rosales gets his way as Eliseo sells him the property for less money, given he wants to buy a farm in Higuito with a coal mine. Eliseo honors his love for Lina moving her to a place where she can outshine the darkness. Carlos Salazar’s theme of anguish is resolved in another simple story that describes the lives and customs of the Costa Rican peasant.

In the following examples the translator plays with accents. In “The *Bongo*”, Méndez curiously adds an accent in the word “*hombre*” [TT: man]. In Spanish the word does not carry an accent, so it is interesting to observe this addition in the translation. Salazar uses the term as an expression of surprise as the man on the bongo realizes that his daughter Natalia ran away with her boyfriend. There is no need or explanation for the accent. In “The Still” Méndez decides to foreignize the original contraction Salazar uses for the word “*hombre*”. This seems to me a more appropriate approach. By foreignizing the original term, the translator respects the author’s intention. In “The Limestone Quarry” Méndez completely changes “*Hombré*” [TT: man] to “Say” which would be “*Diga*” in Spanish. Once again there is no consistency in the translation.

The Bongo

—¡ Hombre! ... ¡No había pensao en eso (Salazar 44)!	“ Hombré! ... Ah ain’t thought ‘bout dat” (Méndez 25)!
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Ex. 35 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

The Still

— Mbré , Ramón... (Salazar 145).	“ Mbré Ramón...” (Méndez 82).
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Ex. 36 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

The Limestone Quarry

— Hombré , Eliseo... ¿Le compro esta finquita con casa, calera, carreta y yunta (Salazar 21)?	“ Say , Eliseo...why don’tya sell me this farm, with the house, limestone quarry, cart and yoke” (Méndez 9)?
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Ex. 37 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

In the example below, Salazar refers to the lady who is spoken to, as women were commonly referred to in the early twentieth century: as their husband’s property. Women used the preposition “*de*” [TT: of] and the husband’s last name. Not only does this imply the patriarchy at the time, but it also describes and says a lot about the submission of women in Costa Rican culture. These words strongly portray the socio-cultural context; therefore, this should be emphasized. Méndez keeps the original text’s name “Zoila de Sandí”; however, in a foreignized translation it is essential to include a footnote explaining the cultural background. It is an element that should not be overlooked in the translation as it gives a lot of social contexts to the text, especially since the plot revolves around Zoila and her loneliness after her husband left without notice one day.

The Gourd

—Buenas tardes... ¿Es usté la señora Zoila de Sandí (Salazar 36)?	“Afternoon, ma'am . Ya Zoila de Sandí ” (Méndez 19)?
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Ex. 38 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

In “The Limestone Quarry” Salazar Herrera talks about a “*finquita*”, once again using a diminutive suffix, and referring to a piece of land used for excavation purposes. The term was probably used in a figurative way since a quarry is usually not small and simply

portrays the way a Costa Rican would speak about a rural piece of land. Méndez translates “*finquita*” as “farm” which gives the term a very different connotation. A farm is usually thought of as an area of land used to grow crops and rear animals. In this case, the “*finquita*” is a limestone quarry. Salazar focuses his work on the landscapes he describes. Therefore, it is crucial to adhere to his terms and references. To neutralize the term, it would be best to use the term “land” and avoid any connotation conflict and stress the irony.

The Limestone Quarry

—Hombré, Eliseo... ¿Le compro esta finquita con casa, calera, carreta y yunta (Salazar 21)?	“Say, Eliseo...why don’tya sell me this farm , with the house, limestone quarry, cart and yoke” (Méndez 9)?
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Ex. 39 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

Méndez once again changes a term to a different one in English. This time she changes the term “*charco*” [TT: puddle] into “spot”. “*Charco*” is also a very popular term in Costa Rica and could be perfectly applied in Spanish or translated into puddle without having to omit and change the term into spot which according to (www.wordreference.com 2019) is more related to a stain or large dot than to spilled liquid on the ground. In the example below, Salazar uses Standard Spanish in his narration but Méndez still insists on using AAVE. Considering the story’s plot, the word “charco” or “puddle” fits properly since Luis Gaitán believes his friend Cristóbal Chamorro is lying dead on a puddle of blood. The word “spot” is never used when referring to a considerable amount of blood on the floor. Méndez is not faithful to Salazar’s storyline.

One Night

Anoche se me regó la botella. Llegué tan cansado, que me dormí encima del charco y me manché la manga de la camisa (Salazar 178).	“Ah spilt da bottle las’ nigh’. Ah was so tired; I sleep over the spot an’ ma shir’ got stained” (Méndez 101).
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Ex. 40 *Cuentos de Angustias y Paisajes* and *Short Stories of Anguish and Landscapes*

According to Méndez “the use of intimate ways of addressing each other is adapted to convey both AAVE features and to preserve the Costa Rican cultural context” (162). Méndez keeps some of what she calls “intimate” forms in Spanish, which is what

foreignization is all about. The translator believes that “literature is another way to convey and portray to other cultures how specific historical events have contributed to shaping and defining the core of a community, region or country at a particular point in time” (167); therefore, she should find that taking that “unnecessary risk” should be the driving force for any translator “to preserve the true meaning of Costa Rica’s cultural heritage” (Méndez 167). However, throughout the examples above it is evident that she is inconsistent with the use of foreignization and omits or changes some of the terms in her translation, which consequently fails to preserve the Costa Rican cultural context. Méndez is not faithful to Salazar as she systematically uses AAVE to translate all of the dialogues without considering specific dialects, character traits, backgrounds or regions of the country. She contradictorily highlights the character’s backgrounds when Salazar focuses on the plot and the character’s anguish and landscapes instead. Méndez steps away from Salazar’s purpose, steps away from the source text, and focuses on making the text familiar for the target reader. Furthermore, Méndez continues contradicting herself as she states that the translator needs to “create enough interest in the reader to continue pursuing the essence and understanding of key cultural elements of the book” (167) and that “ignoring this critical part of the translation process would create an unnecessary risk of losing the audience in cultural details, which would most likely trigger a sense of misunderstanding of the true meaning behind the text” (167). The risk of losing a reader is the risk foreignization takes, but a risk every culture deserves. It is the translator’s obligation to create enough interest, but this can as well be done through detailed cultural footnotes and explanations without losing the reader, as Méndez did and demonstrated herself in the examples above. On the contrary and as stated in the theory above, readers need details and explanations. Most readers nowadays are constantly on the move, reading from electronic devices such as Kindles, and do not have the time to do research or even look up definitions. They like to “right click” for context. Therefore, it is the translator’s obligation to provide the reader with the social and cultural context the source texts have to offer.

Carmen Lyra and Foreignization

In previous chapters, both Costa Rican authors, Carmen Lyra and Carlos Salazar Herrera, as well as their Spanish-English translations, act as agents of change that explore Costa Rican social reality and its living conditions. Both *Cuentos de angustias y paisajes*

and Carmen Lyra's short stories share some of the same characteristics: they are "change and crisis scenarios, illustrated by corruption, vice and the anguish and restlessness of an uncertain future" (Cárdenas par.6). Both texts portray situations of social exclusion, where the marginal individuals turn into everyday landscapes. These works force us to consider the social conditions of both Costa Rica and the United States together with their political and social realities. Even though Carlos Salazar and Carmen Lyra seem to have similar writing scopes, their translations took completely different paths. Elizabeth Horan and Marinell James translated Carmen Lyra's works using Standard English. Horan emphasizes a foreignized approach in her dialogues. This not only reconsiders but contrasts María Luz Méndez's approach in translating *Cuentos de angustias y paisajes*. While the three translators draw on Costa Rica's reality; Horan foreignizes her translation accounting for Lyra's own rebellious voice and defies a domesticated interpretation of its social, and political context, while Méndez domesticates her translation and distances the reader from the source language and culture as she adopts the African American Vernacular English (AAVE) to translate the Costa Rican peasant's dialect.

As mentioned in the Review of Literature, Carmen Lyra was a Costa Rican writer and educator that renovated methods and institutions (Horan 1). In Horan's words, she became internationally famous when she wrote one of the most important books of Costa Rican literature *Los cuentos de mi tía Panchita* [TT: *Stories of My Aunt Panchita*], in which she creatively re-elaborates universal folklore motifs appealing to a Costa Rican audience through its local speech forms and mentioning familiar objects and places (1). This story is the first publication that gathered Costa Rican folkloric storytelling (Vásquez 182). These stories have had great editorial success since they have Costa Rican elements such as: traditions, customs, religion, habits, and linguistics. According to Vásquez, those who have analyzed Carmen Lyra's works, coincide that it recollects forms of Costa Rican expressions and background which makes readers seek this style of literature as well (187). *Los cuentos de mi tía Panchita* is one of the most popular books in Costa Rican society because it has a close connection with the Costa Rican and universal cultural heritage; as well as fascinating audiences of all ages, especially children (Vásquez 187). According to González, the Costa Rican national identity that appears to be self-deprecating is a cultural mask (77). She believes that the real national identity lies beneath and appears clearly in Lyra's stories. This hidden identity, the Costa Rican behind the simple pose, is an astute figure, like Uncle Rabbit [TT: *Tío Conejo*] and the heroes of Lyra's fairy tales (González

77). González also points out that the national identity that Costa Ricans have imagined and formulated of and for themselves during the process of nation building functions as a defense mechanism in response to five centuries of colonial legacy, three centuries under Spanish political and religious domination, and the last two centuries under United States economic and cultural imperialism (77). She states that outwardly, Costa Ricans play the part of the unsophisticated, underdeveloped, ingenuous, inexperienced country, but secretly, they “know” they are smarter, more astute, experienced, able to manipulate and fool colonial power, and intelligent in a covert way, with access to subaltern knowledges that the powerful refuse to recognize (González 77). Such an attitude is usual of oppressed cultures. González further explains that the black population in Costa Rica, even more marginalized than the Creole whites, took a similar position (77).

Taking all of this into consideration, González believes that Lyra’s work for children is fundamentally subversive (78). She states that “the orality of her language, her penchant for trickster characters, her inversion of the structural expectations set up by conventional fairy tales, and her clear violation of what is considered to be appropriate children’s literature from a Eurocentric, psycho-pedagogical perspective make her tales perfect vehicles for the transmission of a different kind of knowledge, one that appears on the margins of the Western paradigm and that exists not in opposition to but along with hegemonic discourse, what post-colonial critics like Walter Mignolo call “border thinking” (González 78). González further states that not only does she [Lyra] capture and help perpetuate the ethos of Costa Rican cultural identity with all its creativity and dynamism, but she introjects this ethos into the dominant discourse through the imagination of children” (González 78-79). González further explains that Lyra understands, however, the limitations of her voice; “it is as though she is not speaking at all [*nada decían*] to those who are blind to the colonial difference. In a sense, therefore, Lyra speaks only to the future, to children who will grow up proud of a cultural heritage that will serve to protect and insulate them from the incessant global abuse of their already bruised and battered local egos” (79). The reality of the author’s situation, however, is that she is a woman from the third world at the beginning of the twentieth century. González states that she faces serious limitations in any attempt to speak; her gender and her ethnicity prohibit her from talking back to, much less talking with hegemony; her gender further mutes her voice within her own locality (78). By liberating herself from the dominant discourse, however, and claiming the “*gnoseology*” of her aunt’s stories, Lyra becomes nothing less than a cultural subversive

(González 78-79). Gnoseology is defined by Merriam-Webster Dictionary as the philosophic theory of knowledge: inquiry into the basis, nature, validity, and limits of knowledge (2023). In other words, Lyra owns the truth to her stories and “knows it all”.

Carmen Lyra’s narrative evolved from a sentimental modernism to social denunciation literature in stories that grant marginal groups such as women and children a protagonist role (Sistema Nacional de Bibliotecas 2019). According to translator Elizabeth Rosa Horan, none of Carmen Lyra’s works were translated before because of the defiant task and challenges of “moving popular speech, proverbs, and off-color jokes from one language to another” and because of Carmen Lyra’s political radicalism and her status as a sexual outlaw (1). Horan also points out and believes that the memory and work of Carmen Lyra is suppressed because she profoundly contradicts the official, “showcase country” image of peaceable, democratic Costa Rica (1). In Horan’s own words, she states that the “image dear to the transnational tourist industry, presents Costa Rica as a peace-loving, middle-class European, democratic haven” (2). She further states, that this ongoing myth, this “fakelore” as she calls it, rides a wave of ecotourism that wipes history, political activism, and neighboring nations from the map (Horan 2). Horan believes that a foreignizing, English-language version of Lyra’s writings can both restore the suppressed image of the political activist and recall Carmen Lyra as involving the familiar *Tía Panchita* (Horan 20). Readers who are unfamiliar with Central American literature will experience through Horan’s and James’s translations a distinctive perspective through a voice who refuses to assimilate the reader’s culture. Carmen Lyra questions the myth of Costa Rica as the “Central American Switzerland” and criticizes this nation-built construct (Horan 3). Horan highlights Carmen Lyra’s active resistance of these preconceived notions in her foreignized translation activity. The translator states that Carmen Lyra “challenges domestic canons and registers the region’s cultural hybridity while using this to legitimate her gritty descriptions of urban San José at the onset of the twentieth century” (Horan 3). According to author Ann González, in the text *Costa Rican Identity and the stories of Carmen Lyra*, not only did Lyra make a lasting impression on the Costa Rican literary world but through her literature she fought to improve socio-economic conditions (González 73). According to Horan, Lyra’s short stories give a glimpse of the long history of hemispheric imperialism with a canon of Latin American literature that is rarely acknowledged in English (4). González states that what Lyra is doing through her stories is creating a way for Costa Ricans to see themselves in relation to others; in other words, she is helping to create a

national image (74). González further states that even today, almost one hundred years after Lyra published her stories, Costa Rican children are still taught through Lyra's literature to identify with this national construct of the simple laborer [*"el labriego sencillo"*] of their national anthem (González 74). According to Horan, her translation offers "an alternative to mass-media reductions of Latin American women, stressing humor, oral, and folk tradition, like the more familiar novels of contemporary women writers such as Isabel Allende and Laura Esquivel" (4). Carmen Lyra's rebellious spirit and writing can only be represented with a translation approach that does justice to all the ideas and criticism she wanted to transmit. She probably would have never allowed her words to be domesticated into any other culture and would have liked for children and adults in and out of Costa Rica to experience the reality, language, and culture her stories portray. Horan's translation offers an essential cultural background unfamiliar to many in the United States; therefore, her foreignized translation opens a new culture to many.

Horan stresses that to bring into English the originality of Carmen Lyra's tales demands a foreignizing translation, with characters who think, first, in local terms of *tamales*, chayote squash, and of money in terms of *colones* rather than dollars (20). In her translation, Horan asserts that she continues Carmen Lyra's engagement with a tradition of resistance to domestic canons, of reforming those canons by way of bringing the "foreign" into local venues (4). For Horan, creating in English the first broad selection of Carmen Lyra's work required bringing those sides together in an act of restitution that challenges the platitudes of multiculturalism (2). Just as Carmen Lyra's texts resisted, in her time, domestic canons that only recognized landowners, that denied a voice to immigrants, laborers, and "fallen women", so does the translation challenge present audiences' comfort with Latin America as a land of "magic" rather than gritty realism (Horan 4). More broadly, Horan states, that to translate Carmen Lyra's work is "to draw from the fundamental creativity of ordinary speech, whose immense range of registers, from baby talk to desperate prayer, can also be found in English, along with the breathless confidences of imaginary 'society' pages and the false dialogue of advertising" (Horan 20). Horan points out that Lyra's stories "stress fantasy escape and hilarity in even the bleakest circumstances" (20). The foreignized translations of Lyra's short stories seek to do justice to the linguistic genius of Carmen Lyra's folktales. In their fearless humor and analytical clarity, Carmen Lyra's translations give us political and social satire, critical realism, travelogue and ethnography, and portraits of proletarian women, as well as multiple

examples of the profoundly resistant nature of popular culture (Horan 20). During my investigation, I came across the texts *The Subversive Voice of Carmen Lyra*, translated and edited by Elizabeth Horan and *When Flowers Bloomed* by women writers from Costa Rica and Panama. I decided to work specifically with Carmen Lyra's short story "Estefanía" from *Bananos y hombres* [TT: *Bananas and Men*], which was translated by both Elizabeth Horan and Marinell James. I will compare and contrast the translations, based on their strategies and approaches, as well as analyze the literary renditions based on Venuti's foreignization approach. I also worked with "*Los diez viejitos de Pastor*" [TT: "Pastor's Ten Little Old Men"], translated by Elizabeth Horan. I will specifically analyze the foreignized translated dialogues and compare them to María Luz Méndez's domesticized dialogue translation approach and the effect on the literary analysis of each story.

"Bananos y hombres" [TT: "Bananas and Men"]

Translator Elizabeth Horan narrates that "in 1931 the newly formed Communist Party sponsored Carmen Lyra's travel to report on living conditions in the isolated swamps of the Caribbean-Atlantic regions of Costa Rica. Her work, *Bananas and Men*, an outcome of this report, led the central valley region to recognize the banana workers, the Nicaraguans and Hondurans, who along with descendants of African and Asian immigrants were legally excluded from national politics and identities" (47). Not only this, but the publication of *Bananas and Men* fueled strikes that began in the banana plantations and spread throughout Costa Rica, eventually leading to protective labor legislation (Horan 47). Horan explains that "this text initiates [in Costa Rican literature] the genre of banana plantation fiction, such as *Mamita Yunai* by Carlos Luis Fallas" (47). She further explains that "in relating external market forces to social inequality, in its lyricism and human geography, *Bananas and Men* retains validity today" (Horan 47). Horan further explains that the italicized opening lines to *Bananas and Men* establish the text's title and thesis. She states that "the economic system values consumption above individual labor, and a relatively worthless product above the human life of the laborer who produces it... [and] the narrative, portrays the owners of capital as parasites, whose luxurious lives depend on the exploited labor of others and the misery of children" (47). The translator states that the techniques in *Bananas and Men* come to define the new mode of critical realism since Lyra's work combines travelogue with ethnography (Horan 47).

Horan also details that “from the damp, windowless, one room shacks of city children to the rain-drenched, open-walled thatch huts of the banana plantations, Carmen Lyra began to address in her writing the social inequalities that frustrated her work as a teacher” (15). The translator states that Lyra continued to combine the exaggeration of satire with the depression of realism, as evident in the opening lines of *Bananas and Men*: “I put BANANAS first, then MEN because on the banana plantations the fruit occupies the first place, better yet, the only one. In reality MAN is an entity that has minimal value in these regions, and isn’t the second place, but at the tail end of the values which matter there” (Horan15). Lyra follows with lyrical yet objective descriptions that highlight the impersonal forces of nature and the cold brutality of humans in an allegory of the struggle to survive (Horan 15-16). According to Horan, *Bananas and Men* provides crucial background to understanding present day injustices in the ongoing fantasy of Costa Rica as a “tropical paradise” (16). Carmen Lyra’s 1931 work criticizes ecotourism comments on the perspectives of colonists and workers in the contact zone of the banana plantations. Carmen Lyra shows the underside of the ongoing promotion of Costa Rica as a site in which to experience virgin nature. The techniques that Carmen Lyra develops in *Bananas and Men* establish patterns that come to characterize much of her subsequent work (Horan 16). The translator states that the use of the first person all but disappears and “her gift for dialogue appears in her parody of advertisings pseudo-conversational tone- for example, quoting propagandistic claims that “the banana is the most nutritious snack for children”, which the narrative juxtaposes with descriptions of swollen-bellied children on the banana plantations” (16). Horan further explains that “Costa Rican (and by extension other small Latin American republics) consumption, both in the United States and among local land-owning elites, excluded migrants, refugees, children, and single mothers” (16). Carmen Lyra had previously used the school and folklore collection as instruments of popular culture, but she increasingly turned to political journalism to declare the region’s cultural and political independence from foreign imperialism (Horan 16). Her story “Estefanía”, who forms part of the *Bananas and Men* collection precisely speaks of the invisibility and mistreatment suffered by women (specifically single women) living in the Caribbean plantations at the time.

“Estefanía” from “*Bananas and Men*”- Translation Analysis

The story “Estefanía” was both translated by Elizabeth Horan in her work *The Subversive Voice of Carmen Lyra* as part of the entire collection of stories *Bananas and Men* and by Marinell James as a single story in *When Flowers Bloomed*. I analyzed both translators’ work, comparing and contrasting their translations and examining their individual approach and strategies. In “Estefanía”, Carmen Lyra mentions many characters and places whose names are originally in Spanish. Therefore, both translators had to take the challenging decision of which approach to take when translating proper nouns. Translating proper nouns, together with interpreting meaning, are some of the biggest challenges in translation. These decisions can alter the source text and its literary interpretation and analysis.

Translating Proper Nouns

According to the website *One Hour Translation* the rule about proper nouns in translation work is very simple: no rules apply. However, one of these rules, they state, is the rule in which proper names should not be translated, in other words, when talking about a person, their name should be left as it is in the source text. According to the website, the way proper nouns are handled depends entirely on the target audience, the intention of the original author, and the way the name is used in the source text (*One Hour Translation* 2020). In other words, one must target every proper name as a distinct incidence and make decisions based on what is judged to be the best way to handle each individual situation (*One Hour Translation* 2020). In the story “Estefanía”, Horan and James decide to apply their judgment differently. For example, the title of the first story, *ESTEFANIA*, is capitalized in both James and Lyra’s versions, however, Elizabeth Horan writes the title in lower-case letters and puts the corresponding Spanish orthographic accent on the “i” (Estefanía). On the other hand, James decides to omit the Spanish language accent from the name Estefanía throughout the text; nonetheless, she decides to keep the accent in the last name *Ramírez* showing inconsistency in her translation approach, as presented in the example below. Horan respects the accents leaving them as evidence to her foreignized approach. Orthographic accents or *tildes* are a challenge for translators. In the English language, words do not have stress marks, however when translating from Spanish to English

translators must decide whether to keep the original spelling with its orthographic marks or to eliminate them and make the word reflect the target language. No set of rules apply, and it all depends on the translator's approach and preferences. Therefore, James decided to be faithful to the target language by not adding the Spanish accent marks while Horan was faithful to her foreignization approach and places accents on all proper names. In this case, it is crucial to respect Estefanía's name. Horan writes in the first paragraph of the story: "...we come across the crude wooden cross, once painted black, now all but faded away. Across the arms, a name and perhaps the first letter of the surname that will soon be completely illegible..." (48). The name belongs to a girl named Estefanía who died on that land. Her only passage on earth lies on that cross; however, that name represents the story of all the girls who have succumbed to the land, the men, and the living conditions of this time. Horan asks in the translation: "What of the woman who bore this name? What would she have been like? And a row of women's outlines, like the ones that a person finds along those beaches or in the banana plantations, parade across the imagination" (48). Therefore, the name inscribed on the cross is significant as she is "one of so many women who have passed through the banana plantations" (Horan 50). Even if these single women were neglected and marginalized in the plantations, it is the translator's obligation to respect their names just like Lyra did, giving Estefanía a voice and making her a protagonist. The least that can be done for her is translating her name properly, with the Spanish accent.

Estefanía R... Quizá Rojas, quizá Ramírez o Ramos (Lyra 75).	Estefanía R. Maybe Rojas, maybe Ramírez, or Ramos (Horan 48).
	Estefania R. Perhaps Rojas, perhaps Ramírez or Ramos (James 37).

Ex. 41 "Estefanía" from "*Bananos y Hombres*" and "Bananas and Men"

Professor Ana Torres in "*Bananos y Hombres: Carmen Lyra y la Influencia Aprista y Mariateguista*" states that different social actors join the drama experienced among the banana plantations, one of them, Estefanía R, a name that appears on a black cross at the beach between Barra del Tortuguero and Colorado (30), as seen in Example 41 below. The blackish cross appears as both an aesthetic element and a symbol that implies the past and the future only offer peasant women an earthly hell, without light or salvation as

long as the status quo keeps them in ignorance and dark servitude (Torres 30). The cross also stands as a religious symbol that denotes their torment; that is, all the suffering that women must bear, including submission, unwanted pregnancies, abandoned children, rape, violence (physical and psychological), illness, and exploitation. Moreover, Torres also argues that the cross, dragged by the sea, symbolizes the immensity of the ocean contrasted with the name Estefanía, which may seem insignificant in the face of the banana enclave economic system exploitation (31). Estefanía represents the lives of women who came to the banana plantations for diverse reasons. These women are described as "pallid figures, wilted, darkened by the sun, fevers, and man's sensuality, amoral and innocent, like animals" (Horan 48). Estefania is a woman marked by adversity from a very young age. She is presented as someone that is only useful to cook, clean, and satisfy men's carnal appetite. Like her name on the cross, her identity is erased and she is stripped of human traits. This unfortunate woman had no control over her life: she was trapped in a sea of unbridled abuse just like the cross appears on the beach, after being carried away by the tide. Furthermore, the coming and going of the waves, and the force of the sea, suggest and symbolize the narrator's passage from one man to another, often in a violent way. Her main function is to be relegated to a sexual object, at the service of others, without the possibility of developing as a human being. Lyra narrates that her surname "soon will be completely illegible" (Horan 48), symbolic of the familiarity of death in this setting. Estefanía dies in oblivion, like so many other women and men in the enclaves. The abuses she experiences includes rape by a judge, a metonymic figure of the legal system, that does not protect the people, to the rape by a group of peasants (Torres 32). The narrator tells that "One night the laborers got together and stormed the house of the Honduran to take the woman away from him. They stabbed him and did what they liked with her" (Horan 49). These abuses are a criticism of the patriarchal system and its institutions, spaces where women have no value or security. The brutality of this account inspires anger in the reader, in defense of the victim, who has no resources or voice to fight this situation. Estefania accepts her fate and death is her only escape. As stated by the omniscient narrator, Estefania is "one of so many women who have passed through the banana plantations" (Horan 50). Hence, Estefanía R, represents all the women who cannot overcome their circumstances. Lyra uses her voice to tell the cruel reality of women who lived through the 1920s Costa Rican banana plantations.

In the example below, both Horan and James decided to respect the Spanish Costa Rican proper names of these two sandbars. However, in the next example the translator's approach was different. Following a foreignized approach, Horan decides to include an explanation stating that the plantation stands in the "flatlands of the Atlantic Coast" and specifies that "Reventazón" and "Parismina" are rivers. Meanwhile, James does not add this explanation and decides not to place the accent on the proper name "Reventazón". Just like Carlos Salazar in *Cuentos de angustias y paisajes*, Lyra uses her settings as a way to give life to the storyline and to describe her character's anguish and everyday conflicts. Therefore, the authors personify the places they describe, giving them a level of importance, the translators should consider when translating.

En la playa interminable y desierta que va desde la Barra del Tortuguero a la del Colorado ... (Lyra 75).	In the endless, deserted beach that extends between the two sandbars , between Tortuguero and Colorado ... (Horan 48).
	On the endless, deserted beach that runs from the Tortuguero to the Colorado sandbar ... (James 37).

Ex. 42 "Estefanía" from "*Bananos y Hombres*" and "Bananas and Men"

¿Cómo llegó a las fincas de bananos de las vegas del Reventazón y del Parismina (Lyra 76)?	How did she come to the banana plantations in the flatlands of the Atlantic Coast , between the Reventazón and Parismina Rivers (Horan 48)?
	How did she arrive at the banana plantations from the lowlands of Reventazon and Parismina (James 37)?

Ex.43 "Estefanía" from "*Bananos y Hombres*" and "Bananas and Men"

Horan is consistent with her strategy above as she further explains that Guanacaste (the Costa Rican province) is on "the other side of the isthmus, by Nicaragua and the Pacific". James, on the other hand, sticks to a more literal translation and includes the article "the" before the word Guanacaste which is not a common way to refer to the

province, even in the Spanish language. This article is only used when referring specifically to the name of the Guanacaste tree but not to the province, which is what Lyra is referring to in this specific case. James downplays the settings and the authors' intention with her decisions.

La vida la trajo rodando desde el Guanacaste (Lyra 76).	Life carried her, rolling along, from Guanacaste, the other side of the isthmus, by Nicaragua and the Pacific (Horan 48).
	Life brought her rolling along from the Guanacaste (James 38).

Ex. 44 "Estefanía" from "*Bananos y Hombres*" and "Bananas and Men"

Proper names of trees and plants can also be a challenge to translators, especially when they belong to a specific geographical area. Carmen Lyra mentions different types of trees including the Icaco or *Chrysobalanus icaco*. According to the (Real Academia Española 2020) this plant is also called the cocoplum, paradise plum, or abajero and is found near sea beaches and inland throughout the tropical areas of Africa, the Americas, and the Caribbean, and in southern Florida and the Bahamas. Horan translates this plant as "Icaco plum" while James translates it as "cocoa plums". Lyra also mentions the *cocoteros* or coconut tree which is a member of the palm tree family. Horan specifies that Lyra is referring to a coconut palm while James simply translates it as palms with no further detailing. Even small details like these depreciate the author's way to paint a reality and landscape that meant everything to the characters portrayed.

Icacos, almendros y cocoteros (Lyra 75).	Icaco plum, almond trees, and coconut palms (Horan 48).
	cocoa plums, almond trees, and palms (James 37).

Ex. 45 "Estefanía" from "*Bananos y Hombres*" and "Bananas and Men"

The translation of proper names of places faces the same challenge. Lyra mentions one of the capital's hospitals: The San Juan de Dios hospital. Horan leaves the hospital's

name in Spanish and adds to the translation that it is in San José while James, on the other hand, domesticizes the translation by translating the hospital's name to Saint John of God Hospital, changing the name entirely and placing it in a context detached from Costa Rica. In the second example, it is interesting to observe how both translators translate the name of the prestigious business club, Club Unión, located in San José downtown, as Union Club. To Costa Ricans, this club, located in the capital's heart, is well known to host elite businessmen as its members; men who hold certain social standing. However, neither translator explains any of this. Lyra's subversive voice fought to smash domestic canons; however, the translators' decisions disrespect her ideologies and intention. The San Juan de Dios Hospital is important to the plot. The young woman who served at the plantation had to travel being sick to San José (also an important detail), with her daughter, and for those who are familiar with Costa Rica's health system; the daughter will most likely not be accepted in the establishment. The hospital, with its proper name, is a detail Lyra wants to highlight since the distance and circumstances of the public hospital add to the arduous life the young woman has to undergo. In the second example, it is really unfortunate that both authors domesticize. The Club Unión is equally as important as the San Juan de Dios Hospital. It represents the other side of the young woman's life. Her work in the plantation pays for the father and son to be exclusive members of the club. Changing the name takes away from the social background and context as well.

Tuvo que coger a su hija y sus <i>chuiquitas</i> y venirse para el Hospital de San Juan de Dios (Lyra 78).	She had to take her daughter and her rags and go off to San Juan de Dios Hospital in San José (Horan 49).
	She had to take her daughter and her belongings and go to the Saint John of God Hospital (James 38).

Ex.46 "Estefanía" from "*Bananos y Hombres*" and "Bananas and Men"

Entretanto en la ciudad, las ganancias de la finca servían para que el padre y el hijo fueran socios del Club Unión , para	Meanwhile, in the city, the plantation's profits paid the dues so that the father and son could be members of the Union Club ; the plantation's profits allowed the lady of
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que la señora que tenía juanetes y callos no se bajara del automóvil... (Lyra 77-78).	the house, who had bunions and corns, to stay in her car... (Horan 49). Meanwhile, in the city, the plantation's profits enabled father and son to be members of the Union Club; enabled the wife, who had bunions and callouses, to remain in her car... (James 38).
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Ex. 47 "Estefanía" from "*Bananos y Hombres*" and "Bananas and Men"

In the following example, both translators leave the land division of Santa Cruz originally in Spanish and do not domesticize translating it as Saint Cross (its literal translation). However, the Corte de Justicia [TT: Court of Justice] is translated differently by each translator. Curiously, Horan opts to not translate it as above but translates it as Supreme Court and James translates it into Court of Justice, a more literal translation. Horan domesticizes her translation in this opportunity. In the Costa Rican legal jurisdiction, a Supreme Court does not exist, and this term is mostly associated to the United States or to the Common Law legal system. James, on the other hand, literally translates it to The Court of Justice, a more appropriate interpretation. Like mentioned above, these name changes affect and problematize Lyra's intention. The source author wants to represent Costa Rica and all of its legal, health, and work systems (good, bad, and terrible). By changing the name Corte de Justicia, for example, to Supreme Court, the translator is giving power to the English literary hemispheric imperialism by making the text familiar for the target reader. These translation decisions end up changing the meaning of words, expressions, or complete sentences from the author's intended message.

Creo que, en Santa Cruz , el juez que más tarde llegó a ser un honorable magistrado de la Corte de Justicia , le hizo un chiquillo cuando ella apenas entraba en la adolescencia (Lyra 76).	I think that in Santa Cruz the judge who later became an honorable magistrate in the Supreme Court brought her a little baby when she had scarcely entered adolescence (Horan 48).
	I think that in Santa Cruz , the judge who later became an honorable magistrate in the Court of Justice gave her a little

	boy-child when she had scarcely entered adolescence (James 37).
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Ex. 48 “Estefanía” from “*Bananos y Hombres*” and “Bananas and Men”

Changes of Meaning and Interpretation

Changes in the meaning and interpretation of the text happen frequently in both translations. Some of these changes lead to omissions or changes in the wording of the text. These decisions are based on the translator’s approach and their translation brief. For example, in the passage below the concept of a “*comisariato*” [TT: cooperative shop] and the fact that its owner was Chinese were translated differently by Horan and James. A “*comisariato*” is a term or concept that no longer exists in Costa Rica; therefore, it requires previous investigation to decide which is the most appropriate way to translate the term. The word comes from *economato*, which according to the (Real Academia Española 2020) is a cooperative shop or store sustained by businesses that supply certain collectives, especially workers, to buy products at a more economic price than other places. *Comisarios* were very popular during Lyra’s time. The large Costa Rican plantations had these stores for their workers and were ran by the Chinese immigrants who lived in the area. Horan, decided to translate the term “*comisariato*” as grocery, however; these *comisarios* also sold clothes, houseware, among others and the word grocery is very limited and does not portray the historic or cultural background of the term during the 1920s in Costa Rica. Horan does include however that it was owned by a Chinese man. In a strict foreignized translation the term “*comisariato*” would have remained in its source language and would have included a footnote explaining the concept to the target reader. On the other hand, James literally translates the term to commissary; however, this term is problematic since a “commissary” as defined by the Merriam-Webster Dictionary is “a store for provisions and supplies, especially for military personnel” (2020). In other words, it is a military base store, a concept that does not apply to Lyra’s text, much less to the Costa Rican context during this time. It is also important to point out that James completely changes the “*comisariato’s*” Chinese owner for a “*mestizo*” owner. It would be interesting to understand James’s reasoning behind this decision since Chinese immigration is part of Costa Rican history and culture and it seems unjustified and even insulting to cut out or change the race of the character. James clearly domesticizes her translation by making

these decisions and disrespecting Lyra's intention to make Chinese immigration visible. As previously mentioned, Lyra's work, *Bananas and Men*, led the central valley region to recognize the immigrants who were legally excluded from national politics and identities" (47); therefore, it is the translator's ethical obligation as well to give them a place in the story.

Y así siguió de finca en finca, hoy con uno, mañana con otro, si hasta con un chino dueño de un comisariato tuvo que ver la pobre, y la chiquilla siempre pegada de ella como un hongo de una rama desgajada (Lyra 77).	And so she continued from plantation to plantation, one guy today, another tomorrow. She even got set up with the Chinese grocery owner, the poor woman, and the little girl, always clinging to her, like a mushroom to a broken branch (Horan 48-49).
	And in this way she went on from plantation to plantation, today with one man, tomorrow with another, until the poor thing even found herself with the mestizo owner of a commissary, and the baby girl always stuck to her like fungus on a broken branch (James 38).

Ex. 49 "Estefanía" from "*Bananos y Hombres*" and "*Bananas and Men*"

The passage below also shows two concepts that are problematic to translate. The terms "*muchacho*" and "*muchacha*" are very common in Costa Rica when referring to a young adult or teenager. Horan translates "*muchacho*" as "young man" and "*muchacha*" as "young woman". James, in an inconsistent strategy, translates "*muchacho*" as "boy" and "*muchacha*" as "woman". Her translation of the meaning of the word has no consistency nor takes into consideration the context. Her word choice would mean that Estefanía is older (a woman) and the inspector younger (a boy); however, Lyra states that they are both "*muchachos*" [TT: young people] and most likely about the same age. In that same passage, Horan foreignizes her translation leaving the term "*hacienda*" as it is, while James domesticizes this term and translates it to "ranch". The terms "ranch" and "*hacienda*" are very different. An *hacienda*, as defined by the (Merriam-Webster Dictionary 2020), is a

large estate or plantation with a dwelling house while a ranch defined by the same dictionary is “a large farm, especially in the western US and Canada, where cattle or other animals are bred and raised”. These are very different concepts where one belongs to a Costa Rican setting while the other takes the reader to the United States or Canada. In a foreignized translation, terms should be translated taking into consideration their original context and not the readers’ context.

Venía el muchacho cada mes a la hacienda a inspeccionar el estado de los cultivos y a la muchacha estas visitas la hacían tan dichosa como a una santa las de un ángel que bajara de los cielos (Lyra 77).	The young man came to the hacienda once a month to check out the crops, and these visits made the young woman as happy as a saint visited by an angel from heaven (Horan 49).
	The boy came every month to the ranch to inspect the crops and these visits made the woman as blissful as a saint is at the visits of an angel descending from heaven (James 38).

Ex. 50 “Estefanía” from “*Bananos y Hombres*” and “Bananas and Men”

The texts below also present different interpretations from the translators and therefore a different word choice for each text. The Spanish possessive determinant “su”, is referring to, according to Lyra, “the girl’s dog”. The suffix “*illo*” in the word “*perrillo*” [TT: dog] can be either affective or diminutive and is translated as “little or small dog”. In her translation, Horan left the term as “dog” eliminating the diminutive and states that it is: “his [the manager’s] dog” and not the girl’s dog as originally stated by Lyra. This was also problematized several times in Méndez’s translations above. Méndez eliminates this cultural Costa Rican element and disregards the author’s intention. On the other hand, James faithfully renders Lyra and translates it as “her little dog”. This seems to be a comprehension mistake and not so much an intended decision. In that same passage, the expression “*un cinco*” literally refers to “5 *colones*” (Costa Rican currency) and the expression is the equivalent to “one cent” in the United States. Horan takes the “5 *colones*” very literal and translates it as “a nickel” (US currency), distancing the translation from her original translation approach. James, on the other hand, translates the expression to “one

cent”, remaining faithful to the expression. The other passage presents the challenge of the term “*mozo*” [TT: young single man]. Horan translates the term as “young fellow” while James keeps referring to him as “boy”. Furthermore, in this same passage it is interesting to point out that James changes the meaning of the sentence. Lyra narrates that “the young man was so charming that Estefanía would have died for him” (49). Horan translates the sentence exactly in alignment to what Lyra is stating; however, James changes Lyra’s meaning by stating that “she [Estefanía] would have killed for him” (38). Nonetheless, it is not the same to want to die for someone than to want to kill someone else. These changes affect the meaning and intention the author wants to portray in her stories. They take away from the character’s personalities, descriptions, plot, and setting. All the details come together to describe the Costa Rican cultural and social context.

Por él aguantaba que el administrador de la finca en sus borracheras la pateara lo mismo que a su hija y a su perrillo; y por él, no permitía que se perdiera un cinco en el comisariato, ni que se extraviara un huevo, ni que se llevaran un palo de leña (Lyra 77).	For his sake she put up with the drunken sprees of the plantation manager, who kicked her, her daughter, and his dog. For the man’s sake, she didn’t miss even a nickel in the grocery, not even an egg was misplaced or a stick of firewood carried off (Horan 49).
	For his sake she endured the drunken binges of the plantation foreman, who beat her as well as her daughter and her little dog; and for him, she did not allow one cent to be lost at the commissary, nor allow a single egg to vanish, nor allow a tick of firewood to be carried off (James 38).

Ex. 51 “Estefanía” from “*Bananos y Hombres*” and “Bananas and Men”

El mozo era bello y amable y por él se habría dejado ella matar (Lyra 77).	... a young fellow who was good looking and friendly. She would have given her life for him (Horan 49).
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	The boy was handsome and kind and she would have killed for him (James 38).
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Ex. 52 “Estefanía” from “*Bananos y Hombres*” and “Bananas and Men”

Another example of change of meaning happens with the term “*chuiquitas*” [TT: old rags]. This is a Costa Rican slang term which can have a negative connotation. Horan uses the term “rags” to describe the term, which is closer in interpretation, while James is more conservative and translates it as “belongings”, eliminating the terms connotation and Costa Rican slang. In the next example, the way both translators chose to translate the Costa Rican slang term “*chiquilla*” [TT: kid] is also interesting. Horan translates the term as “little baby” while James translates it as “little boy child”. Horan’s term is closer in interpretation to the slang term. James contrarily mentions a “boy” when the story is actually referring to the “baby girl” Estefanía has with the magistrate. In this same passage colloquial terms are also interpreted differently. Lyra describes in her text how the magistrate “*le hizo*” [TT: made] a child to Estefanía. However, Horan states that he “brought her” a child and James states that he “gave her” a child. In both instances the word choice leads the reader to understand and believe that Estefanía and the magistrate do not procreate this child together, but that he “hands her” a child who is not theirs, which lessens the harsh reality. Lyra’s way of saying “*le hizo*” is a colloquial expression and not the Standard Spanish way of saying that he “got her” pregnant. Even the fact that James mentions a baby boy instead of a baby girl changes the outcome. The fact that another girl is born at a plantation is important since this lets the reader assume that the same vicious cycle begins. All of these changes modify the outcome and perception of the target readers. Lyra paints a cruel reality in every detail but the translations undermine the circumstances.

Tuvo que coger a su hija y sus <i>chuiquitas</i> y venirse para el Hospital de San Juan de Dios (Lyra 78).	She had to take her daughter and her rags and go off to San Juan de Dios Hospital in San José (Horan 49).
	She had to take her daughter and her belongings and go to the Saint John of God Hospital (James 38).

Ex. 53 “Estefanía” from “*Bananos y Hombres*” and “Bananas and Men”

Creo que en Santa Cruz, el juez que más tarde llegó a ser un honorable magistrado de la Corte de Justicia, <u>le hizo un chiquillo</u> cuando ella apenas entraba en la adolescencia (Lyra 76).	I think that in Santa Cruz the judge who later became an honorable magistrate in the Supreme Court <u>brought her</u> a little baby when she had scarcely entered adolescence (Horan 48).
	I think that in Santa Cruz, the judge who later became an honorable magistrate in the Court of Justice <u>gave her</u> a little boy-child when she had scarcely entered adolescence (James 37).

Ex. 54 “Estefanía” from “*Bananos y Hombres*” and “*Bananas and Men*”

Another change of interpretation and meaning is observed below as both translators change Lyra’s original sentence completely. They both foreignize and keep the Spanish term of the place Siquirres. However, when Lyra narrates about “a car full of black men laughing out loud, black women colorfully dressed who screeched like parrots, of soft-voiced Nicaraguans and Chinese men” (79), Horan translates the sentence as “a car full of Negroes, men laughing, women dressed in vivid colors singing out like soft-voiced Nicaraguan parrots” (49). According to Horan’s interpretation the men laughing were not the black men, the women were not black, and they were singing like “soft-voiced Nicaraguan parrots”. Not only does she dismiss the Chinese and Nicaraguan men in the car completely, but she changes Lyra’s intended meaning completely. James also omits the Chinese and Nicaraguan men and states that the black women “shrieked with smooth voices like Nicaraguan parrots” (38). These soft-voiced Nicaraguan parrots are completely out of context because it is not a known popular fact that parrots in Nicaragua have soft voices or that people in Costa Rica would sound like them for any apparent reason. Furthermore, by disregarding the Chinese and Nicaraguan immigrants the translators are dismissing Lyra’s effort that led to protective labor legislation. These immigrants were “legally excluded from national politics and identities” (Horan 47), however, Lyra gives them a voice and makes them living and breathing characters in her story. Not only this but they are laughing, dress in vivid colors, and travel in trains. Lyra acknowledges their existence, something that was overlooked at the time. These changes of meaning and interpretation are decisions that translators make when challenges arise, nevertheless they should

remain faithful to the source text and author. When these challenges arise many translators unfortunately omit words, expressions, and concepts entirely.

La vi la última vez a su regreso del hospital, en uno de los trenes de los ramales que salen de Siquirres, en un carro lleno de negros que reían a carcajadas, de negras vestidas de colorines que chillaban como loras, de nicaragüenses de voz suave y de chinos (Lyra 78).	The last time I saw her she was returning from the hospital in one of the branch lines of the trains that leave from Siquirres, in a car full of Negroes, men laughing, women dressed in vivid colors singing out like soft-voiced Nicaraguan parrots (Horan 49).
	I saw the woman for the last time upon her return from the hospital, on one of the trains on the branch lines that go out from Siquirres, in a car full of black men who guffawed and black women dressed in flashy colors, who shrieked with smooth voices like Nicaraguan parrots (James 38).

Ex. 55 “Estefanía” from “*Bananos y Hombres*” and “*Bananas and Men*”

Omissions

Both Horan and James, independently from their approaches, decide to omit from their translation’s segments or words from the original translation. According to Vinay and Darbelnet, the term omission in translation means “dropping a word or words from the source language text when translating” (54). They explain that “this procedure can be the outcome of the cultural clashes that exist between the source language and target language (Vinay and Darbelnet 54). Usually, translators omit words that do not have equivalents in the target text, that may rise hostility of the receptor or may not tolerate the use of these words because of their culture (Vinay and Darbelnet 54). For example, Horan translates Lyra’s opening lines, but James does not. This is probably because Horan translates the entire work of *Bananas and Men*, and James only translates the story “Estefanía” for the collection *When Flowers Bloomed*. A similar stylistic omission happens

at the end of the translation. Lyra includes the place and date where the text was written. Horan does not translate this, but James is more specific this time and adds the city and year. She does not translate this exactly as Lyra does, but she is faithful to the information provided by the author. Even if these omissions appear to be insignificant, they are important when placed in Lyra's context. She wants and writes for the reader to fully comprehend the circumstances, living conditions, and setting of her characters in Costa Rica during the 1920s. Therefore, omitting parts of her translation are neglecting her message.

Carmen Lyra opens "Bananas and Men" with the narrative called "Estefanía", and inserts the epigraph below. It expresses the author's position regarding class and labor relations in banana companies; a place where women, men, and infants were dehumanized with exploitative relationships. According to Gineth Rivera and José Enrique Cordero in the article "Antagonistic Worlds in 'Bananos y hombres'", the story highlights the juxtaposition of fruit before human life, from different areas such as dignity, morality, and ethics. It specifically refers to the capitalization of the prevailing social relations in a banana enclave context, where humans stand at the end of the value chain (Rivera and Cordero 1). There is a clear intention in the epigraph: to point out the injustice and exploitation to which banana plantation workers were exposed. Rivera and Cordero point out that these issues did not seem important or even existing for the government or the banana company, despite the social struggles carried out in the 1920s and 1930s in Costa Rica (1). Lyra, interestingly, mentions men and not women in the epigraph. For Lyra, women did not even belong at the end of the value chain, they were considered worthless. However, the author tries to elevate women and give them their own space, even if no one else does. She writes about Estefanía, the woman whose name is engraved on the cross, as an eponymous character representing all women who suffer abuse, discrimination, and injustice without a voice to denounce and accuse those responsible of taking advantage of them. The comparison made in the epigraph between the fruit and the insignificance of the workers, especially women, becomes more obvious in this passage: "... she went with the other passengers to look for a comfortable spot in one of the platform cars, which the mules pull along the rail lines that plough through the plantations and transport the fruit. (...) Clearly, she had trouble breathing. It wouldn't be strange if she had tuberculosis" (Horan 50). After suffering several illnesses, Estefanía dies young and prematurely. The story ends as it begins, with her cross. The narrator states that, "behind us remained the cross, sown in the

sand, its arms open toward the vastness of the sea across which sunset began to fall” (Horan 50). Rivera and Cordero describe this resolution as insightful, implying a supplication to the already darkening heaven, a sign of the fallen women's desperation, literally and figuratively (1). Lyra's subversive style gives the fallen women a voice, even if it is only by denouncing their reality on paper.

Pongo primero <i>bananos</i> que <i>hombres</i> porque en las fincas de banana, la fruta ocupa el primer lugar, o más bien el único. En realidad el <i>hombre</i> es una entidad que en esas regiones tiene un valor mínimo y no está en el Segundo puesto, sino que va en la punta de la cola de los valores que allí se cuentan (Lyra 75).	I put BANANAS first, then MEN because on the banana plantations the fruit occupies the first place, better yet, the only one. In reality MAN is an entity that has minimal value in these regions, and isn't the second place, but at the tail end of the values which matter there (Horan 48). No translation (James 37).
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Ex. 56 “Estefanía” from “*Bananos y Hombres*” and “Bananas and Men”

Costa Rica. Mayo de 1931 (Lyra 80).	No translation (Horan 50). San José, 1931 (James 39).
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Ex. 57 “Estefanía” from “*Bananos y Hombres*” and “Bananas and Men”

Another example is that both Horan and James decided to omit the sentence below. The sentence states that all the workers at the camp were from Nicaragua. Both translators decide to omit this sentence completely. Furthermore, the translators do not mention in the example that the men who killed the man from Honduras were from Nicaragua. Instead, they translate this as “all the laborers” without pointing out to their nationality. Lyra's text reveals the banana plantation reality in Costa Rica at the time: nationalities included. In a foreignized translation this information is crucial to portray the Costa Rican culture at the time and should not be omitted. Even today, more than 100 years later, the relationship with Nicaragua from a social and political viewpoint is tense. Nonetheless, according to the Plan de Integración Nacional 2023-2027, 11.6% of the Costa Rican population is from Nicaraguan nationality (www.migracion.co.cr). Therefore, Nicaraguans take part in the Costa Rican everyday life. The act Lyra describes is a negative one and might upset the

reader, still, she decides to describe the incident this way, so the translators must respect this.

Todos los peones del campamento eran nicaragüenses (Lyra 77).	No translation (Horan 49).
	No translation (James 38).

Ex. 58 “Estefanía” from “*Bananos y Hombres*” and “Bananas and Men”

Una noche se convinieron los nicaragüenses y asaltaron la casa del hondureño, para quitarle la mujer (Lyra 77).	One night all the laborers got together and stormed the house of the Honduran to take the woman away from him (Horan 49).
	One night all the laborers got together and stormed the Honduran’s house to take away his woman (James 38).

Ex. 59 “Estefanía” from “*Bananos y Hombres*” and “Bananas and Men”

In the story “Estefanía”, Horan and James make different translation decisions and take different approaches according to each challenge. Even though Horan states in her theory that she foreignizes her translations; she undesirably does not follow a strict version of Venuti’s approach. Just like Méndez in the examples above, Horan omits and changes some of the original sentences and words and does not allow the reader “to go abroad”. The changes in proper names, changes of meaning and interpretations, and omissions alter Lyra’s intention to give voice to her characters, specially to Estefanía and all the women she represents and are silenced. The translation changes also affect the visibility Lyra wants to give to the immigrants who live, travel, and work in the banana plantations. Horan’s approach is much more consistent and foreignized than James’ translation who clearly domesticizes her translation for an English-speaking audience leaving behind Lyra’s intention and the opportunity to send the reader to Costa Rica and its 1920’s banana plantation reality. Lyra’s writing led to protective labor legislation sixty years before the texts were translated so her translators should not be afraid to express the same subversive voice and resist domestic canons.

***“Los diez viejitos de Pastor”* [TT: “Pastor’s Ten Little Old Men”]**

Lyra wrote *“Los diez viejitos de Pastor”* in 1936 and the work was published in *La Nación*, Buenos Aires in 1940. “Pastor’s Ten Little Old Men” is a story that encloses a message of tenderness, humanity, and curiosity. Lyra reflects on Costa Rica’s constant struggle and inequality in this simple story. It describes characters with human wealth and striking wisdom. For example, Pastor’s only heritage is his experience and long journey which is marked by his constant struggle to live with his reality, his context, and his country. Pastor’s toes are evidence of his steps; of walking through life observing that reality. On the other hand, the girl, Soledad, reflects from the other side of society, a side that is amazed by the things people who do not have the same living conditions as her, have to overcome. When the girl meets Pastor, he is talking to the “old men”, his ten toes. He tells her about their days “turtle fishing in Tortuguero to their days pearl diving in the Gulf of Papagayo to their many adventures across Costa Rica” (Ras 54). These stories influence the girl, and this new reality is presented to her as something far away and magical because of the way Pastor powerfully narrates his story with divine and magical actions (Delfín, par.1). According to Dennis Arias in his text, *Las obsesiones corporales de Carmen Lyra entre la mirada biopolítica, el saber literario y las metáforas del poder*, the story touches on Lyra’s own sensibility and dramatizes the world from her own anatomical ailments (103). Arias also affirms that vulnerable bodies became her obsession and therefore the protagonists of her stories (103). *“Los diez viejitos de Pastor”* [TT: “Pastor’s Ten Little Old Men”] was translated by Elizabeth Horan sixty years after Lyra published her work. In this rendition Horan once again uses a foreignization approach and evidences her strategy in the translation of the dialogues. Horan’s translation of dialogues radically contrasts Méndez’s use of AAVE in her dialogues. The following analysis aids in the understanding of the difference between a foreignized translation and a domesticized approach and, therefore; allows to support the hypothesis that a foreignized approach should prevail in the Spanish-English translations of Costa Rican literature.

**“Los diez viejitos de Pastor” [TT: “Pastor’s Ten Little Old Men”]-
Translation Analysis**

Foreignization Examples

Horan’s introduction explicitly states that she foreignizes Lyra’s text for multiple reasons. For example, Horan leaves terms like “*machete*” and “*pesos*” in its source language. These terms are familiar nowadays in English speaking countries and are identified as belonging to a Spanish foreign culture. The reference to the “*machetes*” is significant because it paints Lyra’s setting. The laborers are hard working men whose only tool is nature itself. They use a stone to sharpen the knives that most likely get worn out daily because of their strenuous work. The stone is placed not in any piece of land but in the girl’s terrain. This description sets the social and cultural background to the story. The reference to the hundreds of pesos is also crucial since it presents a juxtaposition between the girl’s living conditions and Pastor’s. Pastor tells the girl that he found pearls worth hundreds of pesos when the girl and her mother probably are the ones who wear pearl necklaces worth hundreds of pesos. However, the girl is amazed by all the adventures Pastor lives, and “plays with the wild idea that Pastor had seen palaces and treasures in the deep waters of the Gulf of Papagayo” (82). Lyra and Horan’s use of foreignization allow the reader to picture, learn, and distinguish between Pastor and the girl’s realities.

Esa tarde llegó un hombre a los dominios de la chiquilla, se sentó en el mollejo en el que los peones afilaban sus machetes , se quitó los caites y se puso a lavarse los pies (Lyra Loc2430).	That afternoon a man showed up in the little girl’s domain. He sat down on the grinding stone with which the laborers sharpened their machetes , took off his sandals, and set to washing his feet (Horan 78).
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Ex. 60 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

Pastor las había encontrado lindas dentro de la ostra irisada, como flores en un jardín, que valían cientos de pesos ... (Lyra Loc2510).	Pastor had found them, beautiful, inside an iridescent oyster, like flowers in a garden, worth hundreds of pesos ... (Horan 82).
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Ex. 61 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

Horan also respects Lyra’s style of highlighting Pastor’s speech with a Guanacaste accent. This is valuable information since it teaches the foreign reader that not everyone in Costa Rica speaks with the same accent and that the Guanacaste accent “aspirates” the letter “s”. In a foreignized approach Horan decides to explain this and does not try to do it herself as Méndez did with the use of AVVE in her dialogues. The story takes place in a coffee plantation in Tres Ríos, approximately 240 km from Guanacaste. This is another indicator that Pastor’s feet traveled a long way and belongs to a different place than the girl.

Él contestó sorbiéndose las eses al modo guanacasteco : (Lyra Loc2439).	He answered in a Guanacaste accent , aspirating his “s”: (Horan 79).
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Ex. 62 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

The translator also translates the English terms “mister” and “bridge games” as they originally appear in the source text. This lets the reader know that English terms are adapted and incorporated by the source culture into the source language. In the original version, Lyra adds an accent to the term “mister”. In Spanish many of the words that are in English are adapted to a Spanish pronunciation or spelling, demonstrating our culture. In the translation, Horan writes out the word instead of abbreviating it into “Mr.” which would be much more common in English. This showcases the way Costa Ricans may pronounce an English term, making the description more colorful. In the first example, these terms demonstrate the influence the United States has on the elite Costa Rican social class. In the second example, the term “*mister*” also explains the position the plantation overseer has over all the workers. Even though he threatens a woman with children who comes looking for her husband, the overseer is the victim of the story in the public eye and news media. On the other hand, Pastor is the criminal even though he defends the woman. All of these foreignized terms help provide a rich understanding of the culture and the social class organization and differences Lyra wanted to portray.

Durante esa temporada de verano, mientras la gente formal de la familia se	During this summer season, while the more formal members of the family
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divertía con sus “bridges” , pimpones, partidas de básquet y otras diversiones importantes, la niña buscaba a Pastor, que se había acostumbrado a descansar sentado en el mollejón a la orilla de la acequia (Lyra Loc2484).	entertained themselves with their bridge games , picnics, and other important entertainment, the girl would go off looking for Pastor, who grew accustomed to resting seated on the grinding stone on the banks of the irrigation ditch (Horan 81).
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Ex. 63 *“Los diez viejitos de Pastor”* and *“Pastor’s Ten Little Old Men”*

Ella no hallaba qué hacer ante el míster que la amenazaba, con los niños llorando agarrados de su humilde falda (Lyra Loc 2540).	She didn’t know what to do, facing the “mister” who was threatening her, the children crying, hanging on to her humble skirt (Horan 83-84).
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Ex. 64 *“Los diez viejitos de Pastor”* and *“Pastor’s Ten Little Old Men”*

Furthermore, when Lyra mentions *“la United”*, Horan expands this concept by adding the explanation that it refers to the United Fruit Company (American company that traded tropical fruit, mainly bananas, in Latin American plantations to European countries and to the United States). She also explains in the translation that *“trabajadores criollos”* refers to “workers born in Costa Rica”, once again explaining within the translation the term *“criollo”*. All of these explanations and references help the reader understand the dynamics, background, and reality at the time. Lyra wanted to expose the United Fruit Company for the terrible living conditions it gave the workers at a time when they did not have protective labor legislations. Few texts are as subversive as Lyra’s voice when it comes to exposing these living conditions. Lyra also wanted to give voice to all the workers who underwent the dreadful living conditions at the plantations. The term *“criollo”* usually refers to someone who is born in a Hispanic country. It is also a term that refers to the local bananas that have not been modified by chemicals. She refers to the local workers as *“trabajadores criollos”* wanting to highlight the injustice that these Costa Rican men had to suffer from the foreign overseers in their own green land. This portrays Lyra’s notion that these local workers did not have the possibility to participate in internal matters since the *“machos”* made decisions outside of the Costa Rican border.

Durmió en los hediondos campamentos que la United levantó para hacinar a los peones... (Lyra Loc 2536).	He slept in the foul-smelling camps that the United Fruit Co. erected to stack all the laborers in (Horan 83).
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Ex. 65 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

Quizá el rencor que traía entre el pecho y la vida en aquel infierno verde en que los trabajadores criollos eran tratados por los machos como bestias, lo llevaron a hacer lo que hizo (Lyra Loc2536).	Maybe the rancor that he bore in his breast, and life in that green hell in which the workers born in Costa Rica were treated like beasts by the overseers, made him do what he did (Horan 83).
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Ex. 66 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

The examples above demonstrate a foreignized approach to narration. These examples illustrate the way in which Venuti’s approach helps Lyra express her subversiveness in a dominant culture and language. The foreign words and expressions aid in taking the reader abroad to a country that has many times been idealized. The foreignized text exposes situations that give voice to the marginalized and represents the men and women who suffered the living and working conditions of a 1920s Costa Rica. Below, Horan once again demonstrates how this foreignized approach works and perfectly interprets Costa Rican dialogues as well.

Translating Dialogues

In her translation of *Cuentos de angustias y paisajes*, María Luz Méndez, decides to translate the dialogues spoken by Costa Rican peasants using African American Vernacular English (AAVE). She domesticizes the translation by adapting the Costa Rican dialect spoken by peasants to one that, according to her criteria, the target audience would feel identified with. Even though Méndez insists that African American Vernacular English has many similarities to the language spoken by Costa Rican peasants; the similarity fades as readers identify the AAVE voice with characters that do not belong, for example, in a banana plantation in Costa Rica, but can be situated in a cotton plantation in Louisiana instead. Elizabeth Horan decides to foreignize her translation and translates her dialogues using Standard English. This allows for the reader to “travel” through his or her reading and

imagination to Costa Rica and learn about its culture and conversations without hearing a “familiar” voice that takes them to a “familiar” place. According to Rina Ben-Sahar, literary dialogue constitutes a text considerably different from narrative, to the extent that it simulates daily oral speech transmitting “features of the oral medium through a system pertinent to the written one” (196). Ben-Sahar further explains that “the transmission of spontaneous speech in a literary dialogue is obviously not a mere imitation of speech in the written system, let alone its mere transliteration. Rather, it involves selecting certain linguistic means considered in a particular culture as representative of spoken language and filtering these through certain conventions of written representation developed in the literature in question” (196). Therefore, a translator’s task is much more complex when it comes to translating dialogue since they must consider the social-cultural aspects of the target culture and remain faithful to the target language and the author’s original message. In a foreignized Spanish to English translation approach, dialogue is usually translated using Standard English and the translator might add some original words or expressions in Spanish. This way, the original intention is preserved, and dialects are portrayed by directly stating the accents or way the words are spoken. By inserting foreign words into the translation, the reader will be taken to the original setting of the story. For example, in the conversations between Soledad and Pastor and Soledad and her family, Horan uses Standard English. She differentiates their ways of speaking just as Lyra did herself, by stating for example, that “he [Pastor] answered in a Guanacaste accent, aspirating his ‘s’”. This way the reader can visualize or imagine the dialect spoken. Lyra uses Standard Spanish herself and does not “force” Pastor’s pronunciation by aspirating the letter “s” from her writing. Therefore, Horan respects this and imitates Lyra’s decision. However, one can argue that Carlos Salazar does change his grammar in his dialogues to portray the Costa Rican peasants and Méndez tries to imitate his decision. But the difference is that by doing so, the African American Vernacular English (AAVE), takes away any original socio-cultural aspect Carlos Salazar was trying to portray and thus does not respect the original intention of the author. The examples below, illustrate the explanations given above. In the first two examples, Soledad, her father, and mother have conversations in Standard English. Soledad is crying because Pastor is in prison. However, when her parents hear her cry, they assume that her stomach hurts because she ate a lot of candy. Soledad stepped out of her “bubble”, learns from Pastor about his life struggles, and suffers after she hears about his final misfortune. In their elite world and social commitments, the parents have no

idea of what is happening to their own daughter or to the workers at the coffee plantation. On the other hand, when Soledad speaks with Pastor, Lyra differentiates her elite characters from the workers by explaining that they speak with a different accent. Nonetheless, Horan does not try to imitate the accent and translates using Standard English acknowledging Lyra's own decisions. Her accent explanation is enough for the reader to understand that Soledad and her family and Pastor belong to different social classes. Horan respects Lyra's subversive voice and her original message and intention.

—¿Quién llora? – preguntó. —Es Soledad – respondió una vocecilla que salía de una de las camas. —¿Qué te pasa, Soledad? –inquirió sin pasar del umbral. Nadie respondió. —¿Te duele algo? Silencio. El padre entró dándose un retoque en el smoking. —¿Qué te pasa? –preguntó a su vez. —Es Soledad que está llorando. —¿Qué tiene? —Le he preguntado y no responde. —Debe ser dolor de estómago. Comen demasiado dulces. Hay que darle un purgante... (Lyra Loc 2544, 2549, 2555).	"Who's crying?" she asked. "It's Soledad," answered a little voice that came from one of the beds. "What's going on with you, Soledad?" she asked without crossing the threshold. No one answered. "Something hurt?" Silence The father came in, straightening out his smoking jacket. "What's going on?" he asked. "It's Soledad, she's crying" "What's wrong with her?" "I've asked her and she doesn't answer." "It must be a stomachache. They eat too many sweets. She'll have to get a laxative..." (Horan 84).
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Ex.67 "*Los diez viejitos de Pastor*" and "Pastor's Ten Little Old Men"

Se acercó al hombre la niña y le preguntó: —¿Con quién está hablando? Él contestó sorbiéndose las eses al modo guanacasteco: —Pues hablo con estos	Drawing up close, the girl asked the man: "Who are you talking to?" He answered in a Guanacaste accent, aspirating his "s":
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“viejos” –y señaló los dedos de sus pies. La imaginación de la niña se puso alerta: — ¿Y te entienden? —Claro que me entienden –y los enderezó y los colocó en actitud de una fila de soldados que esperan una orden (Lyra Loc 2434, 2439).	“Well, I’m talking with these ‘old men,’ motioning to his toes. The little girl’s imagination went on alert: “And they understand you?” “Of course they understand you,” and he straightened up and put them at attention, in the stance of a row of soldiers awaiting orders (Horan 79).
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Ex. 68 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

—¿Cómo te llamas? —Yo me llamo Pastor. —¿Me bajo para que tus dedos –le señaló el pie– me sigan contando cosas como ayer tarde? —Oigan “viejos” lo que quiere la niña –dijo dirigiéndose a los dedos. Estos se enderezaron como unos títeres y se agitaron en señal de asentimiento. —Puede bajar la niña, que no se harán de rogar (Lyra Loc 2473).	“What’s your name?” “Me? I’m called Pastor.” “Can you help me down so that your toes,” she motioned to his feet, “can go on telling me stories like yesterday afternoon?” “Listen, ‘old men,’ to what the girl wants,” he said, talking to his toes. They straightened out like a bunch of puppets and wiggled to show agreement. “You can get the girl down; don’t make her ask twice.” (Horan 80).
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Ex. 69 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

Carmen Lyra’s background as a Montessori teacher is displayed in her story “Pastor’s Ten Little Old Men,” where she denounces once again the harsh reality of Costa Rican peasants and contrasts their lives to those with high social positions. She figuratively uses Pastor’s toes to tell his life story to the little girl whose parents own the coffee plantation. The girl meets the laborer while wandering the property and hears him say, “Are you tired, old men? This poor guy is sore with a splinter from a mangrove tree that got him in Puntarenas and that I haven’t been able to get out” (Horan 78). She curiously asks him who he is talking to and he answers, “Well, I’m talking with these old men,” motioning to

his toes (Horan 79). Pastor then straightens his feet like puppets “and the dreamy child came down and sat on the grass in front of Pastor and listened to the adventures that the ten old men had gone through” (Horan 80). Pastor tells the girl about his adventures fishing pearls in the Gulf of Papagayo, travelling through Culebra Bay, working in the banana area of the Atlantic, the Reventazón River, the Gulf of Nicoya, a coffee plantation in Turrialba, and finally the plantation in Tres Ríos where he sits with the girl chatting. Lyra personifies Pastor’s toes as he tells the girl that, “ever since I was a pup like you, they’ve had to come and go along rocky, muddy roads” (Horan 79). However, it is the omniscient narrator that voices the tragedies Pastor never tells the girl. He omits that “a boss guy from the banana company took his woman; they set fire to the hut, and his two-year-old son died, burnt in the blaze” (Horan 83). The narrator also tells us that “he slept in the foul-smelling camps that the United Fruit Co. erected to stack the laborers all in” (Horan 83). Lyra uses these anecdotes to denounce the reality Pastor and many men suffered in the plantations. The author has stood out for her commitment to fight for the rights of the most disadvantaged populations of her time. Nonetheless, she also points out the overall neglect of the socially advantaged, even towards the inner lives of children (Horan 78). The child in the story wanders the property without anyone noticing that the stories this man tells her will influence the girl’s future life, giving her life a different direction from what her relatives would take. The girl becomes a writer who deals with adventures in which the protagonists were Pastor’s “Ten Little Old Men”, who had gone off to wander all over Costa Rica (Horan 81). Lyra refers to her own position as a writer as she states that the girl’s stories taught the children “to know and love their country by way of those stories in which physical, economic, and political geography lost all of the pedantry and boredom that official education was liable to stamp onto it, stories in which their country was humanized and filled with grace” (Horan 82). Later, the girl takes off to the capital and Pastor goes to Parrita to work in another banana plantation where he faces more misfortune after killing an overseer. The narrator justifies his actions by stating that “maybe the rancor that he bore in his breast, and the life in that green hell in which the workers born in Costa Rica were treated like beasts by the overseers, made him do what he did” (Horan 83). Unfortunately, only Soledad cries for him at night as her parents dismiss her suffering, lost in their own social affairs. As Soledad cries she thinks of his toes and, “she seemed to see them, pushed out, without imprisonment, without boldness, dreaming of the roads that they would roam no more” (Horan 84). In personifying Pastor’s toes, Lyra makes them storytellers who

tell the anecdotes of a reality she finds deeply unjust. While Carmen Lyra reflects in her work the constant struggle and inequality that exists in Costa Rica, the story illustrates how simple characters have impressive human wealth and wisdom, such as Pastor, a man whose only heritage is his experience and his long path through the world, which has been marked by the constant struggle of his reality and context. Pastor's toes are evidence of his walk, in the strict sense; walking through life observing, being part of and forging his country. On the other hand, Soledad reflects the other side of society, the one that is amazed by what people who do not have the same living conditions as her have to endure. This new reality appears to her as distant and magical.

Translating Costarriqueñismos

Presently in Costa Rica, language is treated as an object of study, directly related with the human being in its geographical, social, and cultural medium (Quesada 1-2). The *Nuevo diccionario de costarriqueñismos* by Miguel Ángel Quesada depicts a representative sample of the vocabulary utilized in Costa Rica and contributes to the study and knowledge of the lexical-semantic particularities of Costa Rican Spanish (Quesada 2). According to the (*Diccionario de la Real Academia Española* 2017), a *Costarriqueñismo* or *tiquismo* is a word or expression that belongs to the typical linguistic or cultural characteristic of Costa Rican Spanish (2017). Costa Rican authors, including Lyra, use many of these “*tiquismos*” in their stories to recreate a culturally rich panorama of urban and rural life. These *costarriqueñismos* are one of the most difficult words or expressions to translate since most of them are not translatable and do not exist in other languages and cultures. For example, in Costa Rica the terms “*chamaco*” and “*chacalín*” are two different ways to refer to a kid. “*Chamaco*” in the example below translates as kid or lad, however Horan translates the term as “pup”, probably alluding to the innocence of the kid. The term “*chacalín*” also translates as kid but Horan translates it this time as “little kid”. It is important that translators are consistent specially when they are presented with challenges such as *costarriqueñismos*. The words “*chacalín*” or “*chamaco*” do not change the final result of what Lyra was narrating. Lyra wanted to express that Pastor was exposed to difficult conditions since he was a small boy. Standardizing language, such as translating both terms to “little kid”, does not affect the outcome of the narration or context. Therefore, Horan should have used “little kid” for the two examples and avoid confusing the reader.

Ellos contaron a la niña de cuando Pastor era un chacalín e iba a las temporadas de pesca de concha-perla en el golfo de Papagayo, que tenía fama de malhumorado (Lyra Loc2501).	They told the girl about when Pastor was a little kid and went off in the season for fishing pearls from shells in the Gulf of Papagayo, known for its meanness (Horan 82).
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Ex. 70 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

Desde que yo era un chamaco como usted, han tenido que ir y venir por caminos pedregosos y embarrialados (Lyra Loc2449).	Ever since I was a pup like you, they’ve had to come and go along rocky, muddy roads (Horan 79).
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Ex. 71 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

In another example, Horan seems to misinterpret the *costarrriqueñismo* “*caite*”. Its “official” Latin-American translation according to the online dictionary (wordreference.com 2020) is “leather sandal”, Horan’s translation of the term. However, specifically in Costa Rica *caites* refer to “shoes, usually in bad conditions or dirty” (Guardia 2008). This term, explains Guardia, is used only for closed shoes since sandals are not considered *caites* in Costa Rica (Guardia 2008). This changes the explanation since most of the story, including the title, refers to Pastor’s toes. Pastor travelled from Guanacaste, where he is from, to Tres Ríos, where he meets Soledad. His toes are “tired old men” who are transported in dirty and old shoes in bad conditions. It is very different to travel in sandals than to travel in closed shoes, even if the shoes are in poor conditions. Horan should have investigated further on the use of the term, specifically in Costa Rica.

Esa tarde llegó un hombre a los dominios de la chiquilla, se sentó en el mollejo en el que los peones afilaban sus machetes, se quitó los caites y se puso a lavarse los pies (Lyra Loc2430).	That afternoon a man showed up in the little girl’s domain. He sat down on the grinding stone with which the laborers sharpened their machetes, took off his sandals , and set to washing his feet (Horan 78).
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Ex. 72 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

Costarrriqueñismos are a challenge to translators and are preferably translated using Standard English to avoid confusion. They are characteristic to Costa Rican Spanish, so they should be respected. Nonetheless, it is the translator's ethical obligation to be faithful to the author and the message. The examples above illustrate how a change of term can change the outcome, context, confuse the reader, and problematize the result. It is best to standardize language when translating *Costarrriqueñismos* since the terms or phrase probably do not even exist in the target language. Religion is another topic that is very sensitive to many cultures but that is many times inherent in a culture and language. Costa Rica is one of those countries where religion is very common in language expressions and everyday life. Therefore, translators should also try to include and be faithful to the religious references in the source texts.

Translating Religion

According to Ferré, Latin American society is ruled by Christian values and permits writers to face and defy unforgiving social judgments (43). She adds that "faith in the power to transform the world into a better place is one of the traditions that enables writers to rejoice in wordplay and help explain the elaboration of extremely intricate forms of expression" (Ferré 43). Lyra does not allude a lot to religion in "Pastor's Little Old Men" as she does for example in *Stories of My Aunt Panchita*. Below Lyra mentions God as the creator and makes reference to God sending us naked into this world. This can be analyzed further within the story's context. Pastor tells Soledad that as a young boy he dove into the Gulf of Papagayo's waters completely naked, without sophisticated diving suits, with only a knife in hand, and extracted pearls worth a lot of money. The girl then pictures Pastor finding palaces and treasures in the deep waters. However, the nakedness Pastor mentions hints at the fact that he explored the deep waters in a very rudimentary way and not like the girl innocently imagines. This deepens Lyra's message and her narration of the parallel worlds Soledad and Pastor share. In domesticized translations, many translators choose to omit religious references since the target reader might not share the same beliefs; however, Horan leaves the reference in her translation. This religious allusion allows the reader to understand the role religion plays in Costa Rican society and helps exemplify Lyra's message.

Bajábamos desnuditos, como Dios nos echó al mundo... (Lyra Loc2506).	We went down as naked as God brought is into the world... (Horan 82).
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Ex. 73 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

Translating Proper Names

As illustrated in the story “Estefanía”, the Spanish language names of people and places are the most common challenge when translating from Spanish to English. According to Sándor Hervey, Ian Higgins, and Louise M. Haywood when translating names one of the alternatives is to leave the source text name unchanged and make it stand out in the target text (Hervey, Higgins, and Haywood 21). In foreignized translations, and as Elizabeth Horan demonstrates in her work, the names in Lyra’s stories are kept in their original language to preserve the source text language and culture. As demonstrated in the examples below, Horan does not translate the protagonists’ names, the names of beaches, rivers, hills, islands, parks, provinces, or gulfs, among others. Horan even respects and is faithful to the accents in the Spanish names. All of the references below add to Lyra’s message, intention, and her subversive voice. She wanted to give visibility to her characters and to Costa Rica.

—Yo me llamo Pastor (Lyra Loc2473).	“Me? I’m called Pastor ” (Horan 80).
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Ex. 74 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

“¿Están cansados, viejos? Este pobre está enconado con una astilla de mangle que se le metió en Puntarenas y que no he podido sacar” (Lyra 2434).	“Are you tired, old men? This poor guy is sore with a splinter from a mangrove tree that got into him in Puntarenas and that I haven’t been able to get out” (Horan 78).
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Ex. 75 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

Pastor se metió a trabajar en la región de Parrita , que había pasado a ser dominio de una compañía bananera (Lyra Loc 2528, 2536).	Pastor went off to Parrita , which had become part of a banana company’s holdings (Horan 83).
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Ex. 76 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

... una vez que habían ido a la pesca de la tortuga allá por las playas de Tortuguero (Lyra Loc2479).	... one time when they went to fish for turtles off by the beaches around Tortuguero (Horan 80).
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Ex. 77 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

Contaba también de las tierras de ganado que había visto en el Guanacaste y del duro trabajo de los arrozales... (Lyra Loc2515).	He also told about the cattle lands he had seen in Guanacaste and about the hard work in the rice fields... (Horan 82).
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Ex. 78 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

Él fue de los que voltearon aquellas montañas salvajes y de los que cultivaron los mortíferos pantanos del delta del río Térraba (Lyra Loc 2536).	He was one of those who felled trees and who grew crops in the deadly swamps of the Delta of the Térraba River (Horan 83).
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Ex. 79 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

En la construcción del muelle de Quepos su espalda y sus pies se llagaron en la descarga de durmientes creosotados (Lyra Loc 2540).	Building the wharf in Quepos , his back and feet were cut open unloading creosote-soaked timbers (Horan 83).
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Ex. 80 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

Ellos contaron a la niña de cuando Pastor era un chacalín e iba a las temporadas de pesca de concha-perla en el golfo de Papagayo , que tenía fama de malhumorado (Lyra Loc2501).	They told the girl about when Pastor was a little kid and went off in the season for fishing pearls from shells in the Gulf of Papagayo , known for its meanness (Horan 82).
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Ex. 81 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

Los “viejos” sabían lo que es voltear montaña metidos en zapatones de cuero, empapados, en la región bananera del	‘The old men’ know what it is to tumble around in the forest stuck in big heavy leather shoes, soaked with water, in the
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Atlántico y de las infecciones que deja el barro podrido del río Reventazón después de las inundaciones; sabían lo que es aferrarse a la tablazón ardiente de las embarcaciones que pescan atún en el golfo de Nicoya , para no ir a parar a los dientes de los tiburones cuando se sacan animales de 100 libras o cuando se tiran las redes de 500 varas de largo (Lyra Loc 2519, 2523).	banana area of the Atlantic, and of the infections that the rotten mud of the Reventazón river leaves after its floods, they know what it is to be anchored to the burning planks of the boats that fish for tuna in the Gulf of Nicoya , so that pound animals or when they drag up nets that are 500 yards long” (Horan 82-83).
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Ex. 82 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

It is important to point out that in Horan’s foreignized translation approach, she gives explanations to the proper names and further develops concepts to better situate the reader in the foreign context. For example, she explains that Parque Bolívar [TT: Bolivar Park] is a zoo and that the “Carpintera” is a hill. Mentioning the zoo is important since this explains the context to the reader. Pastor narrates that the pearls he found at the Gulf of Papagayo were the color of gray geese. Pastor probably saw geese in the “wild” while Soledad saw gray geese at the Simón Bolívar Zoo. Both saw geese before but in very different conditions. In the next example, stands the Carpintera Hill, the place that gave birth to the girl in Tres Ríos, where the story takes place. The place is symbolic since it stands for the dreams the girl had dreaming of Pastor’s stories, and the future that lies ahead, a future that is very different from what her family expected for her. Horan’s important detail places the reader in Lyra’s intended setting. The last example is also worth mentioning since Horan decides to leave the term “*Meseta Central*” in Spanish. She could have perfectly translated this as the Central Valley (term that is translatable in English). However, adding Spanish words to the translation reminds the reader of where the setting takes place. For example, California also has a Central Valley, changing Lyra’s setting entirely. Additionally, many other terms of places and people such as “*culebra*” [TT: snake], “*soledad*” [TT: Loneliness], Tres Ríos [TT: Three Rivers], and “*golondrinas*” [TT: swallows], to name a few, are translatable terms, however a foreignized approach opts to leave the terms in their original language. The “Spanishness” of proper names makes the text’s foreign features and Lyra’s purpose visible.

Sí, ella las había visto en el Parque Bolívar (Lyra Loc2510).	Yes, she had seen them in the zoo in Bolivar Park (Horan 82).
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Ex. 83 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

¡Los sonidos aterciopelados de esas tardes de verano con el cerro de la Carpintera matizando de violeta...! (Lyra Loc2488).	The velvety sounds of those summer afternoons with Carpintera Hill shaded in violet... (Horan 81).
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Ex. 84 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

El viento suave de la tarde mecía las ramas de los eucaliptos y de los jaúles y al frente se levantaba el cerro de la Carpintera , al que el crepúsculo envolvía en una gasa de tonos violeta (Lyra Loc2468).	The smooth afternoon wind rocked the branches of the eucalyptus trees and of the birdcages, as Carpintera hill rose up before them, the sunset wrapped it in a violet-colored gauze (Horan 80).
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Ex. 85 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

Fue cuando se vino a trabajar a los cafetales de Turrialba y luego a la Meseta Central (Lyra Loc 2523, 2528).	It happened when he had gone off to work in the coffee plantations of Turrialba and then those of the Meseta Central (Horan 83).
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Ex. 86 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

Luego contaba de las costas de la bahía de Culebra que se querían tomar los machos, porque diz que en sus aguas puede maniobrar toda la escuadra de los Estados Unidos; una bahía abrigadita de los vientos como la sala de la casa de la niña (Lyra Loc 2510, 2515).	Then he told her of how the guys wanted to cruise the coasts along Culebra Bay because the whole fleet of the United States could conduct exercises in it, they say; it was a bay sheltered from the wind like a child’s nursery (Horan 82).
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Ex. 87 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

—¿Quién llora? –preguntó. —Es Soledad –respondió una vocecilla que salía de una de las camas (Lyra Loc2544).	“Who’s crying?” she asked. “It’s Soledad ,” answered a little voice that came from one of the beds (Horan 84).
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Ex. 88 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

Era en las Islas Golondrinas , famosas por sus bancos de ostras (Lyra Loc2501).	It was in the Golondrinas Islands , famous for their oyster beds (Horan 82).
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Ex. 89 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

Changes of Meaning and Omissions

As mentioned above, many translators decide to omit words when they do not find an equivalent or the words specific to the target culture. However, a foreignization approach helps the translator when he or she comes across a challenging word or phrase. The translator can leave the word in its original language and include an explanation of the term or concept either as a footnote or an explanation within the translation. This avoids offending the target reader by explaining that this is “acceptable” in the source culture. However, even in her foreignized approach, Horan decides to omit words and change meanings. For example, in the excerpt below, the term “*jaúles*” refers specifically in Costa Rica to a tree within the Betulaceae family that has saw-like leaves, yellow flowers, nut form fruit, and whose wood is used in the fabrication of coffins (RAE 2019). Nonetheless, Horan changes the original spelling of the word to “*jaulas*” which literally translates to cages and therefore changes the entire meaning to bird cages. Interestingly, these bird cages are out of place in the context of the story and do not make sense in the narration. Soledad was walking under the trees that pertain to a Costa Rican setting. Adding bird cages to the narration tells a very different story. Another example in that same passage happens when Lyra mentions the “*temporadas campestres*” [TT: country season] which refers to the season in which the family practices countryside leisure activities; but Horan decides to translate it to “during the holidays”; translation that can be misinterpreted as Christmas time and does not necessarily refer to the countryside, which was Lyra’s original intention.

Having “*temporadas campestres*” is also Lyra’s way to illustrate the wealth and ways the elite families spent their time and contrasts Pastor’s life.

Vagaba ella una tarde por el patio de atrás, bajo los jaúles y los eucaliptos mientras los padres y hermanos se entregaban a las distracciones de que las personas distinguidas echan mano en las temporadas campestres . (Lyra Loc2425)	She was wandering one afternoon out by the backyard patio, under the bird cages and the eucalyptus trees while her parents, brothers, and sisters devoted themselves to the distractions that distinguished persons have a hand in during the holidays (Horan 78).
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Ex. 90 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

The omission and inconsistency in the translation of the role played by the girl’s nanny is a curious choice. In the first example, Horan omits the name “*Chica*” and refers to her only as “her nurse”; nonetheless, in the example that follows, she mentions “*Chica*” by her name but refers to her as “the maid”. Lyra is referring to the same person (the girl who takes care of Soledad) but Horan changes her role. “*Chica*”, diminutive for Francisca, is an uncommon name in English or for an English-speaking audience. The translator remains faithful to the author and her culture by adding the Spanish name to the translation. Furthermore, Lyra also refers to “*Chica*” as the “*criatura que la había chineado*” [TT: the child who had pampered her] but Horan translates this as “her nurse” omitting the fact that the girl’s nurse was probably a child herself and had pampered the girl when she probably needed pampering herself. “*Criatura*” [TT: creature] is a term used to describe a child (baby or person of short age) (RAE 2019). Therefore, Lyra implies that young girls worked as nurses and house maids during the 1920s. The translator should have translated these details the way Lyra described them originally and should not eliminate details from a culture’s reality even if they do not describe the source culture in its best colors.

Chica , la criatura que la había chineado, la sorprendió una noche cubriendo con trapos y papeles las plantas que adornaban en el corredor al negro	When she was very small her nurse surprised her one night, spreading cloth and paper over the plants that decorated the carved black wood figure that stood in
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recortado en madera que hacía de cenicero (Lyra Loc2445).	the corridor and served as an ashtray" (Horan 79).
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Ex. 91 "*Los diez viejitos de Pastor*" and "Pastor's Ten Little Old Men"

Chica, la criada , la llamó: era ya tarde para que siguiera en el sereno (Lyra Loc2463).	Chica, the maid , was calling her: it was too late to be staying out in the night air. (Horan 80).
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Ex. 92 "*Los diez viejitos de Pastor*" and "Pastor's Ten Little Old Men"

Horan changes the meaning of the original text as she omits the cultural reference of calling men "*los machos*" (which has a chauvinist connotation of masculinity and virility) but translates it to "the guys" instead. Interestingly, "*a macho*" is an expression that is also used in English to refer to a "manly man" which makes it a transferable term with no need for omissions or change. In Costa Rica, a "*macho*" is also a way to refer to a blonde person, usually of North American or European descent. In this case, "*los machos*" precisely refers to the overseers or blonde United States men who are in charge of the United Fruit Company plantations. Nonetheless, the reference describes these men being in power and taking over the land. Lastly, in the next example when Lyra mentions the games the family plays during the countryside leisure activity season she mentions "bridges" in English with its corresponding quotation marks, "*pimpones*" which refers to "ping pong", and "basketball games" among other entertainment activities. However, Horan omits the term "*pimpones*" [TT: ping pong] and the basketball games. Instead, she includes "picnics" which is not one of the activities Lyra originally mentions. Her decision to omit and add activities is peculiar since they are all activities practiced by and not problematic or foreign to the target culture. However, and as previously mentioned, the activities mentioned are leisure activities practiced and modeled in the United States and imitated by the Costa Rican elite society and Soledad's family. Lyra intentionally mentions these specific activities; therefore, it is unnecessary for Horan to change and dismiss them.

Luego contaba de las costas de la bahía de Culebra que se querían tomar los machos , porque diz que en sus aguas puede maniobrar toda la escuadra de los	Then he told her of how the guys wanted to cruise the coasts along Culebra Bay because the whole fleet of the United States could conduct exercises in it, they
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Estados Unidos; una bahía abrigadita de los vientos como la sala de la casa de la niña (Lyra Loc 2510, 2515).	say; it was a bay sheltered from the wind like a child's nursery (Horan 82).
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Ex. 93 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

Durante esa temporada de verano, mientras la gente formal de la familia se divertía con sus “bridges”, pimpones, partidas de básquet y otras diversiones importantes , la niña buscaba a Pastor, que se había acostumbrado a descansar sentado en el mollejo a la orilla de la acequia (Lyra Loc2484).	During this summer season, while the more formal members of the family entertained themselves with their bridge games, picnics, and other important entertainment , the girl would go off looking for Pastor, who grew accustomed to resting seated on the grinding stone on the banks of the irrigation ditch (Horan 81).
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Ex. 94 “*Los diez viejitos de Pastor*” and “Pastor’s Ten Little Old Men”

The examples above demonstrate that following a strict foreignized translation approach is easier said than done. Even when translators state that they will follow a specific approach, like Horan did, it is very difficult to be one hundred percent consistent. However, the best way to approach translation challenges is to use Standard English and respect the original text and author. Omissions and changes of meaning unfortunately affect the plot, the characters, setting, and the author’s intention. The examples above demonstrate how the translation decisions change the details Lyra intentionally added and had a purpose. Not respecting proper names strips the text from its cultural background. Omitting or changing *Costarrriqueñismos* as well as religious references also removes from the text its cultural presence and value. Dialogues should also be translated in Standard English to avoid disrespecting any target or source culture by trying to imitate accents or dialects. Foreignization, as seen in the examples above, helps the reader travel abroad through details and explanations. Even in *Experiences in Translation*, Umberto Eco (qtd. in Greenall 11), agrees that given the incommensurability of languages, “[e]very sensible and rigorous theory of language shows that a perfect translation is an impossible dream” (xi). However, translators should always try to be as consistent and faithful to the source author and culture as possible. As González points out, Lyra does not depart from her political convictions; instead, she engages in a process that translators call familiarization.

She makes her stories appear innocuous, home grown and familiar by adding familiar elements (Costa Rican speech, settings, religious imagery) to the imported ones (González 74). Therefore, details such as these should always be respected and taken into consideration in the translation. When translators work with authors who have become an essential part of the country's idiosyncrasy, they should always respect who they were, how they wrote, and what they represent. Carmen Lyra's translations should all carry her same subversive voice and should remain as close to Costa Rica as possible.

The analysis of Carmen Lyra's translations exemplifies the difference between a foreignized translation approach vs. a domesticized translation approach. Analyzing two different translations allowed to truly grasp the "reality" of translating using a foreignized approach and the complexity of literary translation based on the two different translator's perspectives. Moreover, Isak claims that "no text can have only one, single, stable, valid and/or correct translation and that it is perfectly possible for a text to have several diverse translations which are different from one another and from the source text due to diverse conditions/norms/purposes/interpretations" (8). He further claims that it also does not entail that each and every (possible) translation of any text is ethically legitimate (Isak 8). In translation, many decisions must be made, and many aspects need to be taken into consideration. Therefore, comparing and contrasting two different translators translating the same author helps portray the difficulty of these decisions. Marinell James does not explain to the reader her translation approach or specifies the translation brief she followed; however, Elizabeth Horan states in the introduction of *The Subversive Voice of Carmen Lyra* that she foreignizes the translations, respecting Lyra's voice. Even though Horan mostly foreignizes her decisions, it seems and according to Venuti's theory, that she still omits, changes meanings, and does not add footnotes or more explanations as a strict foreignized translation suggests. In other words, this can only imply that it is very difficult to follow and be one hundred percent consistent to one approach. Many times, in literary translation, translators need to be flexible based on aspects such as target audience, publication needs, editors, media, among others. However, and even though Horan does not follow a strict foreignization approach, she respects the author, her intention, and the text's cultural portrayal of Costa Rica based on the examples above. This demonstrates that it is possible to foreignize translations. It also confirms that dialogues can be translated using Standard English and translators do not have to domesticize or use a dialect such as African American Vernacular English (AAVE). Using AAVE, as María Luz Méndez does

in her rendition of *Cuentos de angustias y paisajes*, abandons the source author and culture. Nonetheless, both Carmen Lyra and Carlos Luis Salazar, as well as any other Costa Rican writer, deserve to be respected and translated faithfully; ethically, and portraying just like they did themselves, the beauty and ugliness that Costa Rica has to offer to the world.

CHAPTER 6. CONCLUSION

A good translation is not a fluent, familiarized translation which sounds as though it were the original.

- George Steiner

Translation as Communication

According to Hatim and Mason the act of translating is looked upon essentially as an act of communication in the same sense as that which applies to other kinds of verbal interaction (22). The theorists state that even apparent exceptions, such as legal texts which constitute an official record of decisions made, or poems which are purely self-expressive, are nevertheless texts composed in the full knowledge that they are likely to be read and to elicit a response. They provide evidence based on the way in which people construct meaning. It is this characteristic which defines the common ground of a wide variety of translation activities: literary translating, religious translating, technical translating, interpreting, subtitling, and dubbing, selectively reducing a text in a different language, and so on (Hatim and Mason 22). They further state that typically, a translator operates on the verbal record of an act of communication between source language speaker/writer and hearers/readers and seeks to relay perceived meaning values to a (group of) target language receiver(s) as a separate act of communication (Hatim and Mason 24). Nonetheless, according to the authors this is then the essential core of translation as an act of communication (Hatim and Mason 24). Given that translation is an act of communication, translators seek to accomplish this mission; however, the strategies and approaches used by each individual may vary significantly, compromising the communication channel between source language/culture and target language/culture. Nonetheless, Translation Studies, as a contemporary academic discipline has come to develop a deep understanding of the skills needed to practice as a translation professional and aids translators in a better understating of the translation approaches to use. Therefore, translation strategies enable effective communication between people around the world.

As García states, “we are at a time when Translation Studies is blossoming, and the range of perspectives open to the young researcher is enormous” (31). All in all,

researchers are now integrating different approaches for translators to incorporate. For example, Snell-Hornby wrote *Translation Studies: An Integrated Approach* and suggests the integration of concepts taken mainly from linguistics and from literary studies (García 29). Snell-Hornby goes beyond the traditional linguistic approach and integrates the text, the context, the situation, and the culture (García 29). Nowadays, translators have the possibility to integrate several approaches or at least take what fits the most to their translation brief and purpose. Nonetheless, the most important “rules” a translator must follow are: ethics, consistency and following the translation brief, in other words, understanding the purpose and faithfulness to the author and source culture. Literary texts are constituted not primarily of language but in fact of culture, language as a vehicle of the culture (Trivedi 227). Therefore, and as Juan Durán clearly states, in literary translation, fidelity to the original text is not enough: literary works have a complicated body and they have a soul, and to translate the peculiar conditions of that text’s soul is the most arduous and the most compelling translation task (par. 5). Accordingly, to capture the essence of the source culture and become an ethical power agent in the process should prevail above all.

Translators as Ethical Power Agents

In *Ethics and Politics of Translating*, Henri Meschonnic calls for the urgent need to establish language and translation ethics. For Meschonnic, ethics is a behavioral problem about taking action to create value (102). Joanna Drugan mentions that professionals such as doctors, social workers, and solicitors must complete formal education in ethics and subscribe to publicly available and contractually enforced Codes of Conduct, Ethics or Practice (126). She adds that they even have access to support and guide when they face ethical challenges in their work via ethics committees, formal supervision, nominated mentors and professional associations, and are required to follow regular refresher training in ethics (Drugan 126). However, as stated by Pym, the interpreting and translation professions are unregulated in most of the world, with no requirements relating to qualifications, training, experience or continuing professional development (3). Costa Rica has associations and official translators and interpreters who must be certified to practice. However, these guidelines look out for the pricing and format of official or governmental documents but do not contemplate the ethical aspect of translations in general. No

regulations exist for the literary texts that are published. As Drugan manifests “a lack of attention [is] paid to social responsibility in relation to interpreting and translation” (128). She mentions social responsibility as the individuals’ responsibility to the wider society in which they live or in other words, “the interpreters’ and translators’ responsibility to the broader social context beyond the immediate translated encounter” (Drugan 128). María Luz Méndez and her advisors did not have any social responsibility when translating the short stories. Her translation has ethical consequences that put at stake the Costa Rican campesino as well as the African American people she refers to.

As Mary Phelan states in *The Interpreter's Resource*, translators and interpreters should always consider that they are not responsible for the nature of the message, but they are accountable for conveying it adequately and precisely. Moreover, she states that “if [the translator] feels uncomfortable translating a particular message content into another language, they should withdraw from the situation” (56). This includes being ethical and following societal norms when translating the source text. In a professional setting, Robinson states that, “the translator is expected to translate what he/she is asked to translate, and he/she is required to translate in such a way that runs in line with the target text’s user’s satisfaction” (26). The translator, he adds, has no point of view regarding the act of translation (Robinson 26). Some translators even believe that they should not do anything contrary to the interest of the target audience or those who are paying for the translation (Robinson 26). In this case, since the author is not alive, and the translator is not paid by an external agent to do the translation, the client is the Costa Rican people who own the text as part of their legacy. *Cuentos de Angustias y Paisajes* is a cultural inheritance worth keeping intact. Mona Baker and Carol Maier believe that the translator needs to build his/her strategic decisions when translating and treat each situation on its own; and these decisions should be justifiable as any person might question them (1). However, and as stated by Phelan above, if confronted with an offensive text, the translator may withdraw from situations that contain insults or negative statements against specific religions or cultures, which go against the translator’s personal ethics. Nonetheless, Méndez’s strategic decisions are not justified and result offensive towards the source and target cultures, transgressing the Costa Rican peasant as well as the African American people. According to Rafat Alwazna, the perfect ethical balance consists of “following translation ethics by reproducing the form and content of the source text as much as possible and, at the same time, producing a target text which is comprehensible by the

target reader and can fulfil its function" (51). He states that translators should emphasize text type, the purpose of the translation, and the type of audience. Finally, he believes that "if the translator fails to strike the right balance between respecting translation ethics and producing a translation that can serve its purpose, or if he/she is faced with a largely offensive text, the translator may withdraw from the situation" (51). Therefore, translation ethics is always key and possible.

Vermeer believes that the translator is basically free to deviate from strategies and intentions if he informs the target text recipients about his procedure and its reason" (82). He also points out that according to a general theory, any *skopos* is possible for translating, but that culture-specific conditions may prevent the acceptance of a translation (84). María Luz Méndez decided to translate freely and justified her translation in her thesis. She was not able to consult with the author and had no commissioner. However, it is the Costa Rican people who must accept or disregard her translation. It is our decision to decide if this is an ethical translation and if it represents the original text, the Costa Rican peasant, and Carlos Salazar's voice. Vermeer's argument indicates the responsibility the translator has towards the potential readers and to acknowledge how the source text, is translated, changed, or even ideologically manipulated. As Lefevere clearly manifests, "translation involves trust. The audience, which does not know the original, trusts that the translation is a fair representation of it" (15). Even Greenall states that in Bakhtinian thought, "discourse is polyphonic in the sense that all discursive elements, such as words, sentences, and entire texts, carry the voices of those who articulated them in previous contexts" (5). However, in Costa Rica, translational ethics seems to be a recently established practice where the only existing yardstick measures are for certified or governmental translations but allows literary translations to be evaluated only by its audience. María Luz Méndez had the choice and freedom to remain faithful to the source text without threatening dominant political or ethical values. However, contrarily she threatens Costa Rican society by unethically representing its culture and ends up with a translation that disrespects both.

According to Bolaños, when a translator makes many modifications to the original text, the translation reaches a point that he or she no longer produces a translation, but is creating an adaptation, a summary, parody, etc. (120). In these cases, the intentionality and the communicative purpose of the source text author are relegated to the background (Bolaños 120). María Luz Méndez's translation reads more like an adaptation and not a translation. She relegates the author and his intentionality which was to portray the Costa

Rican peasant in his essence and not adapt it into the African American culture. For Bolaños, if a client requests a significant alteration of the original, it will probably be a textual transformation, but not a translation. Therefore, another type of professional should be consulted, an expert in intercultural communication, whose competence presupposes that of the translator; that is, it will almost inevitably have to go through a certain translation phase before obtaining the final product, be it adaptation, parody, summary, etc. This additional training of the translator may perhaps correspond to that of the social communicator (121). María Luz Méndez worked with a group of thesis supervisors who did not offer intercultural communication expertise or guided her intended translation towards one of fidelity to the author and its culture; a translation that did not derail into an adaptation. Translations have far-reaching social effects which should be evaluated as good or bad, or whether their results are ethical. Translation bicultural problems are particularly evident when the translator translates into a language for whose speakers the cultural substance may be subtly different or even nonexistent; therefore, the importance of including footnotes or explanations to guide the reader. As Venuti states, “if translation has such far-reaching social effects, if in forming cultural identities it contributes to social reproduction and change, it seems important to evaluate these effects, to ask whether they are good or bad, or whether the resulting identities are ethical” (81). María Luz Méndez somehow believes she is pleasing the target reader’s culture by making it “familiar” to them, without realizing that she is offending the source and target audiences in the process. However, according to Baker and Maier translators can still become ethical power agents. They believe that contemporary professional translators have started to show particular interest in translation ethics and have become influential figures in the movements of human rights (1). Chesterman even suggests in his 2001 text that translators and interpreters around the globe should make an oath like the doctor’s oath. I have stressed the concept of ethics throughout this investigation after analyzing María Luz Méndez’s translation of an acclaimed Costa Rican text. She ethically failed by rendering a translation that offends the source and target readers.

María Luz Méndez and the Use of African American Vernacular English (AAVE)

In her translation of *Cuentos de angustias y paisajes* by Carlos Salazar Herrera, Méndez states that her research’s purpose is to “bring about a response similar to that of

the original audience to the original text in regard to the many Costa Rican cultural aspects that these stories contain” (100). However, Méndez makes an unusual choice in her translation communication approach. She systematically translates colloquial speech into a target folk language based on the syntactic, morphological, and phonological rules prescribed by African American Vernacular English (AAVE) (Méndez viii). Méndez successfully brings the target audience to react and take in the translation as if it were their own, however; by doing this, she does not allow the reader to “go abroad” and distances the reader from the source text, language, and culture. As Kramsch states, “speakers identify themselves and others through their use of language; they view their language as a symbol of their social identity; therefore, language symbolizes cultural reality” (3). By using AAVE in her translation, Méndez inserts Salazar’s original short stories in an AAVE context and dismisses the Costa Rican cultural reality, its language, and its peasants.

Lefevere states that “it goes without saying that the translator must actually be familiar enough with features of the chosen target language sociolect(s) to be able to use them accurately and convincingly; in general, it is safest to use them sparingly” (315). I must admit that Méndez does an outstanding job familiarizing herself with the target language’s sociolect. However, even though she mastered the sociolect she did not use it sparingly and lost the essence and speech of the original by doing so. Méndez, nonetheless, justifies her decision as she states that understating vernacular “as the relation to a dialect geographically established and spoken by common people” is to determine her research’s goal which is to demonstrate “the plausibility of translating a folk dialect with a parallel form used by common people geographically established in a region of the target culture with a similar linguistic background to that of characters of the source text” (126). This statement is problematic from a socio-cultural point of view. Even though the source text’s characters, the Costa Rican peasants, may be thought of as “common people” they are not from the same region or have the same background as AAVE speakers, therefore, it is not acceptable to compare them. In her book’s preface she refers to this again as she states that “the relevance of choosing this variance for this work lies on the fact that it [AAVE] represents a speaker who is usually of humble origins and, most likely, low academic education, just like Costa Ricans peasants were in the midst of the early twentieth century” (Méndez 18). But do AAVE speakers capture or represent the same spirit of the Costa Rican peasant? Are the humble origins and characteristics of an uneducated person the same everywhere and synonyms of each other? Do they share the same cultural

background? What does a target reader learn from Costa Rican culture while reading a dialogue in AAVE? Does he or she transport himself or herself to the Costa Rican land and customs or can he or she not help but imagine an African American speaking somewhere in Southern United States? It is more than evident and as Ferré clearly states that, “it is ultimately impossible to transcribe one cultural identity to another” (42); therefore, making Méndez comparison not suitable. Translating one variation into another established variation can result as a misleading representation of the people and culture.

However, the translator continues defending her point by arguing that this nonstandard variety of English is spoken by black and white people in the United States and even people from the Caribbean and the United Kingdom (Méndez 128). In her argument she exemplifies her point by stating that Hagrid, one of Harry Potter’s main characters, speaks “a Vernacular dialect [or language variation] with phonological and syntactic features” (128). But should vernacular dialects be classified or translated into the same systematical category? A Scottish language variation, with all its phonological and syntactic features, cannot be compared to AAVE or to any variation spoken by Costa Rican peasants. This situation similarly happens with dubbed movies. Viewers are misled by scenes in which accents do not match the background or the characters. For example, to watch a Kansas farmer speak to his wife in a Spaniard accent or a Mongol pastor speak to his flock in an Argentinian accent takes any situation out of its contextual reality. These situations distance the target audience from their original versions and can be compared to reading Salazar’s Costa Rican peasants speaking in African American Vernacular English. Nonetheless, Méndez encourages “future translators of regional literature who wish to express the social content and geographical characteristics of the original text in words that will then be integrated into the target text” to use her systematic procedure (128). However, based on the evidence above, these future translators would not be expressing the source social content or geographical characteristics by creating a systematic procedure with a list of equivalents; they would be distancing themselves from it. Translators have many reasons behind the strategies and approaches they use. Many times, the nonexistent rules make the art of translating a challenge. Méndez believes that when translating challenging texts like Salazar’s “it is imperative for any translator to ensure accuracy and total adherence to the original text” (167) and that “the integrity of the original text is kept, as per the author’s original intentions and wishes” (167). Unfortunately, her translation does the opposite and does not do any justice to Salazar’s intentions or wishes. Nonetheless,

Mendez's effort should be valued and praised as well as acknowledged with every other Costa Rican text translation that is published. As Méndez points out when referring to her own translation: "no other complete work of the Costa Rican literary genre *Costumbrismo* has been translated into English and published" (166). María Luz Méndez also believes that it is valuable to let the world know about Costa Rican folklore and all its peculiarities. Every translated Costa Rican text is of great value to our culture and to the world; therefore, every translation should be faithful and ethical in its execution.

Costa Rica to the World

Literary translation is having a more prominent role in Costa Rican texts, especially through the effort of independent publishers. Each effort opens a space for translational production and makes Costa Rican texts visible. Even though most translators are not made visible, their works are still published. However, it is essential for literary criticism to begin to review and assess the translations that are published, not only as samples of a literary trend or an author's style, but also as a paradigm of a way of translating to determine the characteristics, quality, and originality of the translations and the editions that are shaped. Literary translation in Costa Rica should be encouraged and made visible through observation, commentary, and criticism from an editorial culture and its agents (Serrano 151). Moreover, readers seeking world literature take a stand to become tolerant worldwide citizens and therefore should be able to appreciate and take in a foreign culture. Thanks to the translators' function as a bridge between languages, cultures and societies, translation has become a very valuable tool in the process of social awareness that authors intend. Latin American and Costa Rican texts are destined for national and Hispanic audiences most of the time, however due to their recent reception in other languages, they have supported many causes and reinforced the ideals of social and political struggles in other parts of the world. As Albadejo states, authors became conscious of the extraordinary usefulness of translation as a transnational medium for the dissemination of ideas (83). After Elizabeth Horan's first translation, several other translators have translated Carmen Lyra's texts. For example, Georgina Alvarado translated an excerpt of *En una silla de ruedas*. However, according to Méndez she focuses on neutralizing cultural differences and uses vocabulary that might not be understood by the target audience (114). Méndez probably expected her to translate the dialogues in the same systematic way she did.

However, Alvarado seems to favor a “neutral language” translation to keep the reader close to the source text and its context. James Hoggard also translated Carmen Lyra in his version of “The Bongo” found in the text *Costa Rica: A Traveler’s Literary Companion*. Here Méndez states that Hoggard “fails to convey the sociolinguistic background of the peasants into the target text” (166). Hoggard, just like Alvarado in the example above, neutralizes the peasants’ speech and decides to follow the same strategy. Interestingly, most translators believe that the “best” or most accurate approach to translate dialects or cultural impairments is to “neutralize” language. Méndez, on the other hand, believes that the possibility of translating dialogues that contain dialects is null, since they do not follow Standard Spanish grammatical rules. Méndez seems to be the only Costa Rican literary translator that systemizes her translation into another dialect. She strongly justifies her decision by stating that not capturing the spirit of the source text in her dialogues would have meant failing Salazar Herrera’s characters’ simple nature and the “stoicism with which they endure the day-to-day events of their lives” through their speech (127). She further states that this was the way she came about with using AAVE in her dialogues (Méndez 127). However, by doing this, she steps away from the peasant’s spirit in her AAVE translation, and culturally speaking, fails Salazar Herrera. Moreover, even though Méndez systemizes the peasants’ dialect with AAVE, she fails to convey the sociolinguistic background of the peasants into the target text for all the reasons mentioned throughout the investigation. Alvarado and Hoggard’s examples above demonstrate that when challenging dialectal situations surface, it is best to opt for Standard English dialogues or to use Horan’s approach of a foreignized translation to preserve the source culture, language, and reality. When literary translators foreignize texts or neutralize translations into Standard English, they give the reader the opportunity to experience a new culture while remaining faithful to the source author and culture. Nonetheless, every Costa Rican Spanish-English translation is an opportunity to showcase our literary talent to the world.

The Foreignizing Translator as a Social Activist

Modern translation critics, like Venuti, are associated with cultural and ideological translating practice struggles but are social activists, nonetheless. In *Translation and Minority*, Venuti defines a “minority” as a cultural or political position that is subordinate in a social context whether local, national, or global (135). He also mentions that this position

is occupied by languages and literatures that lack prestige or authority and that are not spoken or read much (135). Every country has a minority group or “invisible” people and communities that lack voices and who need critics and authors to fight their differences. Many Costa Rican texts, for example, spotlight the elderly, the imprisoned, the peasant, the single mother, and the socially disadvantaged. These literary texts give voice to the country’s minorities. Moreover, Venuti focuses his work on the fight to help these minorities. He believes foreignizing a translation is valuable in this battle since it “enriches the minority language and culture” (Venuti 20). Venuti also suggests that this strategy is “highly desirable today as a strategic cultural intervention in the current state of world affairs and the unequal cultural exchanges engaging the global others” (16). I strongly believe in Venuti’s position and the idea that translating with a foreignizing approach resists ethnocentrism while enriching a minority culture. This style of “humanistic translations” are cultural practices that allow the translator to experiment with the foreign text and develop new discursive strategies that are unnatural to the receiving culture (Venuti 34). A translator’s visibility allows him or her to become “a social agent who is both constructed by society and constructing within society, affected by and affecting all elements in these social networks” (Berneking 267). Not only this, but it is essential to recognize that translation happens in the mind of translators, social beings, who function in multiple roles and negotiate meanings, situated within an environment of social and cultural dimensions. The translator’s responsibility is therefore to be social agents who are responsible for the multiculturalism that exists today at the very core of society. Lyra’s subversive voice, for example, fueled strikes that led to protective labor legislation. Therefore, any translator translating her works must respect this voice and fuel this same subversion. Translators who translate Costa Rican texts should ensure that the target text act as an agent of change. Lyra’s and Salazar’s works have encouraged readers to explore the vertiginous changes that have affected the country’s economy as well as its most vulnerable population. García states that from the governmental malfunction at the time emerged social problems that are not new or foreign and were materialized in both national and international literature (124). Even though the authors’ literature has not solved the country’s problems, their multiple anomalies have given the silenced voices a space to speak and have evidenced Costa Rica’s fast-growing progress (García 124).

In his theory, Venuti withdraws from any strategy that helps readers recognize themselves in the text. Venuti’s approach acknowledges a visible translator, it allows the

reader to focus on the Spanishness and cultural characteristics the text conveys and empowers the silenced voices giving them an opportunity for change (135). Maria Tymoczko disagrees with Venuti's approach and states that the main issue to be considered is the translated text's message and reception and not the translator's identity (39). This makes the translator invisible. Even though the message and reception of the text are important, I also consider that part of the resistance and activism Tymoczko stresses must go along with the translator's identity and visibility. The translator makes that text and message have a voice. This idea goes along with Schäffner who claims (in Gagnon 73) that all translations are ideological since "the choice of a source text and the use to which the subsequent target text is put are determined by the interests, aims, and objectives of social agents". Horan and James prove Tymoczko's theory wrong throughout their translations. Tymoczko states that Venuti's theory is non-applicable in smaller, disadvantaged, or postcolonial countries because they lead to further erosion of cultural autonomy and power (39). However, foreignization changes small countries for the better by revealing the "cultural other". I also consider that foreignized translations help readers who want to learn about Costa Rica and who want to acquaint themselves with the Costa Rican culture to tolerate and appreciate the rural and urban areas, diverse populations, language, and help those who are in disadvantaged positions. As Edith Grossman mentions in her work *Why Translation Matters* "translation not only plays its important traditional role as the means that allows us access to literature originally written in one of the countless languages we cannot read, but it represents a concrete literature presence with the crucial capacity to ease and make more meaningful our relationships to those with whom we may not have had a connection before" (x-xi). She states that as the world seems to grow smaller and more interdependent and interconnected while, at the same time, nations and peoples paradoxically become increasingly antagonistic to one another, translation has an important function to fulfill (Grossman x-xi). This must be cherished and nurtured since "translation will always help us to know, to see from a different angle, and to attribute new value to what once may have been unfamiliar" (Grossman x-xi). According to Miguel Angel Vega, national literatures depend on translations. He believes that the relationship between political and social historiography and translation should be explicit making literary heritage a part of the cultural identity. Not only this, but translation should be seen as part of the memory of humanity, and in turn, its relevant cultural value recognized (Miguel Angel Vega 125). Vega states that Spanish-speaking inhabitants

contribute to enriching the way the world is seen and expressed, which is a necessary cultural value and has the obligation to be spread through translation (130). He further states that it is time that literary history dedicates a space to the translation genre (Vega 141).

According to Bassnett and Lefevere, translation has to do with authority, legitimacy and, ultimately, with power, which is precisely why it continues to be the subject of so many acrimonious debates (2). These translation theorists believe that translation is not just a “window opened on another world,” but rather, an opened channel, through which foreign influences can penetrate the native culture, challenge it, and even contribute to subverting it (Bassnett and Lefevere 2). The French poet Victor Hugo states that “when you offer a translation to a nation, that nation will almost always look on the translation as an act of violence against itself” (Bassnett and Lefevere 2). Yet, according to the theorists, literary translation wants to influence, if not the masses, at least the literature of its own time in its own culture (Bassnet and Lefevere 6). They believe that through the concepts of rewriting and manipulation, [translation] aims to tackle the problem of ideology, change and power in literature and society, and thus asserts the central function of a shaping force (Bassnett and Lefevere xxii). Nonetheless, Puerto Rican writer Rosario Ferré believes that literary text translators act like a writer’s telescopic lens and are dedicated to the pursuit of communication, or in other words, the universal understanding of original meaning which might make universal harmony possible one day (41). For example, both *Cuentos de angustias y paisajes* and Carmen Lyra’s stories are literary texts that are characterized by a hostile world made up of characters defeated by violence and unable to achieve a way out of vital problems; of hyperreal textual images of the conflictive zones of society (MEP-ICER 44). Both authors expose the evident contradiction between the images of the idyllic Costa Rican territory and the grim and grotesque images of a less understood side of the brochure (Calderón 78). With their texts, the authors become subversive voices who give the marginalized sectors of society a voice. As Kramsch clearly states, “language is an integral part of ourselves, it permeates our very thinking and way of viewing the world” (77). Nonetheless, the manipulative processes of literature as exemplified by translation can help society towards a greater awareness of the world in which we live (Bassnet and Lefevere xi). It expands and deepens our world, our consciousness, in countless, indescribable ways (Grossman 14). Translation breaks existing power barriers and creates a globally unified society (Grossman 14). Even though Venuti’s approach is controversial,

it is necessary to expose readers, especially contemporary readers, send them “abroad”, and provide them with an “alien reading experience” (Venuti 20). Therefore, even though foreignization is a disputable strategy, foreignized translations work best since they produce an effect that exposes and highlights the source text; one where the reader will unlikely be able to recognize himself and will be able to discover a new culture. These foreignized texts will expectantly develop intercultural understanding and strengthen cultural identity. Venuti accordingly sees foreignized translations as a “process that involves looking for similarities between languages and cultures” through the act of “constantly confronting dissimilarities” (306). Fred Perkins, Pearson’s CEO, stresses that in today’s political climate, publishers, and writers, have the collective mission of revealing the truth to readers (Taylor 20). In addition, Venuti states that adopting foreignization as the translation stylistic choice represents “a strategic cultural intervention in the current state of world affairs” (20). Likewise, the importance of subversive text publications, especially when revealing the realities people prefer to evade, cannot be overstated; no progress or change happens when the truth is eluded. Without experimentation publishers do not take these risks and change is not possible. Even though translation is a rather new discipline, it is growing at fast speed as the contemporary reader is demanding to read works of authors taking risks from all over the world.

The Contemporary Literary Reader

Most older adults have lived their entire lives reading physical books. However, over the last 20 years the E-reader or E-book, a new technology or mobile electronic device that allows readers to download an entire book or periodical, has become the new tendency for readers (plushmills.com). According to statista.com in a study from 2018 in the United States, E-book sales account for 1.5 billion dollars per year. E-books have become a very popular option due to the many benefits they offer. Journalist Malarie Gokey mentions several of these benefits in an article for *Business Insider*. For example, she states that, it is possible to store and buy thousands of books at a lower cost. E-books also can adjust print size in a glare-reducing screen, they weigh the same as a paperback, and a single charge lasts weeks at a time. E-books also include built-in dictionaries, they allow bookmarking, note-taking, highlighting, and social media sharing options. Not only this, but readers can buy books in a matter of seconds anytime and anywhere with a Wi-Fi

connection and without having to go to a bookshop or wait for them to arrive (plus they are never out of stock). Gokey also states that there are many free E-books available from Project Gutenberg, Amazon, or local libraries (www.buisnessinsider.com). Moreover, E-readers have become a very popular choice amongst travelers. According to the World Tourism Barometer, in the year 2018 over 1.5 billion international tourists arrived worldwide (unwto.org), making the E-reader one of the most popular devices to travel with. It is no surprise that travelers are eager to learn about new cultures and languages therefore buying books about the countries they will visit. Nonetheless, Venuti's foreignization approach also fits perfectly in this E-book context. Readers can purchase foreignized translated books and search for terms, highlight, and browse footnotes containing cultural explanations. It is a simple way for the fast-paced traveler to access cultural information and knowledge.

To further drive this developing trend, the Covid-19 worldwide crisis closed borders and made people even more eager to travel and "escape" their own realities. Since air travel was not an option worldwide, readers were captivated by the idea of "travelling" through best-selling novels such as *The Henna Artist* by Alka Joshi or *Crazy Rich Asians* by Kevin Kwan. In *The Henna Artist*, which was published on March 3, 2020, Lakshmi the main character and a sought-after henna practitioner, brings us face to face with the complexity of life in post-independence India. Alka Joshi paints in her novel the vibrant 1950s pink city of Jaipur. She uses many Hindu terms of food, places, names, customs, and expressions. As seen in the image below, Joshi adds a glossary of terms at the end of the novel that can be easily accessed in any E-book device. By tapping on the foreign words, readers are redirected and can easily become familiar with these terms and better understand and live Lakshmi's journey. Schleiermacher (qtd. in Pym 97) states that a good translator should follow the expression of the original work as much as possible, so that the reader can feel something exotic and have a feeling of facing a certain exotic feeling even without traveling.

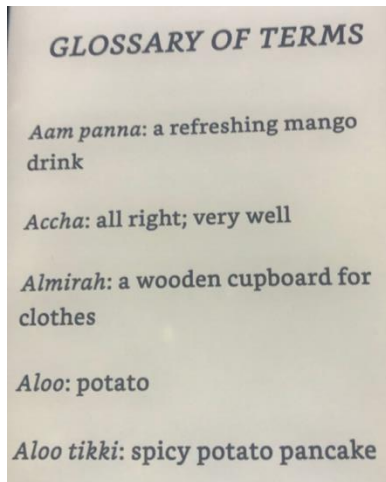


Fig. 2 An image to illustrate the glossary of terms of Hindi words in Alka Joshi's novel *The Henna Artist*.

Crazy Rich Asians, on the other hand, is a humorous novel about three wealthy Chinese families and the gossip and scheming that occurs when the heir to one of the most massive fortunes in Asia brings home his American-born Chinese girlfriend to the wedding of the season. Kwan claims that the novel was based on his own childhood in Singapore. The bestseller was published in 2013 and is translated into 30 different languages, however, it was originally written in English to “introduce a contemporary Asia to a North American audience” (Zhao 4). *Crazy Rich Asians* includes Hokkien and Cantonese expressions and terms allowing readers to explore the language and culture as well as to feel closer to the character's reality. The images below illustrate the footnotes Kwan integrates at the bottom of some pages as well as at the end of every chapter to aid the reader in the understanding of the dialects he inserts in the text.

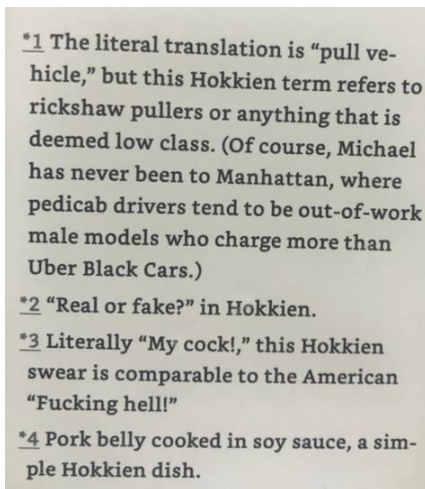


Fig. 3 An image to illustrate the footnotes of phrases in Cantonese and Hokkien in Kevin Kwan's novel *Crazy Rich Asians*.

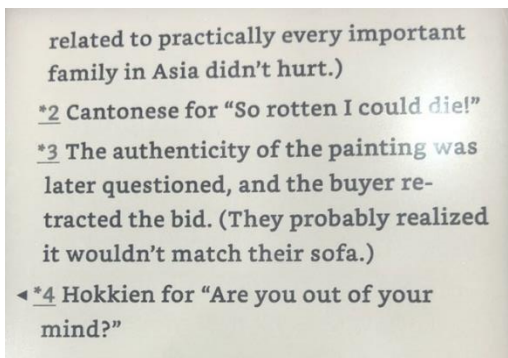


Fig. 4 An image to illustrate the footnotes of phrases in Cantonese and Hokkien in Kevin Kwan's novel *Crazy Rich Asians*.

Even though these novels were originally written in English and are not translations; translated texts can follow the same style and add footnotes and/or glossaries with their foreign terms and expressions. People long to travel more than ever and many times, as it occurred with the pandemic, the only possible way is from home. Literature lets readers travel to unknown places through their imagination, meeting characters who speak foreign languages, and live very different lives. Literary translation, through a foreignized approach, can provide the same globalized experience as the contemporary novels mentioned above. In the document "Education in a Multilingual World", UNESCO, acknowledges that "other languages provide new ways of interpreting the world and give access to a new value system encouraging intercultural understanding and helps reduce xenophobia" (UNESCO 28). Moreover, language is the principal means where we conduct our social lives, and

through its verbal and non-verbal aspects, embodies cultural reality (Kramsch 3). It is our global responsibility to support each other by creating universal unity.

Final Observations

As I finish this investigation, I realize that I am extremely privileged to be able to read literature in English and Spanish without having to refer to translations. Unfortunately, this is not the case for 40% of the world's population who is monolingual (Giannakouloupoulos 2020). This percent of the population has to resort to translations to be able to read and understand worldwide literature not written in their own language. It is heartbreaking to think that this population does not have access and cannot experience reading classics in their original versions. I cannot imagine reading my favorite works written by William Faulkner, Jane Austen or Shakespeare as translations that do not capture the essence of the authors and their beloved characters. As presented in the investigation above, it is evident that the characters, setting, motifs and themes are altered by an unethical translation. As a professional translator and English Literature student I believe it is my responsibility to expose and evidence a bad literary representation since it has negative effects on the literary elements, techniques, and truthfully representing the authors. Therefore, it was necessary to offer examples of other translations and translators that have worked with Venuti and his foreignization approach and are successful in their creation of faithful representations of the author and the source culture. The ultimate purpose of this investigation is to support literary translations from an ethical and respectful standpoint, without racism or appropriations. To be able to represent responsibly, not only the Costa Rican literature and culture with their translations, but the English speakers and their culture as well. Carlos Salazar Herrera represents the Costa Rican anguished marginal peasant in juxtaposition to the educated characters. Lyra's subversive voice speaks for the marginalized women, children, and workers. Both authors represent universal human passions and the humane part of the Costa Rican peasant in their rural landscapes. They represent change and crisis scenarios, illustrated by corruption, vice, and the anguish and restlessness of an uncertain future. Salazar Herrera depicts the man who has chosen loneliness, who is heartbroken, and suffers from mundane circumstances. Lyra illustrates the women who are forgotten in a plantation and the man who has travelled the land in his bare and tired feet. The authors portray hostile worlds made up of characters

defeated by violence and unable to achieve a way out of vital problems. They share universality of themes and human emotions; therefore, their struggles should be valued and praised as well as acknowledged with every other Costa Rican text translation that is published. The text's soul is the most arduous and the most compelling translation task so a foreignized translation expands the experience of exploring through literature the thoughts and emotions of other societies and times.

A foreignized translation, values the exchange of information and culture and aims to resist values in the receiving culture. It is an act of cultural restoration which aims to question and possibly reform, or simply smash the idea of domestic cannons to register a region's cultural hybridity. It allows the reader to have the opportunity to live outside their own skins, preconceptions and misconceptions, and expands and deepens the world and consciousness in indescribable ways. Not much has been explored or investigated on this topic in Costa Rica. Hopefully, this study will preserve and develop Costa Rican culture, and given the interdisciplinary nature, it will enrich the theories of Translation Studies and Comparative Literature. Culture, art, and literature cannot develop in isolation but call into play history, politics, religion, culture, and other works. Translation aims to tackle the problem of ideology, change, and power in literature and society, and thus asserts the central function of a shaping force. Resisting dominant target-language cultural values evidences the language and cultural differences of the foreign text as it empowers the culture, enriches a language, and creates global tolerance. The translator seems to have in mind that literature is another way to convey and portray to other cultures how specific historical events have contributed to shaping and defining the core of a community, region or country at a particular point in time. Literature allows readers to travel to unknown lands through their imagination and meet characters who speak foreign languages and live different lives. It is the best expression of the world since it teaches humans to tolerate and accept themselves. Literature also acts as an agent of social change and becomes the eyes of the unknown, the silenced, and the cultural other. Therefore, literary translation, through a foreignized approach, provides this globalized experience. Hopefully, Horan's foreignized literary translations as well as other future Costa Rican literary translations, will foster cultural awareness, become ethical power agents, and promote a deeper understanding of developing countries, global citizenship, and intercultural competency.

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