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Quantitative and qualitative analysis of the translation into French and English of the lexical culturemes in *Los cachorros* by Mario Vargas Llosa

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***Abstract*:**

This work analyzes the English and French translation of the lexical culturemes in the urban novel *Los Cachorros* (*The Cubs*) by Mario Vargas Llosa in order to determine the domesticating or foreignizing tendencies in the two versions. This novel was selected due to the link between the alienation of the individual within a closed-off social status and the importance of the real space, the neighborhood of Miraflores in Lima, as the setting for the plot. To this end, Newmark's classification of cultural references is used to determine the nature of the original story's culture and Hervey and Higgins' techniques of cultural translation are applied to identify the predominant ones. This case study attempts to determine how the 1960s Latin American Boom in literature was translated into two major literary and canonizing powers of the time: the United States of the Cold War and the "World Republic of Letters" of Paris.

***Keywords*:** Latin American Literary Boom, *Los cachorros*, intercultural translation, cultureme, translation of toponyms.

Introduction

Los cachorros is one of the short novels written by the famous Mario Vargas Llosa in the 1960s. It tells the story of Pichula Cuellar, a teenager emasculated by being bitten by a dog that belongs to Lima's middle class. In a few pages, the story presents the characteristics of the Peruvian author's masterpieces such as *La ciudad y los perros* (*The City and the Dogs*), *La casa verde* (*The Green House*) and *Conversación en la Catedral* (*Conversation in the Cathedral*).

From a technical point of view, this novel follows the trail of Vargas Llosa's experimentation, but it does not fit into the canon of magical realism, considered by critics to be a truly Hispanic American model. Rather, the writer settles into the totalizing vision of reality ("Prólogo" 42). To do so, he employs the "multidimensional" narrative, which consists of simultaneously expressing objective and subjective reality in the same sentence, by means of rhythmic combinations (Luchting 277). He achieves this effect by mixing places,

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actions, dialogues, thoughts, noises, fantasies, etc.: "he changes rhythm, suppresses verbs, twists the sense of the narrative discourse and confuses the people in the action" ("Prólogo" 36).

These characteristics pose serious translation challenges, added to the youthful jargon and Lima's colloquial language, conferring the anecdote with character, packing it with diminutives (very typical in Latin Spanish), highlighting the childishness to which the main character is condemned—and South America itself as a colonized territory, too.

From the thematic point of view, the writer deals with the oppression of the individual and the impossibility of escaping a cruel fate when the pre-established norms are not met. To do so, he interweaves three threads: male chauvinism, violence and social networking, which is not always enough to get ahead when one has a defect like the protagonist's. Such characteristics are reflections on the reality of Latin America, whose problems are revealed by the author in his essays (Omaña 141). The only difference between his journalistic writing and his literature is the way in which he criticizes, since "in novels he is always, so to speak, Aristotelian, insofar as he exhibits details and without the intermediation of images or symbols of evil or the evils that afflict society" (Esteban and Aparicio 18). Thus, the social indictment takes place in a specific space and, although its effluvium is universal, it is closely linked to Peru. The author himself confirms this:

> [...] this idea was in my head ever since I read in a newspaper that a dog had emasculated a newborn baby in a small town in the Andes.[1] Since then, I dreamed of a story about this curious wound that, unlike the others, time would open rather than close. At the same time, I was thinking about a short novel about a "barrio": its personality, its myths, its liturgy. When I decided to merge the two projects, the problems began. Who was going to tell the story of the mutilated boy? The "barrio". (Vargas Llosa 9 qtd. in Esteban and Aparicio 22)

The "barrio" imposes barriers on the protagonist as a representative of the otherness in a suffocating microcosm: he begins his schooling late and has not belonged to the prestigious Miraflores neighborhood from the cradle. Although he exhibits his intellectual and sporting qualities in an attempt to compensate for his shortcomings resulting from the accident that

deprive him of his "manhood", he will never manage to integrate in the structural matryoshka that cast him out of the school, of Miraflores, of Lima.

On the other hand, the importance of the inhabited space is reinforced by the fact that Vargas Llosa dedicates his work to Sebastián Salazar Bondy,[2] an intellectual and friend of the writer, and the author of *Lima, la horrible* (*Lima, the horrible*), a compilation of articles in which he criticized the Limeño character.

This thematic idiosyncrasy of the novel leads us to consider the cultural challenges in translating it into other languages and polysystems. Specifically, in this paper we explore how the English and French versions of the novel were undertaken, considering the cultural impact that U.S. policies in the war had on the translation of Latin American literature and the fact that the author was living in Paris at the time of writing the short story that is our object of study.

Aims and method

In view of Milton's work on the translation of *Los cachorros y otras historias*, our initial assumption is that the English version of this novel will be overly-domesticated compared to the French one. Milton extracts some examples of proper nouns, phraseology and cultural references from the English translation to justify the novel's North American feel. We are going to undertake a quantitative and qualitative analysis of the translation by Gregory Kolovakos and Ronald Christ of the lexical culturemes in *The Cubs* that had already been used in a previous work on the translation of *Pantaleón y las visitadoras* (*Captain Pantoja and the Special Service*) to corroborate Milton's theory and compare the results with those obtained by using the same method in the study on Albert Bensoussan's French version. To this end, we will identify and classify the cultural vocabulary and translation techniques and assess the impact that the use of one procedure or another in context may have had on the English and French versions of the novel, as well as the domestic or foreign stance[3] adopted by the translators as regards Peruvian culture.

In order to recognize the culturemes, we used the basis of the definition provided by Nord (*Translation as Purposeful Activity* 34) for these elements, taking up Vermeer's

nomenclature (1-10): "[the cultureme] is a social phenomenon from a culture X that is regarded as relevant by members of this culture and, when compared with a corresponding social phenomenon in a culture Y, is found to be specific to culture X". Therefore, we will extract the terms that denote cultural aspects from the source text and order them according to Newmark's categories applied to "foreign cultural words": "ecology", "material culture", "social culture", "organisations, customs and ideas" and "gestures and habits". We discard those that we call "covert culturemes" (borrowing House's generic notion), understood to mean perfectly transferable signifiers whose concepts and connotations vary depending on the culture. Thus, we are left with those that form part of a culture's idiosyncrasy as quintessential to it terminologically and conceptually speaking. This first task enables us to identify the nature of the culturemes in the source text.

Furthermore, by screening "patent culturemes" we can see a situation of empty target lexicon that, far from representing a dead end, has been widely studied by many translators: Vlokhov and Florin, Nida, Newmark, Hewson and Martin, Bödeker and Frese, Koller, Hervey and Higgins, and more (Hurtado Albir 612-613). In this paper, we will use the latter's "cultural transposition" techniques to establish the levels of adaptation or exoticization of the elements analyzed. The horizontal categories will be intersected vertically by the factors that influence cultural transposition according to Newmark (145) and Nord's principle of double loyalty (*Text analysis in Translation* 34). The aim of this interweaving of quantitative and qualitative strands is to paint a realistic picture that will allow us to draw accurate conclusions about how the original culture is filtered in the translations tackled on either side of the Atlantic.

Production context: literary and translatological canon of the 1960s boom

Los cachorros is part of the 60s' boom, a literary and editorial phenomenon in the second half of the 20th century that allowed a good many Latin American authors to gain recognition and spread beyond the borders of their countries to become bestsellers. The way to conceive the movement or to demonstrate its identifying signs can be found mainly in three theories (Larsen 68). The first one points to the aesthetic homogeneity and to the discovery of a

distinctive language to describe the Latin American reality with authenticity. The second considers a literary trend to be a simple marketing product in a consumer society in which

being a writer became a successful profession and the number of readers increased thanks to the flourishing publishing market (Rama 173). In fact, translation allowed the "peripheral" Latin American system to appropriate a space that until then it had been forbidden to enter on the global scene (Ternicier 197).

The third theory is based on revolutionary historicism and the Cold War. The authors' ideology, fluctuating between communist militancy and disenchantment after the Padilla case in 1971, with backing and investment from the United States in Latin American literature, led to the boom on the American continent. Undoubtedly, the U.S. institutional initiative to finance and promote closer cultural relations between the two Americas, including the translation of literary products from Latin American countries during the Cold War, had much to do with non-English language American works breaking into the market on the other side of the equator. In the case of France, the so-called "World Republic of Letters" by Pascale Casanova had already "discovered" Hispanic American literature before the boom (Steenmeijer 146). However, there was a quantitative growth in the number of translations via established publishing houses such as Gallimard (notably the collection La Croix du Sud, created by Roger Caillois in 1952 upon his return from Argentina) and the founding of a few independent and scattered publishing houses not based in Paris (Benmiloud 133). Other good indicators of Hispano-American literature's growing popularity in France were awards such as the Best Foreign Book Award (granted to Vargas Llosa in 1980), the Medicis for the Best Foreign Book and the Roger Caillois (which the author won in 2002). Finally, institutional stakeholders of great prestige and influence also fostered the spread of Latin American literature in France: the Centre National des Lettres (CNL, 1993), the Maison de l'Amérique Latine (1946), the Maison de la Poésie (1983) and the Maison des Écrivains Étrangers et de Traducteurs (MEET, 1987).

According to Rama (162-163), aside from Latin American aesthetics the rise of translation came about due to the curiosity for the Cuban revolution that spread to such cultural heartlands as France, the United States, Italy and West Germany, with the resulting endorsement for the nationalism of a people disinherited since their decolonization.

However, from the translation point of view, not only is it relevant that authors like Vargas Llosa could be read in English or French as of the second half of the 20th century; it is also essential to consider how the boom was presented in the United States and France, that

is, in the words of the famous translator Suzanne J. Levine: "[...] readers also need to understand *how* Latin American writing is transmitted to them, and how differences and similarities between cultures and languages affect *what* is finally transmitted. Knowing the other and how we receive or hear the other is a fundamental step toward knowing ourselves" (14-15).

According to Krause (35-36), despite the rise of certain authors in this literary phenomenon, not all of them enjoyed the same recognition in all countries, especially in the neighbouring United States, which has little tradition of translation.[4] In fact, Krause considers that although Vargas Llosa was one of the figureheads of the boom, he did not manage to enter the North American scene as quickly as other colleagues. Among the reasons he argues to explain this phenomenon is that the writer did not fit into the "canon" of the northern country's bestsellers, since most of the Latin American literature translated into English and marketed in the United States was very stereotyped and based on the "imperative of magic realism",[5] the image of the "South" (Molloy 371) that the Americans fabricated from the works of García Márquez and Allende.[6] On the other hand, the situation in France was and is quite different; in fact, Benmiloud (141) speaks of the canonized triad of Fuentes-Márquez-Vargas Llosa in the media and the publishing market, and especially of the Peruvian author after winning the 2010 Nobel Prize. His presence in France has been maintained thanks to his faithful and influential translator, Albert Bensoussan, the author's ability to intervene directly in the French language in gatherings and television and radio programmes, and the fact that he has an apartment in Paris "as Carlos Fuentes had one in London".

On the other hand, we are also interested in the translation standards that prevailed in the two publishing markets for our subject under study, the United States and France. As regards the latter, Bensoussan ("Problemas recurrentes de la traducción literaria" 10-11) warns of the resistance that translators must put up against the pressure from reviewers and editors who seldom take the risk of swimming against the tide of normative language, preferring to impose the "correct and neat language that they want the French language to always be, sick of linguists and grammar writers, forgetful of the brilliant and inventive Rabelais, Diderot or Céline". French translation echoes the words of Kundera (45), who denounces that grammatical correctness is an editorial imposition:

> […] most translators obey another authority: that of the common style of 'beautiful French' (from beautiful German, beautiful English, etc.) [...]. The translator is considered to be the ambassador of this authority to the foreign author. [...] Every author with some courage commits a transgression and it is this transgression that is the source of originality [...].

Beyond the norms or resistance to them, Bensoussan also theorizes about what it means for him to translate Vargas Llosa from a stance that recalls Nord's bilateral loyalty:

> According to my vision, translation must comply with two requirements: respect for the Other—the author, the foreign text—and respect for the reader—by clarifying the source text without excess; and it must be placed between two constraints: the necessary loyalty to the Spanish text and the essential compliance with the French language. That is why we will say [...] that translation is a compromise, an "entre-two", a hybrid text that is halfway between the two languages. It is, in short, a compromise between two uncertainties.

In the Anglo-Saxon case, we know from Venuti (5) that "discursive transparency" will be required in the translation in order for it to be conceived as an original in the English context and thus hide the intervention of a third party. In this sense, Milton (457) points out that on many occasions at the time of publication of *The Cubs*, the US publishers ignored information about the translator in order to heighten this effect. In fact, the Anglo-Saxon critics applauded the simple, laconic style: "Let's take the example of fiction, the most translated genre in the world. Let's limit our selection to European and Latin American writers, the ones most translated into English [including Vargas Llosa]. In reviews they will be judged using the same criterion: fluency" (Venuti 2). Furthermore, Venuti considers that this yardstick for measuring the quality of a translation into English represents a transcultural impoverishment[7] since priority will be given to that which:

> [...] is written in English that is current ("modern") instead of archaic, that is widely used instead of specialized ("jargonisation"), and that is standard instead of colloquial ("slangy")". Foreign words ("pidgin") are avoided, as are Britishisms in American translations and Americanisms in British translations.

> Fluency also depends on syntax that is not so "faithful" to the foreign text as to be "not quite idiomatic," that unfolds continuously and easily (not "doughy") to insure semantic "precision" with some rhythmic definition, a sense of closure (not a "dull thud"). A fluent translation is immediately recognizable and intelligible, "familiarised," domesticated, not "disconcerting[ly]" foreign, capable of giving the reader unobstructed "access to great thoughts," to what is "present in the original." Under the regime of fluent translating, the translator works to make his or her work "invisible," producing the illusory effect of transparency that simultaneously masks its status as an illusion: the translated text seems "natural," i.e., not translated.

This commitment to "naturalness" imposed by the market relegates the translator to the servile level of invisibility and muzzles the exoticism of the original so as not to disturb the target readers with realities foreign to their habitus. These are, therefore, restrictions on literature, including translation, that the post-colonialists would take up again to denounce adaptation as a form of domination and manipulation of Third World texts in the Great Powers.[8]

Analysis

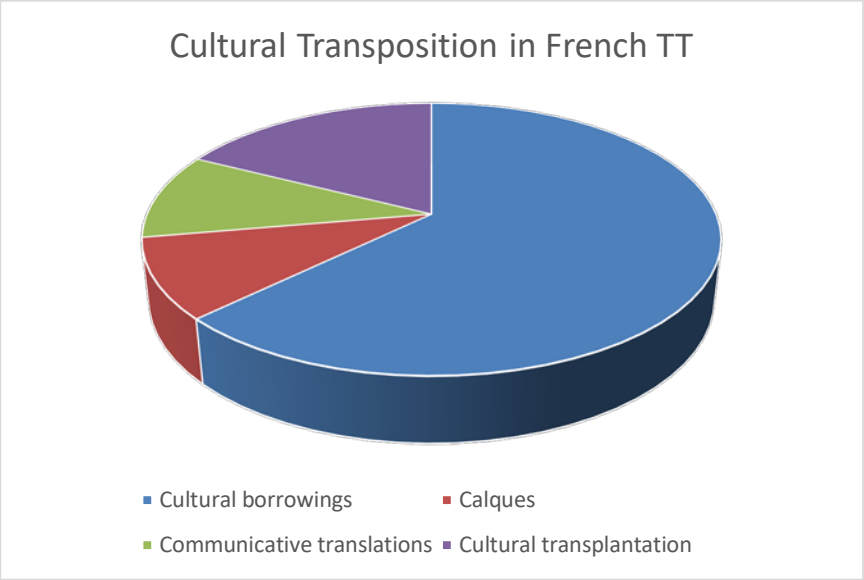
As we stated in the section "Aims and method", we proceeded to extract the lexical culturemes of the entire novel following Newmark's classification in order to determine the "cultural focus" of the starting text, that is, the semantic field from which most of the words belonging to the Limeño, Peruvian and Latin American community in which the story takes place emerge. The main difficulty we encountered in this phase of the study was on the one hand the need to separate the Peruvianisms alluding to unique cultural realities from those of the linguistic variety of Spanish, and on the other, the scarcity of documentary sources on localisms in the country. We worked mainly with *DiPerú. Diccionario de Peruanismos*, the

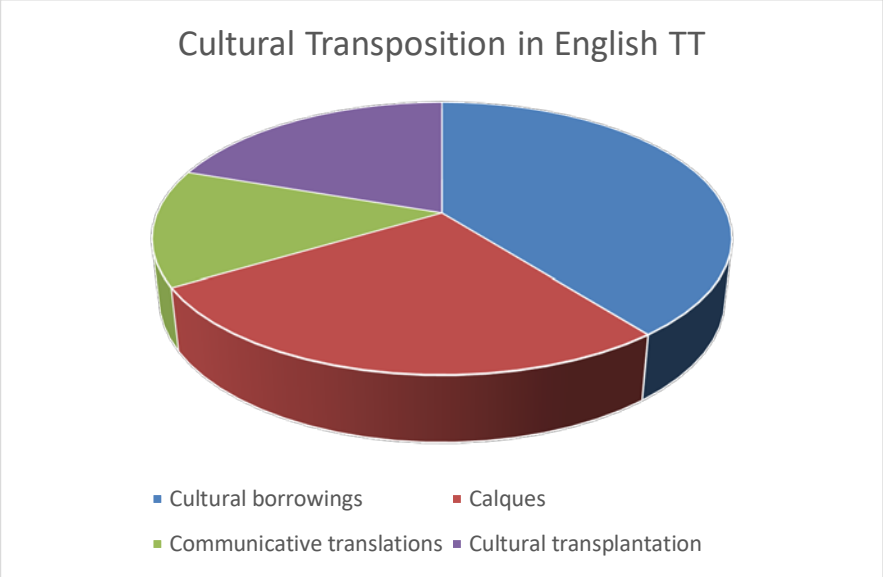
Diccionario de la Lengua Española and, in cases where entries were not recorded in either of these, with websites on Peruvian folklore and culture. In total, we identified 137 cultural references in which terms belonging to the material culture predominated:

The category "material culture" includes subsets such as "toponyms", which accounts for 83 terms out of the total number of items registered. This circumstance fits perfectly with the author's desire to outline the life of the "barrio", whose pressure precipitates the tragic outcome of Cuellar in the city of Lima. It is demonstrated, moreover, that unlike novels like *Captain Pantoja and the Special Service* (in which 59.46% of the culturemes belong to the category "ecology", which has only one term in *The Cubs*) or *The Green House*, the Amazonian "habitat" is replaced by urban life. Along with the "material culture" and considerably far behind, 24 terms were collected pertaining to "social culture" (work and leisure) and 17 to "organizations, customs and concepts". This shows that not only does space mark the life of the protagonist but also human intervention in it, specifically in the sectors in which adolescents participate. This is why all of the cultural references from social culture refer to leisure and not to work, and 10 of the 17 terms linked to social structures and concepts come from the Peruvian educational system.

However, following Newmark's postulates, from a pragmatic and holistic point of view it is not enough to count the culturemes but, in studying the cultural element, this translator includes contextual factors that condition the text, namely: 1. textual purpose; 2. readers' motivation and cultural, technical and linguistic level; 3. importance of the cultural reference in the ST; 4. framework (is there a recognized translation?); 5. Newness of the term and 6. future of the reference. Considering these qualitative guidelines, we observe that in the original text the culturemes make up the setting of the novel, whose mission is to denounce social pressure and the absence of authenticity in certain areas of the city of Lima.

The Miraflores neighborhood is the ideal breeding ground to develop certain uses and customs, a place where the novelist's universal message makes sense without the need to create a literary world separate from reality. Indeed, the environment makes the message possible and characterizes the novel, since it describes what context a story as bizarre as Cuellar's can take place in. Therefore, from the point of view of Newmark's factors 1 and 3 (textual function and importance of the cultural reference) we can say that the culturemes identified are "familiar"[9] to an original reader and that, although they may appear merely ornamental upon the first reading, the message conveyed would flounder as a realistic plot if the story of the anti-hero Cuellar did not take place in the "Guantanamo" of Lima's middle class. Therefore, we notice that the potent connotations that the alienating life of the Miraflores "cubs" has for the original audience should be maintained as much as possible in the US version, taking into account that, as we noted in the second section, US Americans are not used to reading translations, and even if readers are more accustomed to it as in France, they may be unaware of many aspects of the south of the continent. However, transferring the story to the United States or to a European country would not work either, precisely because this boom is synonymous with the search for Latin American identity (Bensa 87), with achieving stories that "do not lie" as Vargas Llosa himself indicated in his work *La verdad de las mentiras*, and with opening up to new places and concepts in collections such as *La Croix da sud*.





The intercultural techniques in the charts refer to the degree of incorporation of the original culture in the target text. Whereas borrowing implies the inclusion of a source term to fill a gap in the target lexicon, generating an exotic translation, cultural transplantation entails a total adaptation to the uses or customs of the target community. The two categories of cultural borrowing and transplantation appear to a different extent (86 to 24 cases in the French version and 54 to 27 in the Anglo-Saxon version respectively) and are complemented with intermediate procedures such as calques (translation of the content of the source text in a literal manner but in accordance with the grammatical rules of the target language) and communicative translation (search for identifiable communicative equivalents in the target language). The latter leans towards domestication but to a lesser degree than cultural transplantation, as can be seen in the following scheme by Hervey and Higgins (28).

Exoticism---cultural borrowing---calque---communicative translation---cultural transplantation

Therefore, communicative translation is connected to the canon of fluency and naturalness that uses neutralization or recognized translation to provide a lighter reading for the final Anglo-Saxon recipient. Therefore, it would fall within the transformative intervention that looks towards the acceptability of cultural translation, giving a total of 38 naturalizing situations in the French version and 46 in the American one.

Now let us focus on the interpretation of "calques". Many of those noted in this study (36 out of 37 in the English translation and 10 out of 13 in the French one) are used to tackle the translation of culturally charged proper nouns (famous people and place names). In their

translation manual, Hervey and Higgins include a specific section to deal with onomastic translation and specifically the use of calques. They warn that its creative use in the absence of an equivalent to the proper noun in the target culture, as occurs in our translations under study, should be carried out carefully to avoid incongruities if the original place name is known by the target readers. This is a hybrid procedure in which "the structure of the TL name imitates that of the SL name, but grammatical slots in it are filled with TL units translating the individual meaningful units of the SL name" (Hervey and Higgins 21). The authors place the Solomonic technique at the centre of the cultural transposition line. We can compare their view with that of Franco Aixelá and Virgilio Moya, two Spanish translation theorists who have examined the cultural translation of proper names. The former classifies "linguistic translation" (calque) as a conservative technique that looks more towards the source as its guide (114) as long as the result is perceived as belonging to the culture or universe of the target text. According to Aixelá, this technique is usually used in transferring semantically imbued proper nouns or "expressive names". For his part, Moya considers that in certain texts such as a tourist brochure or encyclopaedic dictionary, generic street names are translated (linguistically), which he calls "adaptation" (242).

Let us look at some examples of toponyms extracted from *Le chien* and *The cubs* to determine whether the source culture appears buried or emergent.

ST	FR TT	EN TT
Se tomarían la del estribo en *El Turbillón*, llegaremos justo al segundo show, Pichulita, que andara y que no llorara. Cuéllar se calmó por fin, partió y en la Avenida 28 de Julio ya estaba riéndose, (…)	Ils prendraient le coup de l'etrier au **Turbillón**, nous arriverons juste pour le second show, Petit-Zizi, qu'il démarre et ne pleure pas. Cuéllar se calma enfin, partit et **avenue du 28-Juillet** il riait déjà, (…)	They'd have the last round at **the Tourbillon**, we'll get there just in time for the second show, P.P., he should get going and quit crying. Cuellar finally did calm down, left and by **Twenty-eighth of July Avenue** he was already laughing.
(…) así se nos pasaban las tardes, correteando tras los ómnibus del Colegio La Reparación y, a veces, íbamos hasta la Avenida Arequipa	(…) et nous passions nos après-midi de la sorte, courant derrière les bus du **collège de La Réparation** et, parfoir,	(…), and so we spent our afternoons, running after the buses of the **Academy of the Indemnity** and, sometimes, we

a ver a las chicas de uniformes blancos del Villa María, ¿acababan de hacer la primera comunión? les gritábamos, e incluso tomaban el Expreso y nos bajábamos en San Isidro para espiar a las del Santa Úrsula y a las del Sagrado Corazón.	nous allions jusqu'à l'avenue Arequipa voir les filles en uniforme blanc du Villa María, est-ce qu'elles venaient de faire leur première communion? nous leur criions, et ils prenaient même le bus et on descendait à San Isidro pour guetter celles de **Sainte-Ursule** et celle du **Sacré-Coeur**.	went as far as Arequipa Avenue to watch the girls from **Villa Maria** in their white uniforms, just made your first communion? We'd shout at them, and we even took the express and got off at **St. Isidor** to take a look at the girls from **St. Ursula** and from **Sacred Heart**.
Recostado contra un poste, en plena Avenida Larco, frente a la Asistencia Pública, vomitó:	Appuyé contre un poteau, en pleine avenue Larco, en fase de **l'Assistance publique**, il vomit:	Leaning against a lamppost, right on Larco Avenue, in front of the **public clinic**, he vomited:
Bajaban por la Diagonal haciendo pases de basquet con los maletines, chápate ésta papacito, cruzábamos el Parque a la altura de *Las Delicias*, ¡la chapé! ¿viste, mamacita?, y en la bodeguita de la esquina de *D'Onofrio* comprábamos barquillos (…) Y después seguían bajando por la Diagonal, el *Violín Gitano*, sin hablar. La calle Porta, absortos en los helados, un semáforo, shhp chupando shhhp y saltando hasta el edificio San Nicolás y ahí Cuéllar se despedía, hombre, no te vayas todavía, vamos al *Terrazas* (…)	Ils descendaient par **la Diagonale** en faisant des passes avec les cartables, bloque ça pépère, nous traversions le Parc à hauteur de **Las delicias**, j'ai bloqué ! t'as vu, mémère ? et chez ***D'Onofrio*** à l'angle de la rue nous achetions des cornets (…) Et ils continuaient à descendre la **Diagonale**, le **Violín Gitano**, sans parler, la rue Porta, absorbé par leur glace, un feu rouge, flap suçant flap et débouchant sur **l'immeuble de San Nicolás** où Cuéllar les quittait, allons, ne pars pas tout de suite, viens au ***Terrazas*** (…).	They went down **the crosstown** shooting baskets with their book bags, get this one, baby, we crossed the park up near **Delicacies**, I got it, did ya see, babe, and in the **D'Onofrio candy shop** on the corner we bought ice crea cones (…) And then they continued along **the crosstown avenue**, **the Gypsy's Guitar,** not talking, Porta Street, absorbed in their ice cream, a traffic light, shhlp sucking and crossing over to the **St. Nicholas Building** and there Cuellar said good-bye, man, don't go yet, let's go to **Terraces** (…)

In the table above, calques are shown in bold while the loans are underlined. We can see that the linguistic translation modifies the setting where the scenes take place in relation to the names of the streets and schools referred to, so the story tends towards the target culture, especially in the American version, since in French only "Avenue 28 de Juillet" is linguistically translated in the whole novel. In both languages, English and French, the transparent part of the proper nouns describing the type of place indicated by the toponym in question is translated and not transferred: *Calle* (rue/Street), *Avenida* (avenue/Avenue); *colegio* (collège/College), *Iglesia* (église/Church), etc. In English, moreover, the nature of the places is made explicit when this information is not shown in the original: *la Católica*> the Catholic U.; *a la cazuela del Excélsior, del Ricardo Palma o del Leuro*>to the balcony of the Excelsior or the Ricardo Palma or the Leuro cinema; *Javier Prado*>Javier Prado Street; *Dos de Mayo*>Second of May Street.

We also note that semantically charged place names such as "Diagonal" and "Asistencia Pública" are naturalized in both cases and even disappear as such in the English version when written in lower case. In the case of borrowed toponyms, we observe the preservation of the original French accent and the total naturalization in English. However, the calques of toponyms are more numerous in English, which reinforces the domestic feel via graphic naturalization. Thus, as Moya stated (238), we can conclude that the American English translation of toponyms means that the "very picturesque atmosphere" or "connotation of cultural diversity" (Bernárdez 21) is lost.

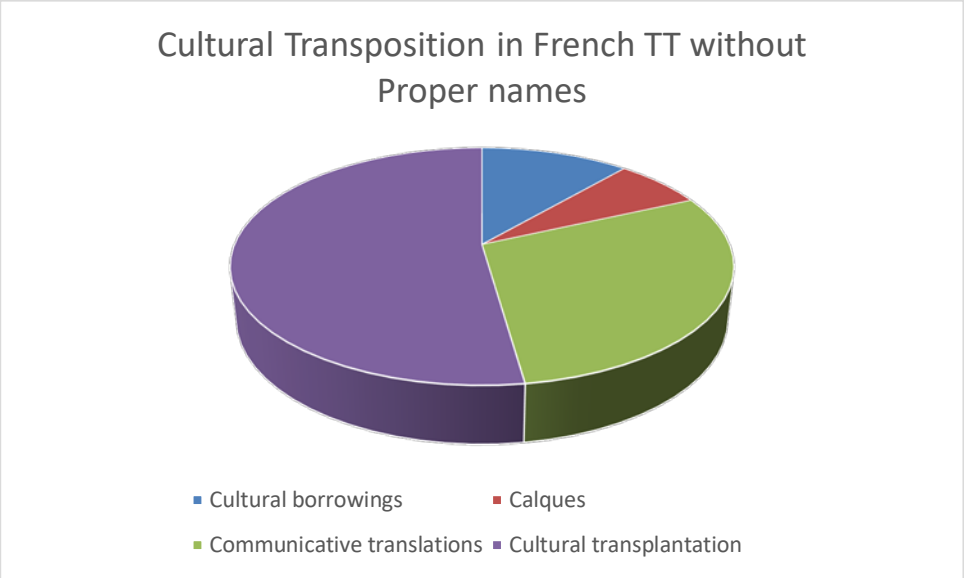
This inclination towards naturalisation is clearer and heavier in the area of "cultural transplantation" of place names, which in the US version leads the translators to incorporate "ocean's drive", which seems to recall the famous street of Miami Beach, and "Chinatown" which replaces "Calle Capón", thus losing not only the Hispanic allusion but also the pun on the literal sense of "capón", which means 'castrated' (Fernández Ariza 111).

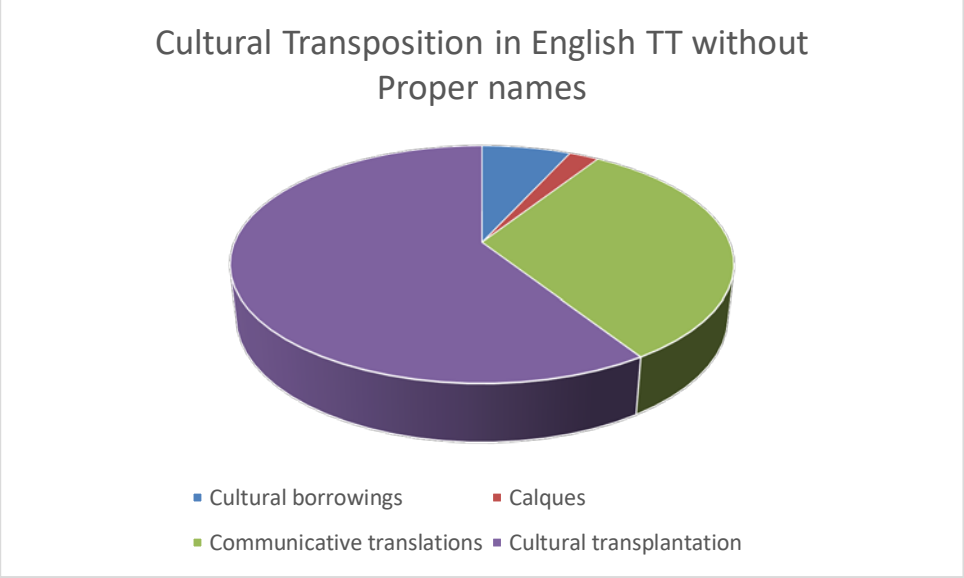
Considering all these elements, it is not surprising that Milton stated:

> Proper nouns and personal names are often Anglicized. Equivalent American idioms are found. Cultural elements are Americanized. Where does the story take place? Those readers who don't know that Miraflores is a suburb of Lima, Peru, only see Lima mentioned on p.17, and Peru not at all. Indeed, we seem

> to be in a mixed Hispanic-English setting, maybe a Chicano community in the United States? (456)

That said, what would happen if we ignored proper nouns (famous people and place names) in our analysis of culturemes and treated them as a separate challenge? In that case, we would obtain a very different result:





In these cases, we would be working with only 44 of the 137 culturemes, which would be a drain on the material culture in favour of social culture. It is clear, therefore, that the idiosyncrasy of Lima without the physical places is represented through interaction and intervention in space as we have mentioned above.

Looking at the charts above, the omission of culturally charged proper nouns inverts the degree of domestication or foreignization of the translation of culturemes in *Los cachorros*. In both English and French, the most profuse technique is cultural transplantation (23 in French, 26 in English), followed by communicative translation (with 13 and 14 respectively), cultural borrowing (5 and 3) and calques (3 and 1). The sum of the two most-used techniques shows that the balance of cultural translation tips clearly towards domestication, accounting for 81.8% of the results in French and 90.9% in English. Specifically, there are four areas in which the novel is naturalized in both target languages: gastronomy, games, the educational system and ethnonyms. Let us look at some examples:

ST	**EN TT**	**FR TT**
Fruna	Life Saber	Sucette
Melcocha	Gumdrop	Nougat
Irían al chifa	Go for Chinese food	Au reto chinetoc
Anticuchos	Shish-kebab	Brochettes
el sillau y el ají	Spicy food	Le soja et les piments
Piscos	Couple of bucks	Verres
simulando que jugaban a la pega tú la llevas,	Pretending top lay tag, you're it!	En faisant semblant de jouer à tu l'as,
la berlina adivina quién te dijo	Who's got the button	mère qu'as-tu dit
o matagente ¡te toqué!,	or ring-a-lievo, caught you!	ou à chat perché je t'ai touché!
Huachafitas/huachafita	Cheap girls/half-breed	Petites dévergondées/mignone pimbêche
Cholo	Old boy/	L'ami
En Cuarto de Media	During sophomore year	En première
En Quinto de Media	In senior year	En terminale

As we can see, in the cultural transplantation of non-toponymic culturemes, generalization is used (6 times in English and 7 times in French) or adaptation (20 times in English as opposed to 16 times in French), in which the effect on the transmission of the cultural weight prevails. Thus, we find that "fruna" and "melcocha" become American and French candies, while the nature of "anticuchos" (beef heart skewers) and "chifa" (Peruvian and Chinese fusion food) are not appreciated in the translations. Neither do the characters drink the famous Peruvian grape liquor "pisco" or play the genuine "matagente" in the two target cultures we have analyzed. The "huachafitas" (showy women of bad taste) and the "cholos" (men of indigenous blood) acquire new meanings in the target versions.

In view of such information, we can conclude that it is the allusion to place names that mainly marks the exotic flavor of the story in both languages, with a much greater incidence in the case of French.

In addition to the Latin American and Peruvian cultures mentioned above, we have also identified some American ones, so we can speak of a C2 (in the English translation) or C3 (in the French translation). According to Antenor Orrego (149), after the 2nd World War the North American influence in Latin America grew and the privileged classes imitated "Yankee" elements. Hence, as we have noticed, there is no lack of club names: Country Club, La Herradura Jazz Club, Lawn Tennis, etc. "The dream of a young Limeño was to travel to New York or San Francisco, or to drive the new models of Ford and Chevrolet through the streets of Miraflores or the seaside resort of Ancon [...]." (Ubalde Enriquez 29-31) In fact, there are four models of American cars that are being driven in the pages of *Los cachorros* (Chevrolet, Nash, Pontiac, Volvo). We should add to these references belonging to the "material culture" with gastronomic ones (milkshakes, hotdogs and the naturalized *hamburguers*, *sandwichito*, and *salchiparties*) and consumer objects (Lucky, Viceroy, Parker pen, Omega watch, Jantsen), while also identifying famous characters (Superman, James Dean, Ava Gadner, Elvis Presley), which would all fit into the "social culture".

Conclusions

After carrying out the study, we have drawn the following conclusions:

Firstly, we have identified a total of 137 culturemes, with a predominance of those referring to material culture (69%), followed by social culture (18%). Specifically, the former

category is fed by a huge number of toponyms. In view of the pragmatic and contextual factors that condition the text, we could say that the importance of toponymic culturemes is high because the different settings of Lima and especially Miraflores generate the breeding ground in which the protagonist, Cuellar, is suffocated. *Los cachorros* is a story rooted in a specific land and, as we have seen, the canonization of the Latin American Boom of the 1960s not only involves selecting authors who share some innovative narrative techniques but also the fact that they place their characters in a Hispanic American environment in search of the lost identity of the continent's southern half.

As for the cultural translation techniques used by translators, the number of cultural loans is almost double in the French version (63%) than in the American English one (39%), while the sum of communicative translations and cultural transplantations comes to 28% and 34% respectively. In the light of these data, it can be seen that Bensoussan's *Les Chiens* looks towards the culture of origin quite clearly while Christ and Kolovakos' *The Cubs* is balanced between the poles of domestication and foreignization. It only remains to count the “calques” at one end of the scale or the other. Hervey and Higgins place them in the centre of their chart of degree of intercultural translation, halfway between the source and target cultures. However, after examining the culturemes that are transported with this technique, we realize that an overwhelming majority are toponyms (specifically, 10 from French and 36 from English). Therefore, we decided to compare the source text and the two targets in context and observed the naturalizing effect produced by the linguistic modification of the generally “untouchable” proper nouns. Therefore, if we break down a subset of toponymic transfer within the calque category, we notice that the domesticating techniques exceed the exoticizing ones in English, since they occur in 60.28% of the cases studied, while in French the figures do not change too much, with the percentage of naturalizing techniques increasing less conspicuously to 35.29%. Therefore, we conclude that we would be talking about onomastic “adaptation” in the sense given by Moya. This deduction is reinforced through the orthotypographic differences and compensatory techniques that we observe in the treatment of place names in the two languages: while French highlights the names of Peruvian leisure establishments in italics, English naturalizes them to such an extent that even when it maintains them, it eliminates the accentuation of Spanish or complements them with explanations that indicate the nature of those place names that seem cryptic in the source

novel. It should also be noted that both the French and American translators calque the transparent part of place names (*avenida*, *calle*, *inmueble*, *colegio*, etc.) so that, although the name itself is translated more often in English than in French, in French the designation "street" is "expelled" from the proper noun and becomes common by being written in lower case. This inclusion allows the target reader to better assimilate the story while the maintenance of unadulterated nomenclatures preserves its exoticism.

With regard to the cultural transplantation of place names, in the case of the United States a step is taken beyond the loss of the picturesque feel by incorporating recognizable elements with clear connotations for American readers such as "ocean's drive" and "Chinatown".

If we were to treat proper nouns as translation challenges differentiated from culturemes, the number of culturemes would be reduced to 44, many of which would belong to interaction and intervention in space (dances, songs, sports, children's games, festivities, entertainment). Likewise, the entire weight of exoticization would fall on communicative translation and transplantation techniques, which would represent 81.8% and 90.9% in English and French respectively, and which entail cultural losses in favour of communicative fluency. Therefore, as indicated in the previous section, we conclude that the allusion to place names is what mainly marks the exotic feel of the story in both languages, with a much greater incidence in the French case. The attitude of resistance from the French translator, Bensoussan, against the maxim of indiscriminate adaptation is evident here: "I opted for a literalism that did not mean slavish ease on the part of the translator, but rather was the result of reflection and a decision", he told us about his way of translating Vargas Llosa in his 1996 article (40). However, the fact that communicative translations and transplantation take precedence if we obviate the transfer of place names also refers to a balanced attitude, in harmony with Nord's two-way loyalty: "good practice of the target language should lead to the search for the perfect equivalent, albeit introducing the necessary element of strangeness that will indicate to the French reader that the text he or she is reading was written in Spanish." ("Mario Vargas Llosa visto por su traductor" 40).

In the case of English, even in the translation of some of the culturemes domestic translation coincides with Venuti's vision of the trend towards naturalization due to several factors: the scarce incidence of translation in the American publishing market and the

limitation of the translation canon of the target culture, more partial to applaud styles that "flow" and to the invisibility of other cultures, which indicates a clear asymmetry of power. However, not everything can be reduced to this Manichean interpretation. Inspired by Pym (132), Milton (460) considers that "foreignization" is more a philosophical construct than a way to solve the practical problems of the actual exercise of translation, and it prevents translators from dealing with deeper ethical issues such as how translation should generate a dialogue between cultures.

In fact, in our analysis we have gathered the incorporation of culturemes coming from the US American culture in the source text itself, which shows the great influence that culture and consumer goods had on the higher classes of Peru on the other side of equator. In these cases, cultural borrowings were used in the two translations analyzed. This fact, added to

Vargas Llosa's collaboration in the English translation and the stylistic influence that he himself admits from American writers such as Faulkner or Hemingway, makes Milton think: "The original stories themselves dialogue with American English and North American values. Is it not therefore fitting and 'faithful' that the translation should attempt to reflect these factors?" (458).

Bearing in mind that our analysis is limited to lexical culturemes and that we have discovered that many of them are toponymic, we consider that apart from the translators' work regarding the treatment of other textual units of the story such as phraseology, which are discarded in our study, onomastic exoticization would not hinder the flow of the story, so that fluency and spatial foreignization could coexist perfectly in the current format. The French version is a good example of this: it domesticates the translatable elements and keeps the cryptic part of many of the toponyms so that the action takes place in the Lima of the 1960s. In fact, the critical edition of the source novel that we have used for this work does nothing more than manifest intralinguistic references for non-Peruvian readers or for Peruvians who wish to know certain diachronic aspects of their own culture. In a globalized world, with a significant second generation Hispanic population in the United States, a rewriting in two formats could be considered: a "thick translation" following the philological method for experts and a fluid version including a greater degree of preservation of the toponymic legacy, representing in fact a historical and spatial reconstruction of the Peru of the 1960s.

Endnotes

[1] A few years after the publication of the novel, Oviedo ("*Los Cachorros*: Fragmento de una Exploración Total" 345) wrote that it recreated an incident that had occurred somewhere in Peru that Vargas Llosa had heard about in the newspapers, whereas Ortega (544) was a little more specific, stating that it had happened in Lima, where a boy had suffered an emasculation a few years earlier.

[2] Salazar Bondy died a year before the publication of *Los cachorros*. Vargas Llosa connected the aspect of marginality applied to the destiny of the Latin American writer and intellectual of the 1960s with what happens to Cuellar after the accident, who distances himself from his family and social environment as he grows up, until he becomes a true outcast (Luchting 54).

[3] This terminology comes from Venuti. Toury (54-57) speaks of "acceptability" and "adequacy", and Holmes (147-48) of "naturalization" and "exoticism".

[4] "The figures from Literature Across Frontiers reinforce the statistic that 3% of books published per year in the US and UK are translations while in France and Germany this percentage came to 14% and 8% respectively. Recently these numbers have increased even more." (Delgado Darnalt)

[5] The "eccentricity" and "difference" was linked to a "noncosmopolitan aesthetic" characteristic for the use of narrative resources "that fed the mythology of the Latin American region as a producer of exotic fictions." (Bencomo 35)

[6] If we look at *The New York Times*' bestseller lists in the United States in August 2013, only the Colombian Juan Gabriel Vásquez with his work *The Sound of Things Falling* managed to get in as a representative of Hispanic American literature. The translator of this novel pointed out: "The Anglo-Saxon readers' impressions of Colombia are halfway between the magic realism of Gabriel García Márquez and the dirty and tragic realism of the journalistic reports on drug trafficking, kidnappings, guerrillas and paramilitaries" (Delgado Darnalt). As for the 100 titles in Oprah's Book Club 2010, there were two novels by García Márquez (*One Hundred Years of Solitude* and *Love in the Time of Cholera*, which made its way into the selection precisely the same year that the English-language film based on the novel was released) and another by Allende (*Daughter of Fortune*) identified. We observe that all the titles fall in the context of the wave of "magical realism". The "Oprah" phenomenon is considered essential in promoting reading among women in the US and includes a commitment to African-American writers, among others. It is characteristic for taking the reader out of their "comfort zone" where they would remain stuck if they followed their habitual choices (Tyler 137-139).

[7] Milton (455) considers that the Anglo-Saxon community has lost contact with the other and that translations following the premise of naturalization and fluency only serve to ostracize culture by preventing new poetics, lexicons and concepts from penetrating the Anglo-American border.

[8] Authors like Asad were convinced that texts from poor countries are those that adapt and transform to the needs of the West: "The translation is addressed to a very specific audience, which is expecting to read *about* another way of life and to manipulate the text according to the established rules, not to learn to *live* a new way of life." (Asad 159).

[9] The publishing house Verbum's Madrid version has annotations everywhere so that a Spanish-speaking reader who is not familiar with Lima's history can understand the connotations of place names. Some are repeated in other novels by the writer such as *La tía Julia y el escribidor* (*Aunt Julia and the Scriptwriter*), so the way in which they are rewritten in other languages has intertextual implications.

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