



School of Languages
Department of Foreign Languages

Thesis:

**METHODOLOGICAL SUGGESTIONS FOR THE CRITICAL EVALUATION OF
JOSÉ MARTÍ'S ENGLISH-SPANISH TRANSLATION PROCESS OF THE
TEXT GREEK ANTIQUITIES, BY L.P. MAHAFFY.**

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Abstract

This thesis is about the implementation of the annotated collation as a new and original methodology in the comparative studies of the translation process since the relevance that this methodology has for English Language students, while apprehending the translation process. Its main objective is to elaborate a set of methodological suggestions for the critical evaluation of José Martí's translation process of the work *Greek Antiquities*, by J.P. Mahaffy. The research will be structured in an introduction, containing the basic referential aspects of the work done as well as the research design followed; two main chapters: one devoted to the theoretical and methodological foundations needed to support the application of a set of methodological suggestions for the critical analysis of the selected work, and the other chapter devoted to the development of the components of the methodology as such, as well as to its application in the analysis of the selected chunks of the translation of the work under analysis. It will be completed by the conclusions of the research carried out, as well as by the recommendations for further research on specific topics of the work analyzed. The consulted, referred and the quoted bibliography, as well as the annexes of the research close the written report.

Key words: Translation, Methodology, Methods, Collation, Critical points

Introduction

José Julián Martí Pérez (January 28, 1853 – May 19, 1895) is a Cuban national hero and an important figure in Latin American literature. In his short life, he was a poet, an essayist, a journalist, a revolutionary philosopher, a translator, a professor, a publisher, and a political theorist. Through his writings and political activity, he became a symbol for Cuba's bid for independence against Spain in the 19th century.

José Martí is usually honored as a great poet, patriot and martyr of Cuban Independence, but he was also a translator of some note. Although he translated literary material for the sheer joy of it, much of the translating he did was imposed on him by economic necessity during his many years of exile in the United States. Martí learned English at an early age, and had begun to translate at thirteen. He continued translating for the rest of his life, including his time as a student in Spain, although the period of his greatest productivity was during his stay in New York from 1880 until he returned to Cuba in 1895.

In New York, he was what we would call today a "freelancer" as well as an "in house" translator. He translated several books for the publishing house of D. Appleton, and did a series of translations for newspapers. As a revolutionary activist in Cuba's long struggle for independence he translated into English a number of articles and pamphlets supporting that movement. In addition to fluent English, Martí also spoke French, Italian, Latin and Classical Greek fluently, the latter learned so he could read the Greek classical works in the original.

There was clearly a dichotomy in Martí's feeling about the kind of work he was translating. Like many professionals, he undertook for money translation tasks, which had little intellectual or emotional appeal for him. Although Martí never presented a systematic theory of translation nor did he write extensively about his approach to translation, he did jot down occasional thoughts on the subject, showcasing his awareness of the translator's dilemma of the faithful versus the beautiful and stating that "translation should be natural, so that it appears that the book was written in the language to which it has been translated".

Due to the importance of the translated works of this well-known author and the lack of systematized analysis of José Martí's translation process, this research has the objective of analyzing the text Greek Antiquities, by J.P. Mahaffy, to apply some methodological suggestions to evaluate critically José Martí's English-Spanish translation process in this piece of work; since the relevance that this analysis has for English Language students, while apprehending the translation process.

Research Project.

Topic: Methodological suggestions for the critical evaluation of José Martí's English-Spanish translation process of the text Greek Antiquities, by L.P. Mahaffy.

Problem situation:

Insufficient systematic methodological analysis of Martí's translation process into Spanish of important works written in English during the 19th century, particularly, the case of the book text Greek Antiquities.

Scientific problem:

How to design a set of methodological suggestions for the critical evaluation of José Martí's translation process of the work Greek Antiquities, by J.P. Mahaffy?

Object of study:

The methodology for the critical analysis of the translation process of socio-cultural prose followed by José Martí from English into Spanish.

Field of action:

The methodology for the translation process of the work Greek Antiquities followed by José Martí from English into Spanish.

Objective:

To apply a set of methodological suggestions for the critical evaluation of José Martí's translation process of the work Greek Antiquities, by J.P. Mahaffy.

Scientific questions:

1. What are the necessary theoretical and methodological foundations for the elaboration of a set of methodological suggestions aimed at the critical analysis of José Martí's English-Spanish translation process of the work *Greek Antiquities*, by J.P. Mahaffy?
2. What is the present state of the methodologies used for the critical analysis of José Martí's translation process of socio-cultural prose from English into Spanish, particularly of the work *Greek Antiquities* by J.P. Mahaffy?
3. Which elements should be the components of a set of methodological suggestions to be applied in the critical analysis of José Martí's English-Spanish translation process of the work *Greek Antiquities*, by J.P. Mahaffy?
4. What are the results of the application of the elaborated set of methodological suggestions as evaluated by a panel of specialists in Translation Studies?

Research Tasks:

1. Systematization of the theoretical and methodological foundations needed for the elaboration of a set of methodological suggestions aimed at the critical analysis of José Martí's English-Spanish translation process of the work *Greek Antiquities*, by J.P. Mahaffy.
2. Diagnostic study of the present state of the methodologies used for the critical analysis of José Martí's translation process of socio-cultural prose from English into Spanish, particularly for the work *Greek Antiquities* by J.P. Mahaffy.
3. Design of the elements that should be the components of a set of methodological suggestions to be applied in the critical analysis of José Martí's English-Spanish translation process of the work *Greek Antiquities*, by J.P. Mahaffy?
4. Assessment of the results of the application of the elaborated set of methodological suggestions by a panel of specialists in Translation Studies.

Methods:

The general method leading the research is the scientific method based in dialectical materialism. This, in time is, expressed through the various levels of methods present in the process of cognition, as follows:

From the theoretical level:

1. The analytical-synthetic method: this method is applied in the research through the analysis of the insufficient systematic methodological analysis of Martí's translation process into Spanish of important works written in English during the 19th century, particularly, the case of the text *Greek Antiquities*. This allows synthesizing the need of methodological suggestions for the critical evaluation of José Martí's English-Spanish translation process of socio-cultural prose.

2. The deductive-inductive method: the interaction of induction and deduction allowed researchers to identify the problem, that is to say, the need of methodological suggestions for the critical evaluation of José Martí's translation process of *Greek Antiquities* work was deductive; in the face of the induction of the problem given by the insufficient systematic methodological analysis of Martí's translation process of socio-cultural prose from English into Spanish.

3. The historical-logical method: Through this method, it was possible to look into the researching of several scholars who have previously studied José Martí's English-Spanish translation process. In spite of this fact, there is an insufficient systematic methodological analysis of Martí's translation process.

4. The modeling method: used to scale model the methodological suggestions that are contributed by the present research, as applied to a selected corpus of critical points in discourse analysis from the book object of study.

From the empirical level.

1. Document consultation: used to deepen into 1) the analysis of the textual corpus object of study in the first place, and 2) to consult and systematize the

theoretical and methodological foundations for sustaining the elaboration of the methodological suggestions presented.

2. Research Inquiry through questionnaires: To be used in order to question the panel of experts on the pertinence and adequacy of the elaborated methodological suggestions.

1. Mathematical- statistical level of analysis.

This level of will allow to provide statistics of the methods and resources used by Martí, as well as of their frequency of use during the translation process he followed. The basic method used in this case is explained as follows:

Percent analysis. The percentage of use of every one of the methods, techniques or procedures used by the translator throughout the whole work will enable to reach conclusions on which the most frequent difficulties as well as the translational solutions in the process are.

Methodological contribution of the research:

It lies in the theoretical and methodological foundations supporting the set of methodological suggestions aimed at the critical analysis of José Martí's English-Spanish translation process of the work *Greek Antiquities*, by J.P. Mahaffy.

Practical significance:

It lies in the real and practical use and application of the set of methodological suggestions elaborated for the analysis of the selected translation process as well as of similar translations carried out by José Martí.

The thesis will be structured in an introduction, containing the basic referential aspects of the work done as well as the research design followed; two main chapters: one devoted to the theoretical and methodological foundations needed to support the application of a set of methodological suggestions for the critical analysis of the selected work, and the other chapter devoted to the development of the components of the methodology as such, as well as to its application in the analysis of the selected chunks of the translation of the work under analysis. It will be completed by the conclusions of the research carried

out, as well as by the recommendations for further research on specific topics of the work analyzed. The consulted, referred and the quoted bibliography, as well as the annexes of the research close the written report.

CHAPTER I: METHODOLOGICAL SUGGESTIONS FOR THE CRITICAL ANALYSIS OF JOSÉ MARTÍ'S ENGLISH-SPANISH TRANSLATION PROCESS OF THE WORK GREEK ANTIQUITIES, BY J.P. MAHAFFY.

In this chapter, the role of translation in José Martí's intellectual activity will be analyzed in order to understand Martí's way of thinking during the English-Spanish translation process. At the same time, it will be taken into account some reflections that several scholars have pointed out concerning Martí's works of translation. This first step will provide the author of this work of the necessary knowledge for the methodological analysis of José Martí's translations from empiricism to systematization. Through this study, it will be possible to create the theoretical and methodological foundations for the analysis of some translations models from the work "GREEK ANTIQUITIES". The focus on the mental process and strategies followed by the translator will be also an important aspect to analyze in this chapter. All of this will be the basis for the creation of a set of methodological suggestions for the critical analysis of José Martí's English-Spanish translation process of the piece of work written by J.P. MAHAFFY.

1.1. The role of translation in José Martí's intellectual activity.

"... it could be said that due to the fact that we are living in the refugee and the hotel's era, of the displaced and the exiled, behind the polyglot writers' panel it is hidden a profound logic. The most prominent intelligentsias in a culture of wandering travelers, those writers are beings that move from one side to another. Under the Fascism and Stalinism's threat, they have forced themselves to master several languages."¹

These George Steiner's considerations can be applied to Martí very well, who without leaving the Spanish language behind, had to do an exhibition and a passage to an alternative linguistic universe as a consequence of being an exiled person. Precisely, in an environment like this one, Martí's life starts to

develop in its facet as a translator, which gave him many great benefits to his intellectual formation.

The first literary translation of Martí was “Mes fils”, by Victor Hugo, published in the Revista Universal of Mexico in 1875. In the preface of this edition, Martí states some hypothesis about the translator’s task. He says: “I have not wanted to translate to anyone ever before, or for respect, or for conviction, or for pride”.² In this statement the Apostle seems wonder about the legitimacy of all translation, about the imminent failure of a successful passage regarding to the position, many times subsidiary, that translation imposes to the translator. In this preface Martí also deals properly with the methods he has followed to make this translation. From this reflection it can be derive at least two main considerations that form his method: 1) the translation implies a research process and 2) the translation as an operation of *transpensar* (*trans-thinking*). This first principle refers to the semantics and the careful and well devised searching of the equivalences between one language and another. “Translating – says Martí– is to study, to analyze, and to deepen”.³ The second criteria describes the task of translating in a complex level and he says: “Translating is transcribing from one language to another. I believe more, I believe that translating is "trans-thinking".⁴

According to Carmen Suárez León, Martí sees the translation as a detailed linguistic-semantic study of the source text and a scrupulous deepening in the author’s personality and his style, as well as the responsibility with the reader, whom the translation is intended to.

Translation in Martí not only engages a code-to-code passage, but also a mind-to-mind process, so especial that, to designate it, it is necessary to redefine the terms of the language itself. That is why; Martí turns out to *transpensar*, to *impensar* (*trans-thinking, impersonated thinking*), to the prefixes joined to the word, which point out that system device which consists of uncertain sizing up inside of the paradigm to designate it. Also to translate it internally, generating new signals to point out the act of decoding. He states: “The translator’s duty is to preserve his own language and here is impossible, here is clumsy, here is to profane.”⁵

Martí sets one of the first modern theorizations about translation on the continent. This is placed in a good measure, in those elements in position of the prefixes trans-, im-, from *transpensar*, *impensar* (*trans-thinking*, *impersonated thinking*). All of the new words, with the ones Martí points out one of the main operations that the writer develops in Latin America: thinking through, beyond, of the other side of, above, in those exercises of encounter with the main literatures that years later Angel Rama will define as "*transculturation*" (*transculturación*).

Translation establishes two passable paths but at the same time unyielding: preserving the own language or profaning the other one's language. This opposition refers to the conflict between freedom and fidelity.⁶The translator- Martí says- in first place is obliged to his own linguistic circles, but in line, he is daring the enchantment that the text he is translating produces. Therefore, he betrays either his mother tongue or his source: dilemma that comprises an ethical trace very characteristic of his ideological universe. Translation is, on these terms, a violence, a profanation, it is like to pretend going in a sacred text.

In the 80's, José Martí works for the Appleton House of New York, which asked him the translation of didactic works from English to Spanish, with the main purpose of making up for a request of the Spanish-speaking market. This way, he translates some books of diffusion such as Greek Antiquities by J. H. Mahaffy (New York, 1883) and Notions of Logic by W. Stanley Jevons (New York, 1885). From these years are also the unmentionable, embarrassing, and anonymous translations that Martí calls "Traducciones mortales de hierros y tuercas."⁷ In the Appleton's project is the translation of some novels, among them Call Back by Hugh Conway (Misterio in Spanish) (New York, 1888), which had a great circulation in Cuba and Mexico.

It is certainly from this experience along the possibility of giving new airs to this genre in Latin America that Martí decides to translate and edit Ramona (1888), novel of the American poet and writer Helen Hunt Jackson. Ramona, directed to the consistent reading audience of fiction in Latin America, is the foundation of a publishing factory of educational books, cheap and of a wide distribution, that

Martí tried to find to “become himself an editor” and that way to overcome his low income problems during his north American residence.

Martí’s expectations are partially accomplished since the novel is published and distributed with relative success in New York, Mexico, and Buenos Aires. However, this is not enough to give solidness and continuity to the project where translation had a central role. No doubt, Martí bet to the benefits of the cultural interaction and to the efficiency of works that, instead of taking America as a theme, would contribute to decolonizing the Latin American’s mind. This objective is fulfilled in that magazine that he directs to children of America: *The Golden Age* (La Edad de Oro).

On the other hand, poetry appears with a bigger secretiveness than prose. The Martí’s concern about the fidelity of the poetic translation is reflected on his comments to Lalla Rookh, where he had to adjust his way of translating to the rhyme’s course due to the author’s demands:

“The poem is translated in white verse, due to the editor’s requirement and not mine; not because I do not love the white verse, since I also write in it to alleviate imagination, all that could well fix into the violent rhyme with the same strength and music; but because Moore cannot be separated from his rhyme...”⁸.

In spite of these remarks by José Martí regarding his own translation process in Lalla Rookh, the translation was lost later among Martí’s voluminous papers in his office, so posterity has not had a chance to verify Martí’s opinions through the direct comparative analysis of source and target texts.

In a letter to María Mantilla on April 9th, 1895 Martí expresses one of his last considerations about translation. Here he asked her to translate L’Histoire Générale one page per day: “Translation has to be natural, so that it can seem as if were written in the language into which you are translating, that is what good translations are known by”⁹. This time, Martí leaves aside the fidelity’s idea to advise the disappearance of every trace of the source tongue, that is why, among several recommendations to María, Martí advices her to read, while translating, a book written in Spanish, so that she could have — he says —, “...*in the ear and in the thought, the language into which you write*”¹⁰.

1.2. The methodological analysis of José Martí's translation: from empiricism to systematization.

Throughout years, many authors have made different analysis and critiques of Martí's translations.

José Martí, in a time where the Hispanic and Anglo-Saxon's culture were not related, was one of the first to put them close. That is why, in the second half of the XIX century, the apostle starts using the translation, initially, as a contribution to the formation of the Latin America's own culture. Martí was conscious about the responsibility of the translator and the translation as a rewritten text and as a creation of another "original": "Everything have been already said, but things are always new if they are sincere. Confirming is to creating. What makes the world grow is not the discovering of how it had been made, but the effort of everybody to discover it"¹¹.

According to Lourdes Arencibia, Martí sees translation as "a sequence of conscious acts of appropriation, internalization, processing, and recreation of the author's thinking". The important work of Arencibia expresses the appropriative work of Martí. To him, translating involves the transferring, in other words, the creation of a trans-text, in which, not only the original work is covered by the linguistic signs from the other culture, but also the translator is introduced as intermediary, with his aesthetic and ideological conceptions.

Arencibia also expresses that an important aspect in Martí's practice as a translator consists in selecting from the original text that which could be worthy to the Spanish American reader.

Julia Rosa Martínez García, MSc, English professor from Matanzas University "Camilo Cienfuegos", expresses that "Martí better than anyone, transmits his own style to his translations. He seems to fulfill every function in poetry and prose. He reinterprets and explains while translating, to make the readers learn from him"¹².

The excellent essayist, poet, and translator Carmen Suárez León, taking into account the Martí's phrase "to translate is to trans-think", emphasizes "the ludic character, the creative adventure that implies to translate for pleasure the text

we love". That is why her essays compilation is entitled La alegría de traducir, (The joy of translating)¹³.

Martí was not only a great translator but also, maybe in an unconscious way, he was a critic, an educator, and methodologist in the topic of translation, especially in regards with the steps that must be taken into account while translating. As well as in matters of style and beauty. In one of his critiques to the translation into Spanish of La Ilíada, by Jose M. Hermosilla, Martí states that " the words of La Ilíada are there, but not the fire, the movement, the majesty, the divinescent of a poem in which it seems that the world is being giving birth to"¹⁴.

In his article José Martí and translation, Eduardo González Muñiz, expresses that in a theoretical analysis of some elements of translation, José Martí as a translator gets to a text that can be read as if it had been written in the target language, with a surprising fidelity to the content of the original.

In the article Ramona and Martí's translation by Ana Margarita Oliva, specialist from the Cuban Hall at the José Martí National Library, she expresses that in the translation of this novel, readers can find Martí's noble intention to let people know about the existing war between The United States and Mexico, in which the latter lost half of its territory.

It is well known that a great abundance of nuances is present in the word, the language, and the speech of José Martí. This goes from wonderful images used in Nuestra América, passing by his rich and full of messages in poetry, to those papers that, with a simple, direct, and especially descriptive word are a heritage to posterity.

In the course of his career as a translator, Martí carried out a wide editorial work, in which his "*in-thought*" (*impersonated thought or thinking*) and "*trans-thought*" translations have a place of honor:

"In a short time I will have established a noble and extensive American enterprise, in which I will pour off all I have of provident in judgment, and all I have of lover in the soul. And I will help to make men according to the times"¹⁵.

About Martí as an erudite, Alfonso Ortega Carmona, director of the “Fray Luis de Leon”, Chair of Poetry, and dean of the Trilingual Philology Faculty, wrote in Salamanca, Spain, June 26th, 1996, these beautiful words:

“He is the prodigy of a great spirit that, in front of models of diverse languages, was able to give them their own and new life and even, frequently, increase its original efficacy”¹⁶.

1.3. Theoretical and methodological foundations for the analysis of translation models. The focus on the mental process and strategies followed by the translator.

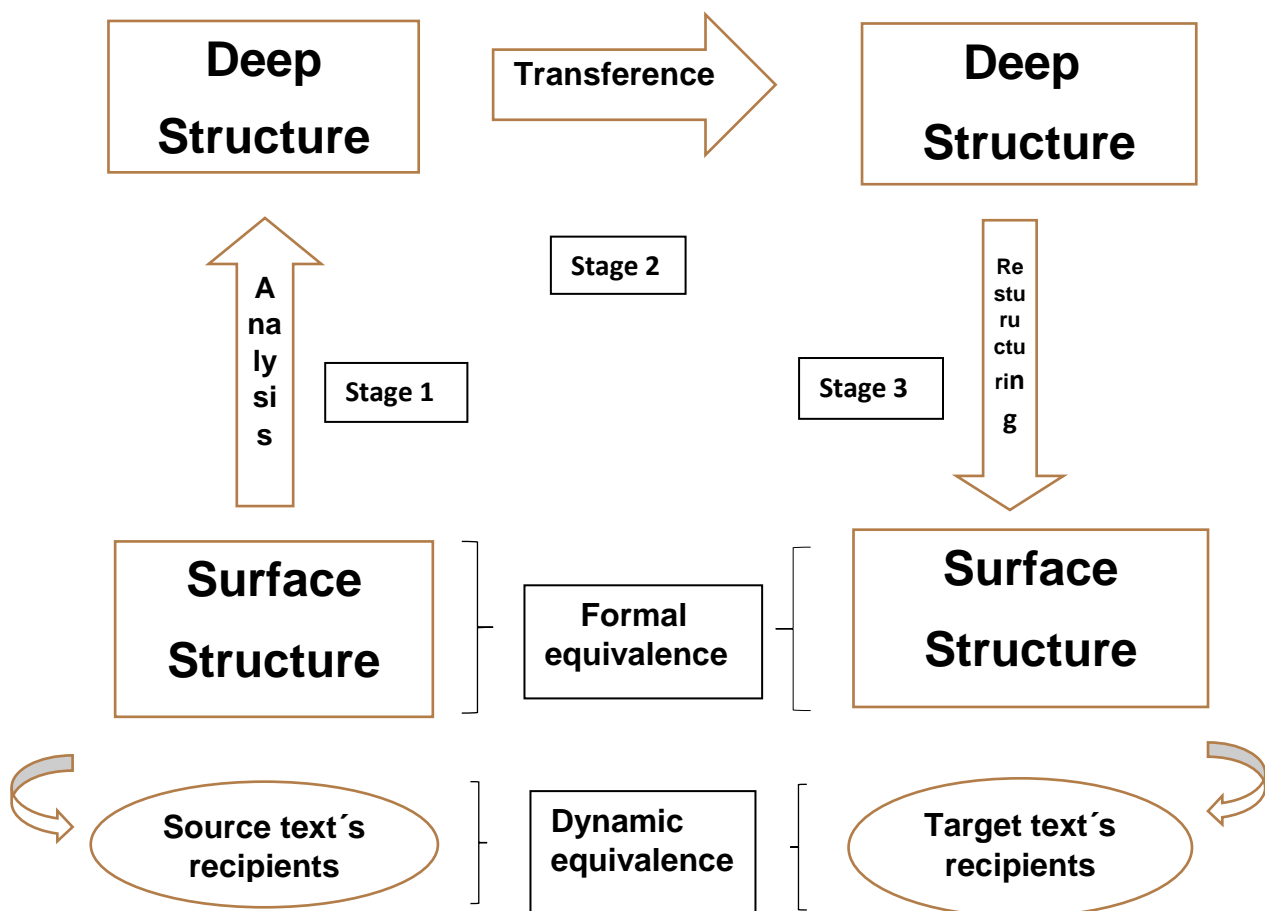
Translatology (or Translation Studies) is a new field of research compared to other disciplines in the humanistic sciences. However, the number of scholars that have studied this discipline is remarkable, and every time, more of them are interested on the translational research. Such variety of researchers has agreed on the appearance of some theoretical models. Often, these models deal with aspects of the translational phenomenon by using diagrams and terms very alike. Two of those theoretical models are the Three-Stage Model and the Interpretative Model; models that are going to be the main objects of discussion in this section.

The Three- Stage Model.

The Three-Stage Model is the result of the academic work of Eugene Nida and Charles Taber, although the first of these authors is the main responsible of it. Such model had its basis in the 40’s, when Nida entered the American Bible Society and started the Bible’s translation. This activity aroused on him a special interest on making scientific the translator’s work, which he expressed in the publication of two famous volumes: Toward a Science of Translating (Nida, 1964) and The Theory and Practice of Translation (Nida and Taber, 1969). With these works, the author looked for including the translational theory in the cognitive revolution started by Chomsky (1957, 1965) with the generative theory. His work constitutes a milestone in Translatology because, during the course of his research, Nida introduced the idea of “process” into the discipline.

This model comprises the well-known Chomskian distinction between deep structure and surface structure. According to Chomsky (1965), the creation of a sentence involves, firstly, applying rules of phrase structure that produce a deep structure; then, applying transformational rules that change the syntax of the previous structure. Finally, deriving a surface structure, in which later other morphological and phonological rules will operate.

Nida and Taber (1969) design the model presented in the graph according to a simplified version of this theory.



The Three-Stage Model postulates that the translation process consists of three stages: 1) analysis, 2) transference, and 3) restructuring.

In the analysis stage, the translator faces a source text whose sentences are in deep structure and, due to the application of some techniques, he derives the corresponding surface structure¹⁷. The execution of the analysis presupposes to distinguish the own semantic structure's constituents in a certain context.

Every lexical item, according to Nida (1964), has linguistic, referential, and emotive meanings, which can vary in accordance with the recipient cultures¹⁸.

The resultant deep structure, according to Nida, constitutes *nuclear sentences* or *kernels*, that is to say, basic sentences without any structural complexity (the *nuclear sentences* are always active, affirmative, declarative, etc.), but they have the syntactic and semantic information that determines the basic meaning of the corresponding surface structure. Nida's proposal consists of reducing the surface structures to the four kinds of functional categories that the generative-transformational grammar recognizes: events, generally carried out by verbs; objects, carried out by nouns; abstracts, carried out by adjectives; and connectives, among them the marks of gender, the prepositions, and the conjunctions.

In the transference stage, it is assumed that the resultant deep structure consists of universal elements that, by virtue of its universal nature, can be moved to the deep structure of the target language without any essential loss. Nida distinguishes three stages of transference: literal, minimum, and literary.

Finally, in the restructuring stage the new deep structure is subjected to a number of transformations that generate a surface structure in the target language. This result is adapted to the cultural and stylistic requisites of the recipient audience; the translation process can produce two kinds of equivalence: formal equivalence and dynamic equivalence.

"... The formal equivalence centers the attention in the message as such, not only on its shape but also on its content (...). The translator's concern is that the message in the target language reproduces, with the greater possible accuracy, the different elements of the source language."¹⁹

This way, a translation in which the simile “as white as snow” is translated as “tan blanco como la nieve”, without being considered if the audience knows what snow is like: this is a formal equivalence’s case.

On the contrary, the dynamic equivalence will prevail if the source message is transported to the target language in a way that the recipients’ response of the translation be almost identical to the one that provokes the source text on the original recipients.²⁰

In short, the Three-Stage Model deals with the translation process from hybrid premises. Also, it looks for including sociolinguistic notions, but at the same time, it is based on a theory that excludes every consideration with respect to social, cultural or contextual variables.²¹ What is clearly shown is that this model is directed towards practice. This is possible because it points to offering analytical and procedural tools that allow communicating ideas of ancient texts to distant audiences regarding time, culture, and language.

The Interpretative Model.

The Interpretative Model also known as Sense Theory, has a triple historical merit in translation history. It is about one of the first models to offer an autonomous framework, unlike those that import descriptive units from other scientific fields, such as Nida’s, debtor of the transformational-generative grammar.

In turn, it was the first to characterize the translation process with completely cognitive notions. In addition, it definitely contributed to the consolidation of the Interpreting Studies as a secondary discipline within Translation.²²

Danica Seleskovitch created the Interpretative Model in the late 60’s and, with her disciple Marianne Lederer; she further developed it.

Like The Three-Stage Model, The Interpretative Model characterizes the translating process taking into account three main phases: 1) comprehension, 2) deverbalization, and 3) re-expression.

The first phase comprehension, in other words, to get the meaning. This process is not only based on the decoding of linguistic units from the source text, but also implies the relationship between the texts’ semantic and the

cognitive complements of the individual. These embrace 1) the cognitive background, that is to say, a global knowledge present in extra linguistic conceptual representations; and 2) the cognitive context formed by the knowledge that brings about the reading or hearing of a text – the cognitive background is in correspondence with the cognitive memory at long term; the cognitive context, with immediate or formal memory.

The second phase included in this model is the deverbalization as a result of the comprehension stage and a step before to the re-expression. The sense of this phase is non-verbal and at great length exceeds to the semantics of the statement.

Once the translator has fulfilled the previous stages, the re-expression phase starts. This one consists of rephrasing the meaning of the source text according to the formal possibilities of the target language. The final result of all this process is the creation of an equivalence relationship.

These two theoretical models have been of a high recognition in the Translation Studies and are very used in the teaching of this science.

Basing our research on the advantages and disadvantages that the models analyzed previously offer, the present research intends to introduce a new and original application of the methodology for comparative analysis defined as: ***annotated collation***.

1.4. Set of methodological suggestions for the critical analysis of José Martí's English-Spanish translation process of the work Greek Antiquities, by J.P. Mahaffy, based on the methodology of annotated collation.

In the previous sections, themes like Martí's work as a translator and the critiques that some scholars have made regarding this, have been tackled. In spite of that, these critiques are just general criteria, because no one of them have made a collation in the comparative studies.

With respect to this is important to point out that in our country, few bilingual works have been published and none of them refer to José Martí's work. That is why the present research intends to set the beginning of the implementation of

collation as a new systematized methodology in the comparative studies of the translation process.

First, it is of a great importance to clear up what *collation* means. This action consists in analyzing the characteristics of two or more objects or situations to establish similarities or differences and, at the same time, to develop some kind of assessment about this process.

The notion of *collation* is also used to name a match or a sports competition. Likewise, this term takes part of two of the many constructions that give name to the symbol known as "*check mark*". This symbol is used to record that a task has been accomplished or that a text line has been read, among other possibilities: the expressions in question are collation marks or collation signs.

On the other hand, the *collation* of files is a common practice in different areas of development and, basically, consists of comparing a document's copy with its original version. In computer programming, for example, it is very common to organize the work in a way that many versions of the same program can be generated during the cycle of development. That is why sometimes it is necessary to compare a file with one of its previous versions to find out the source of the mistake.

Finally, *collation*- according to the context analyzed- is the process of determining the differences and similarities between two or more texts found in the detailed bibliography of a book or the comparison of the physical makeup of two copies of a book.

This methodology has a remarkable relevance in the comparative studies since it allows to visually compare the structures of equivalent texts that are being collated at the same time. It also facilitates the determination of the symmetric and asymmetric structures that are present to evaluate them in a better way.

On the other hand, this method makes easier the localization of the *critical points in discourse progression*(Morell, 2000), that are going to be the bases on the assessment of the translation process comparison. These critic points are related in accordance to the contextual references, the geographic situation, the stylistics, the use of the language, grammar, among other aspects.

The main reason for which this methodology recommends the selection of critical points in the progression of the discourse -which would be a representation of the solution given by the translator-, is due to the fact that, physically speaking, the comparison between the original text and its translated version, idea by idea, would be extremely difficult.

That is why the next chapter of this research will deal with the analytical corpus that is used in the comparative studies.

Partial conclusions of Chapter I:

With the realization of this research, its author can reach the following conclusions:

1. José Martí's work as an innate translator was exceptional. In spite of the fact, that the Apostol did not attend to a specialized school to study the techniques and abilities that are required to be a good translator, the way he translated demonstrates what a great gift he had for this task. That is why he constitutes a model to follow by those who want to get into the wonderful world of translation.
2. The researches that some scholars have made regarding Martí as a translator constitute a general criterion, because none of them have made a collation of any of José Martí's translated works. This way, there is not a methodology that allow making a faithful and accurate comparison between the original texts and Martí's translation.
3. Translation Studies have many methods that have been sustained by scholars of great prestige, but none of these methods can do a detailed analysis- word by word- between the original text and its translated version.

4. The research carried out of the theoretical sources, constitutes the integration of the theoretical basis of the method of collation that the present research intends to introduce in Translation Studies.

5. The incipient studies that have been carried out in Cuba related to the bilingual works of José Martí, allowed the researchers of this thesis to go into greater details for making a collation between the original text of the work Greek Antiquities by J.P Mahaffy, and the translated version made by José Martí.

6. The Collation method and the selection of critical points in discourse progression is the most feasible path to put into practice the comparative analysis in its critical study.

CHAPTER II: DEVELOPMENT OF THE CRITICAL EVALUATION OF GREEK ANTIQUITIES TRANSLATION BY JOSÉ MARTÍ.

In this chapter different chunks selected from both the original work of Greek Antiquities and Martí' Spanish translation will be compared in order to analyze the solutions given by Martí as well as the techniques he uses. For this analysis the general methodology used for the development of the study will be first described as follows.

2.1 Description about the general methodology used for the development of the study.

For the development of this study, some critical points will be selected (Churchman, 2017). These critical points may be defined as the units of translation with lexical, syntactical or supra-sentence characteristics that make the translator to apply some techniques or to be creative in the face of the degree of difficulty presented by:

1. Accidents of cognitive order
2. Accidents of idiosyncratic and cultural nature.
3. Accidents of sociolinguistic nature
4. Accidents of lingo-structural and discourse nature.

Some studies regarding these norms have been developed for scholars and theorists, a recent example of a normative translation theory is the work of Eugene A. Nida and Charles R. Taber, "The Theory and Practice of Translation" (1974). In their guidebook, they list a set of priorities as follows: "...

- (1) Contextual consistency has priority over verbal consistency (or word for word concordance),
- (2) Dynamic equivalence has priority over formal correspondence,
- (3) The aural form of language has priority over the written form,
- (4) Forms that are used by and acceptable to the audience for which a translation is intended to have priority over forms that may be traditionally more prestigious."

All of the aspects stated by Nida and Taber (1974) are closely related with the accidents listed by the author of the present paper which will help in the analysis of the translation of the work "Greek Antiquities" made by José Martí.

The first accident listed as "accidents of cognitive order" is closely related with the second priority (dynamic equivalence has priority over formal correspondence (-Nida, Taber 1974-) since the equivalence of some terms is going to be selected scarcely by its formal correspondence in the target language but by the use or way in which this term is recognized by the audience, the way in which it is reflected in the translator world, in correspondence with his knowledge.

The second accident, "accidents of idiosyncratic and cultural nature", is closely related with the fourth priority (forms that are used by and acceptable to the audience for which a translation is intended to have priority over forms that may be traditionally more prestigious (-Nida, Taber 1974-) taking into account that the forms accepted by the audience are interconnected with its culture and idiosyncrasy.

The third one, "accidents of sociolinguistic nature", is related with the third priority proposed by Nida and Taber (1974) since the meaning of sociolinguistic accidents might be explained as the solutions or equivalents given by the translator based on the aural form of language.

Finally the fourth accident, "accidents of lingo-structural nature", perfectly coincides with the first priority proposed by Nida, Taber (1974). The lingo-structural accidents have to do with the priority given to the context instead of the word for word concordance.

2.2 Development of the comparative assessment.

To make the corresponding comparative assessment, some chapters of the work Greek Antiquities were selected. Chapter number one entitle "General features of the Greek nation", chapter number two "Men and property", chapter number three "The Greek at home", chapter number four "Public life of the Greek citizen", and chapter number five "Greek religion and law". In these chapters some critical points were easily identified.

While analyzing this piece of work you get a little bit closer to the amazing Greek nation; its culture, history, traditions, people, and the like. In this work every detail is described in a way that every reader can appreciate and picture how were this nation and its people. The first chapter of this work entitle "General features of the Greek nation" deals with the general characteristics of the race, their temper, their reasonableness. Also it tell us about the unity of the Greek life, their religion, their cities and how they were built, their houses and how they were structured.

The second chapter "Men and property" deals with different themes such as the Greek citizen, his manner of life and his relationship with the society; how he usually spent his day; his work; his way of dressing. Also tell us about his food; his drink and his properties (houses, lands, mines, slaves, cattle, etc.)

Chapter number three "The Greek at home", is divided into several themes. It tell us about the general features of the Greek house, the lady of the house and how she dressed; her duties and rights. It also deals with the children, their games, their schools and schoolmasters and how they were taught. The servants of the house, the domestic animals and the customs of burial are also topics tackled in this chapter.

The four chapter "Public life of the Greek citizen", invite us to know about interesting themes such as the ranks and classes of the society, the principal trades, mercantile pursuits; weights, measures and coinage. It also deals with his professions, politics, war, law, literature, fine arts, medicine, religion, and athletics meetings, musical and dramatic contests, and festivals.

The fifth chapter entitle "Greek religion and law", give us interesting information about different themes such as the various elements of the Greek religion, its local and national character, the Olympic gods, the general character of religious worship, and the like. All this provide us a well detailed information concerning religion in Greece.

All the information provided in both, the original text and its translated version into Spanish made by Martí, is essential for the author of this work not only to know about Greek nation but also to analyze the text correctly.

Taking into account the accidents aforementioned in second epigraph, a comparison between the original text and its translation is going to be carried out in order to analyze the solutions given by Martí and how the critical points were present to accomplish his objective.

Chapter 1: General features of the Greek nation

Selected chunks	Analysis
<p>1- There is no doubt that Greek history and Greek literature are very important for us to know, because there is hardly any people that ever lived upon the earth who worked so hard at politics, or who wrote so many excellent books and wrote them so well.</p> <p>El conocimiento de la historia y literatura de la antigua Grecia nos es extraordinariamente importante, porque ningún pueblo ha tomado un interés más vivo en los asuntos nacionales que el pueblo griego,-ni ninguno ha escrito libros tan numerosos, bellos y afamados.</p>	<p>(lingo- structural and cognitive order)</p> <p>Martí starts the sentence changing the sentence order by changing the word category- the verb “to know” by the noun “el conocimiento”;</p> <p>Also he uses the Spanish equivalent “bellos y afamados”for the adjectives “excellent and so well” when it should be “excelentes y muy buenos”, what shows that Martí must have had the cultural background to evaluate those books as “bellos y afamados”;</p> <p>Besides he makes an addition when he writes “pueblo griego” and he did it as a way to clarify that is about the Greek nation the author is referring to.</p>

2- It was this quality which made them, in politics, love councils and cities, and hate tyrants and solitude; in art it made them love symmetry and proportion; and hate vagueness and display. It made them also in literature love clearness and moderation, and hate both, bombast and sentimentality. These are the chief good points of the Greeks, and the causes why they were so great and renowned a people.

Esa condición de la cordura fue la que les hizo amar en política los consejos y las ciudades, y odiar la soledad y los tiranos; **por la cordura** amaron en las artes la simetría y la proporción, y aborrecieron la vaguedad y la ornamentación excesiva; **por la cordura** prefirieron en su literatura la claridad y la moderación a la ampulosidad y el falso sentimiento-Por estas buenas dotes capitales se distinguieron los griegos y llegaron a ser grandes y famosos.

(lingo- structural)

Here Martí makes use of a stylistic device, the repetition, when he repeats the phrase “por la cordura”, as a way to emphasize the idea;

3- This makes it very hard **to describe them**, for what was approved in **some places** was thought wrong in others.

Esto aumenta la dificultad de **describir los usos de los griegos**, porque en **algunas comarcas** era celebrado lo que se tenía por vituperable en otras.

(lingo-structural)

Here Martí uses the nominal syntagm “los usos de los griegos” instead of the direct object “ellos”, in this way he is more explicit and it is better to understand the idea;

Also he uses the Spanish equivalent “comarcas” for the noun “places” when it should be “lugares” what responses to the contextual reference;

4- For example, young girls used to join in athletic sports publicly at Sparta, whereas at Athens they were not even allowed out to see them.

Acostumbraban, por ejemplo, las doncellas de Esparta disputar el triunfo o los hombres en los juegos públicos, lo cual era mal visto por los de Atenas, que tenían prohibido a sus doncellas hasta el asistir a aquellos juegos.

(lingo-structural and cognitive order)

Here Martí uses “disputar el triunfo o los hombres en los juegos públicos” as a Spanish equivalent to “to join in athletic sports publicly”, instead of “unirse a los juegos públicos”. He does this as a way to be more explicit and clear,

Also he makes an addition when he writes “lo cual era mal visto por los de Atenas”, referring to the sports at Sparta, what shows his knowledge about this culture,

And at the end he uses “aquellos juegos” as an equivalent to the direct object “them” (ellos), just to make it easier to understand to the reader;

5- In old days the fear of pirates and plunderers, in later days the taste for talking and for politics, kept men from staying in the country, and brought them into the towns, where they found safety and society.

El temor a los piratas y saqueadores en los primeros tiempos, y la afición a la sociedad y a las cosas públicas, sacaban a los hombres del campo, y los traían a las ciudades, donde hallaban refugio y compañía.

(lingo- structural and cognitive)

Martí uses “la afición a la sociedad” as a Spanish equivalent to “the taste for talking”, when it should be “el gusto por las conversaciones” (*a literal translation*), and also he uses “las cosas públicas” as the Spanish equivalent for “politics”, when it should be “política”;

The same happens in the last sentence when he refers to “safety and society” as “refugio y compañía”, when it should be “seguridad y sociedad”. He does this as a way to clarify the idea and make it easier to understand by the audience;

6- The second is that of the gentry of Elis, who were often, Polybius says, complete strangers for generations to the town.

Y Polibio dice que era tan aficionada al campo la nobleza de la Elida, que solían los nobles no ir a la ciudad durante toda una generación.

(lingo- structural and cognitive order)

In this chunk Martí arranges the whole sentence, making additions, omissions and changing the word order, getting to a more comprehensible and simpler idea, for example, he omits “the second is that”, because he does not consider it relevant to transmit the author’s message;

Also he adds the sentence “era tan aficionada al campo” and uses “... que solían los nobles no ir a la ciudad durante toda una generación” as a spanish equivalent to “were often.... complete strangers for generations to the town” when it should be “eran a menudo, completos extraños durante generaciones en la ciudad”.

He does all this as a way to clarify the idea in the target language and make it easier to understand;

7- This was so because Attica was protected by her forts and fleets from sudden attack in these early days, and because the Greeks by common consent respected the land of Elis as sacred on account of the Olympic Games. Accordingly, Xenophon, who was a sportsman, settled in this country when he retired from his wars. But we must pay our chief attention to city life as the almost universal form of Greek society.

Venía de que el Ática estaba protegida de ataques inesperados, durante la época primitiva, por sus fortalezas y flotas, y de que

(cognitive order)

Martí makes an exegetic translation when he refers to “sportsman” as “a quien agradaban mucho las diversiones que el campo proporciona” as a way to contextualize the idea and make it easier to understand and once more his knowledge about this culture allows him to clarify the idea;

In the last sentence he makes a synthetic translation giving the readers a simpler idea to understand.

<p>los griegos por común acuerdo respetaban, a causa de los juegos olímpicos, como tierra sagrada la comarca de la Elida. Por eso Jenofonte, a quien agradaban mucho las diversiones que el campo proporciona, se estableció en la Elida al retirarse de sus guerras. Pero debemos considerar la vida de ciudad como la preferida por los griegos.</p>	
<p>8- Thus Athens with its Acropolis is three miles from the nearest sea, and more than four miles from the Perseus, which became its port because the harbor was so excellent.</p> <p>Por eso Atenas con su Acrópolis está a tres millas del mar más cercano, y a más de cuatro millas del Pireo, que llegó al fin a ser su puerto, por lo excelente de su bahía.</p>	<p>(sociolinguistic nature and cognitive order)</p> <p>In this chunk Martí makes a transposition (<i>a translation technique</i>), he gives “lo excelente de su bahía” as a Spanish equivalent to “the harbour was so excellent”, so he changes the grammar category when he translates “so excellent” as “lo excelente”(noun) when it should be “excelente” (adjective);</p>
<p>9- Up to 300 B.C. it had no defenses, and looked like a few mean villages close together. This was a remarkable exception.</p> <p>Ni murallas tenía siquiera, por lo que parecía de lejos como un grupo pequeño de aldeas pobres. Pero ésta era una excepción notable.</p>	<p>(lingo- structural and cognitive order)</p> <p>In this case Martí omits the beginning of the sentence because he does not consider it relevant to get the meaning of the idea; also he uses “murallas” as a Spanish equivalent to “defenses” when it should be “defensas”, as a way to be more explicit and easy to understand</p>
<p>10-If you looked down from any of these great citadels upon the town beneath, the most striking objects were always the temples and other public buildings which were meant to be admired from without, whereas the private houses were externally poor and shabby.</p>	<p>(lingo- structural)</p> <p>Here Martí uses the stylistic devise of personification when he re-expresses “upon the town beneath” as “la ciudad que se extendía a sus faldas”. In spite of the fact that it is a non-literary work, stylistic devises are discreetly used in the whole work;</p>

<p>Si de lo alto de una de aquellas grandes fortalezas se miraba a la ciudad que se extendía a sus faldas, llamaban particularmente le atención los templos y edificios públicos, construidos para mover por su apariencia exterior, la admiración, en tanto que parecían pobres y ruines las casas privadas.</p>	<p>In the second example Martí changes the word category and the word order in the sentence, avoiding the passive voice. It occurs when he translates “to be admired” as the noun in Spanish “la admiración”; this way he connects better the idea and make it easier to understand;</p>
<p>11-These colonnades were adorned with rows of statues; but the streets were narrow and dirty.</p> <p>Hileras de estatuas embellecían las columnatas de las plazas; pero las calles eran estrechas y sucias.</p>	<p>(lingo- structural)</p> <p>Martí changes the passive voice sentence into an active sentence to make simple the understanding of the idea.</p>
<p>12-The great contrast to any modern city must have been first of all the absence of all spires and pinnacles, as all Greek architecture loved flat roofs, and never built even in many storeys.</p> <p>Se diferenciaban principalmente aquellas ciudades de las nuestras en que no se veían en ellas esas torres, agujas, pináculos y minaretes que en las nuestras se ven, porque los arquitectos griegos preferían los techos planos, y no fabricaban jamás casas de muchos pisos.</p>	<p>(lingo- structural and cognitive order)</p> <p>In this chunk Martí refers to “modern city” as “las nuestras”(ciudades), when it should be “ciudad moderna”, this way he creates a closer relationship between the reader and the story he/she is reading;</p> <p>Also he adds some elements as a way to be more explicit and descriptive, for example, when he refers to “... the absence of all spires and pinnacles...” he translates “... no se veían en ellas esas torres, agujas, pináculos y minarets...”when it should be “ la ausencia de agujas y pináculos”;</p> <p>Besides he makes use of a stylistic device, the metonymy, when he refers to “all Greek architecture” as “ los arquitectos griegos”;</p>

<p>13-Then the forest of modern chimneys was also absent—an advantage which may be held fully to make up for the absence of even splendid steeples.</p> <p>No había allí tampoco ese bosque de chimeneas que desfigura tantas ciudades modernas, lo cual compensaba con ventaja la falta de suntuosos campanarios.</p>	<p>(lingo- structural and sociolinguistic)</p> <p>Here Martí adds a new sentence “que desfigura tantas ciudades modernas” as a way to give a more complete idea and a better understanding;</p>
<p>14-But of all public buildings the Temples were far the most remarkable. They were in Greek towns of the same importance as the Churches were in towns of the Middle Ages, and were in the same way the chief object of interest to all travelers and visitors.</p> <p>Pero los templos eran, con mucha ventaja, los edificios más notables. Tanta importancia tuvieron los templos en las ciudades griegas, como las iglesias en las ciudades de la Edad Media. Verlos era el principal deseo de todos los visitantes y viajeros.</p>	<p>(lingo- structural)</p> <p>In this chunk Martí omits the idea “of all public buildings”, because he does not consider it indispensable to express the meaning of the whole sentence;</p>
<p>15-Of the various gods and their feasts I will speak when we come to consider the Greek religion.</p> <p>Ya hablaremos, al estudiar la religión griega, de sus varios dioses y de las festividades de su culto.</p>	<p>(accidents of sociolinguistic nature)</p> <p>Here Martí uses the plural of modesty, which is the use of “we” and its correspondence forms, to refer to oneself (the person who is talking), in order to involve the readers in the story;</p>

<p>16-Tiryns we have even covered passages in a very thick wall with windows constructed in this rude way.</p> <p>Todavía existen en Tirintia pasadizos cubiertos en una espesísima muralla con ventanas, construida de estemodo hercúleo.</p>	<p>(lingo- structural and cognitive order)</p> <p>In this chunk Martí makes use of a stylistic device, the metaphor, when he translates “this rude way” as “este modo hercúleo”, as a way to be more emphatic;</p>
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Chapter 2: Men and property

Selected chunks	Analysis
<p>17-Having now described the cities and buildings, itis time to approach the people that lived in them more closely.</p> <p>Ya hemos descrito las ciudades y edificios de Grecia: tiempo es de que trabemos mayor conocimiento con el pueblo que en ellos vivía.</p>	<p>(lingo- structural and cognitive order)</p> <p>In this chunk Martí changes the word order when he re- expresses “it is time” as “tiempo es”, being this way more emphatic; also he uses “trabemos mayor conocimiento” as a Spanish equivalent to “to approach” as a way to get closer to the public this translation is intended to;</p>
<p>18-But even there trade, gossip, and gymnastics filled up the day.</p> <p>Pero aun en esas épocas y comarcas, el tráfico, la conversación animada, los ejercicios corporales llenaban el día.</p>	<p>(lingo- structural and cognitive order)</p> <p>Here Martí changes the adverb of place “there” for a new syntagm “en esas épocas y comarcas” as a way to be more specific and make the readers not to lose the track of the story; also he uses stylistic devises such as (euphemism) when he translates “gossip” as “la</p>

	<p>conversación animada”when it should be “el chisme”and (metonym) when he translates “gymnastics” as “ejercicios corporales” when it should be “gimnasia”. This way Martí does not change the message of the source text and make it easier to understand in the target language;</p>
<p>19-The breakfast of the better classes was a substantial meal, probably serving as dinner for the children, and consisted like the Modern Greek dejeuner of hot dishes and wine.</p> <p>El almuerzo de las clases ricas era suculento y abundoso: tal vez este almuerzo servía a los niños de comida, y consistía, como el moderno almuerzo griego, en manjares calientes y vino.</p>	<p>(lingo- structural and cognitive order)</p> <p>In this chunk Martí uses “el almuerzo” as a Spanish equivalent to “the breakfast” because this is not the typical breakfast we know nowadays, so this shows the cultural background Martí had;</p> <p>Also he uses the adjectives “suculento y abundoso” as the Spanish equivalents of “substantial meal” this way he is more descriptive what makes the reader picture clearly the author’s message;</p>

Chapter 3: The Greek at home

Selected chunks	Analysis
<p>20-Aristotle says you must provide them with toys, or they will break things in the house, and the older philosopher Archytas was celebrated for inventing the child's rattle.</p> <p>Aristóteles aconseja que se den juguetes a los niños, porque si no se los dan, romperán las cosas de la casa. El sonajero que anda hoy en manos de nuestros pequeñuelos fue invención muy celebrada del buen filósofo Arquitas, que</p>	<p>(lingo- structural and cognitive order)</p> <p>Here Martí uses the verb “aconseja” as a Spanish equivalent to the “verb says”, this way he is more precise in the author’s message;</p> <p>In the last sentence he organizes the ideas in a different way making it easier to understand, for example he makes an addition when he translate “child’s rattle” as “el sonajero que</p>

<p>vivió antes de Aristóteles.</p>	<p>anda hoy en manos de nuestros pequeñuelos”; Also he changes the word category when he translates “inventing”(verb) as “invención”(noun) and in this way he arranges the sentence and avoid the passive voice;</p>
<p>21-In so doing the schoolmasters used as text books the works of celebrated epic or elegiac poets, above all Homer, and then the proverbial philosophy of Hesiod, Solon, Phocylides, and others, so that the Greek boy read the great classics of his language at an early age.</p> <p>No la aprendían en libros de lectura, elementales, sino en las obras de los grandes poetas épicos y líricos, especialmente en las de Homero, y en la sentenciosa filosofía de Hesíodo, Solón, Focílides y tantos otros, cuyos libros servían de texto en las escuelas.</p>	<p>(lingo- structural and cognitive order)</p> <p>At the beginning Martí adds a new sentence “no la aprendían en libros de lectura, elementales” what shows his knowledge about this culture;</p> <p>Also he changes the last sentence making some omissions but without changing the author’s message;</p>
<p>22-The severest contest was the pancration (παγκρατιον), where the combatants, who were naked and unarmed, were allowed to use any violence they liked to overcome their adversary. It was therefore a combination of boxing, wrestling, and kicking, with occasional biting and gouging by way of additional resource.</p> <p>El combate más recio era el pancracio, en que se permitía a los combatientes, que peleaban desnudos y sin armas, el uso de todo género de violencia que pudiese postrar al adversario: peleaban, por lo tanto, en el pancracio con manos y con pies, cuando no con las uñas y los dientes: se abrazaban, se echaban por tierra, se</p>	<p>(lingo- structural and cognitive order)</p> <p>Here Martí uses a stylistic device, the parallelism, when he translates into the target language the sentence ...“a combination of boxing, wrestling, and kicking, with occasional biting and gouging...” as ...“se abrazaban, se echaban por tierra, se pateaban, intentaban sacarse los ojos, se mordían”; in this way he makes it easier for the reader to concentrate on the message, besides he gets to a sentence where in a vivid form, he recreates a real scenery that makes the reader picture how was the contest in the pancration;</p>

pateaban, intentaban sacarse los ojos, se mordían.

Chapter 4: Public life of the Greek citizen.

Selected chunks	Analysis
<p>23- There were certain privileged classes (ἡμοεργοί) in Homer's day, such as the leech, the seer, the bard, and the cunning worker of bronze.</p> <p>Había en tiempos de Homero ciertas clases privilegiadas, como el docto en curar, el adivino, el bardo, o el hábil trabajador del bronce;</p>	<p>(lingo- structural and sociolinguistic)</p> <p>Here Martí uses an exegetic translation when he translates “the leech” as el “docto en curar”, as a way to contextualize the idea and make it easier to understand to the readers;</p>
<p>24- We must imagine the Greek waters not as they are now, lonely and desolate, with often not a single boat to give life to a great bay or reach of water, but rather covered in the summer with traffic and with life, so much so that a Greek poet speaks of sailors as the 'ants of the sea,' hurrying in all directions with ceaseless industry.</p> <p>Hemos de imaginarnos las aguas de Grecia, no como están ahora, abandonadas y desiertas, sin que anime a veces una gran bahía o un robusto brazo de mar, un alegre botecillo, -sino rebosando, en los meses de verano, la riqueza y la vida. Poeta griego hubo que llamó a los marinos, por ser tan numerosos, “hormigas de la mar”, que iban de una región a otra apresuradamente con infatigable industria.</p>	<p>(lingo- structural)</p> <p>In this chunk Martí organizes the ideas in a different way but without changing the message the author wants to transmit. Also here he refers to “a single boat” as “un alegre botecillo” when it should be “un solo bote”;</p> <p>Besides he translates “traffic” as “la riqueza” instead of “el tráfico”, as a way to be more precise and coherent.</p>

Chapter 5: “Greek religion and law”

Selected Chunks	Analysis
<p>25-But these natural powers were almost all transformed into persons by the strong instinct of the Greeks to explain all action in Nature by will and by passion.</p> <p>Pero los griegos, movidos por un poderoso instinto de explicar toda acción de la naturaleza por la voluntad y la pasión, transformaron casi todas aquellas fuerzas naturales en personas.</p>	<p>(lingo- structural and cognitive order)</p> <p>Here Martí changes the original sentence order when he uses the first sentence of the source text as the last one in his translated version, getting to a cause- effectidea that leads to a more coherent text and easy to understand;</p> <p>Also he avoids the passive voice when he translates “were almost all transformed into persons” into an active voice sentence “transformaron casi todas aquellas fuerzas naturales en personas”;</p>
<p>26-Sometimes, as in the case of oracles, gloomy caves, and sulphurous vapours, which maddened the priest, were the cause of special places being selected, or else a stone which had fallen from heaven, or the point where lightning struck, marked out the sacred spot. In addition to these physical reasons, there were moral reasons connected with the sanctity of the citadel, the hearth, and the boundaries of property. Hence all these places were under the peculiar care and favor of special gods. So also when heroes or ancestors were worshipped, the tomb, or the scene of some mythical exploit was always selected as the place of worship.</p> <p>Otras veces, como sucedía con los oráculos, se elegían de propósito cavernas lúgubres,</p>	<p>(lingo- structural and cognitive order)</p> <p>In this chunk José Martí avoids the passive voice when he translates “were the cause of special places being selected” as “se elegían de propósito”,</p> <p>Also he gets to a simpler sentence when he translates “the point where lightning struck, marked out the sacred spot” as “algún lugar herido por el rayo” and at the same time he uses a stylistic device, <i>the personification</i>, when he refers to the place as “herido”;</p> <p>Martí also omits the sentence “In addition to these physical reasons, there were moral reasons connected with the sanctity of the citadel, the hearth, and the boundaries of property” because he does not consider it indispensable to transmit the author’s</p>

<p>donde hervían vapores sulfurosos, que transportaban al sacerdote, o una piedra que había caído de los cielos, o algún lugar herido por el rayo. De ahí que todos estos sitios estuvieran bajo el favor y guarda especial de dioses determinados. Era también uso tributar reverencia a los héroes y antepasados en el lugar de su tumba, o en el que había sido teatro de alguna de sus místicas hazañas.</p>	<p>message; At the end José Martí arranges the whole sentence by avoiding the passive voice, make it easier to understand for the reader;</p>
<p>27-When the oracle at Delphi took the lead in Greece, it determined and regulated when and where new services should be established, and what deceased worthies should be raised to the rank of heroes, and consequently worshipped. Cuando el oráculo de Delfos inspiraba la conducta de los griegos, era él quien determinaba el lugar y el tiempo en que habían de establecerse nuevos cultos, y los muertos ilustres debían ser perpetuamente venerados como héroes.</p>	<p>(lingo-structural and cognitive order) Here Martí uses “inspiraba la conducta” as a Spanish equivalent to “took the lead”, when it should be “tomar el control”; Also he translates “new services” as “nuevos cultos”, as a way to keep the track of the story; And at the end he gets to a simpler sentence avoiding the commas and the subordinate sentence;</p>
<p>28-And lastly, religious offices and feasts were accepted as the universal means of marking seasons and years, at a time when no other means of chronology had been discovered. Los oficios y solemnidades religiosos fueron además comúnmente aceptados como los medios generales de señalar las estaciones y los años, en la época en que no se conocía aún manera más acabada de establecer las fechas.</p>	<p>(lingo-structural and cognitive order) In this case Martí makes an exegetic translation when he translates into Spanish the syntagm “means of chronology” as “manera más acabada de establecer las fechas”, as a way to be more explicit and precise;</p>

<p>29-There were generally twelve gods assumed as superior in power and privileges to the rest, but the lists vary, and no fixed principle prevailed.</p> <p>Se fijaba generalmente en doce el número de los dioses superiores, por su poder y privilegios, a las demás divinidades, mas nunca hubo número irrevocablemente cierto de ellos.</p>	<p>(lingo-structural and cognitive order)</p> <p>In this chunk, in the first sentence, Martí changes the passive voice into and active voice when he translated “were assumed” as “se fijaba”;</p> <p>Martí also changes the last sentence getting to an idea that has nothing to do with the original one but without changing the message;</p>
<p>30-His greatest temple and image (by Pheidias) was at Olympia, in Elis. His sister and wife was Hera, the goddess who presided over marriage, and was worshipped at Samos and Argos.</p> <p>En Olimpia (de la Elida) estaba el mayor templo y la más imponente imagen de Zeus, la imagen famosa que esculpió el gran Fidias. Hera llamaban a la diosa del matrimonio, hermana y esposa de Zeus venerada en Samos y en Argos.</p>	<p>(lingo-structural and cognitive order)</p> <p>Here Martí in the first sentence changes the word order and adds some information referring to the syntagm that is in parenthesis (by Pheidias) and he translates it as “la imagen famosa que esculpió el gran Fidias”.</p> <p>In the following sentence he also changes the word order and he does all this changes and additions as a way to be more descriptive and precise so the reader find it easier to understand;</p>
<p>31-Such were Pan, the shepherd god, who was the cause of those terrors still called panics,</p> <p>Pan era uno de los habitantes imaginarios de los bosques, reconocido como dios por los pastores, y de quien, por los miedos que causaba, vino esta palabra que es aún tan usada y enérgica en nuestro lenguaje:pánico.</p>	<p>(lingo-structural and cognitive order)</p> <p>In this chunk Martí adds information referring to “Pan” as a way to make it easier to understand for the reader since in the original text there is not enough detail about it;</p>
<p>32-Thus, too, the hour of midday was the time when Pan slept, and must not be wakened by</p>	<p>(lingo-structural)</p>

<p>the shepherd's pipe.</p> <p>La hora del mediodía era para el dios Pan la hora del sueño, que no debía perturbar con sus sonidos la avena del pastor respetuoso.</p>	<p>In this case Martí translates the verb “slept” as “la hora del sueño”, as a way to be more emphatic;</p>
<p>33-There were also curses and imprecations solemnly invoked by the worshipper, either on his enemy, or on himself, if he failed to perform some solemn duty.</p> <p>Pronunciaba también el creyente anatemas e imprecaciones contra sus enemigos, o contra sí mismo, si había dejado de cumplir algún deber solemne.</p>	<p>(lingo-structural)</p> <p>Here Martí changes the passive voice into the active voice when he translates “were invoked” as “pronunciaba”;</p>
<p>34-Greek law, so far as we know it, does not present at all so complete a system as the Roman, (...)</p> <p>Lo que se sabe hasta hoy de la legislación griega obliga a creer que no fue tan ordenada y perfecta como la de Roma, (...)</p>	<p>(lingo-structural and cognitive order)</p> <p>In this chunk Martí translates “so complete” as “tan ordenada y perfecta” as a way to be more precise and also this shows the general knowledge and the cultural background Martí had;</p>

2.3 General evaluation of the process and results obtained.

The original application of the annotated collation method for the analysis of José Martí's translation of Greek Antiquities, by L.P. Mahaffy, into Spanish (a visually comparative task that is carried out for the first time since its publication in the 19th century), allowed the researcher to get to the following general evaluation:

-The translated book is an excellent work and, at the same time, it is voluminous and lengthy, since the author describes every single detail of the Greek people and their amazing culture.

-In his translation, Martí makes some additions and omissions, to make the story easier to understand for the reader. Although he applies these techniques, he never changes the author's message. He makes all this in order to emphasize the author's ideas and in many other cases he does it just as a way to clarify the message in the target language, in this case Spanish.

-José Martí also makes some changes in the original structure of the sentences as well as in the word order, with the purpose of making a simpler and less complicated sentences for the reader. By doing this he always kept the fidelity to the source text and translated a text that once you read it seems that it was written originally in the language he was translating, the Spanish.

-Although this is a non-literary work, Martí makes use of some stylistic devices as a way to be more emphatic, precise and descriptive. This way he enriches the translation and makes it easier to understand for the reader.

-While translating Martí also uses some translation techniques that allows him to re-express correctly the author's message. One of these techniques is for example, the transposition which involves moving from one grammatical category to another without altering the meaning of the text.

The analysis carried out allows to exemplify Martí's already mentioned creative abilities as an intercultural communicator through sociocultural and historical translation, as well as in the literary field.

With the objective of correctly evaluate the results obtained with this research, its author make the following inquiry to some English language professors. This inquiry consists in evaluating the pertinence and adequacy of the application of the methodology for comparative analysis defined as: ***annotated collation***. For doing this, some indicators were selected and each professor has to evaluate them after reading carefully the whole research.

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¿Desea Ud. realizar algún comentario cualitativo adicional sobre el trabajo que le hemos consultado? POR SU COLABORACION, MUCHAS GRACIAS.

Partial conclusions

- The development of the critical evaluation of Greek Antiquities translation made by José Martí was possible throughout the description of the corresponding general methodology used to develop the comparative-critical analysis of the selected corpus' sample.
- During the course of this second chapter the objective of this work was fulfilled, since the elaborated set of methodological suggestions for the critical evaluation of José Martí's translation process of the work Greek Antiquities, by J.P. Mahaffy was evaluated.

CONCLUSIONS

With the development of this work, the author could reach the following conclusions:

- In the translation of the work "Greek Antiquities" by J.P Mahaffy, Martí demonstrates and uses his amazing and unique writing skills,
- He also uses the great knowledge he had progressively acquired of both English and Spanish languages, and at the same time he uses his cultural background in the Greek society what helped him to make a better translation for the Spanish spoken readers,
- As a great translator, Martí makes use of several translation techniques such as the transposition, addition, omission, and the like,
- Although this is a non-literary work, José Martí uses different stylistic devices that helped him, in many cases, to clarify the ideas in the target language(Spanish) making it easier to understand for the reader;
- The new application proposed for the critical annotated collation method as implemented in this work, made it possible the correct analysis of the José Martí's translation of the text "Greek Antiquities" by J.P Mahaffy,
- Throughout the whole work, the objective of this research was fulfilled. This was based on the fact that the elaborated new application of the collation methodology for the critical evaluation of José Martí's translation process of the work Greek Antiquities, by J.P. Mahaffy was evaluated by a panel of specialists in translation, with a positive final confirmation of its usefulness to illustrate Jose Marti's concrete translation methods from English into Spanish.

RECOMMENDATIONS

To suggest the students and professors of the Major Program in English with a Second Foreign Language at the University of Matanzas to continue the study and completion of this process of contrastive evaluation of Jose Marti's works with the rest of the narrative translations not analyzed yet (Notions of Logics among them) for which purpose the critical annotated collation method may prove equally effective.

The use of the English original text and Spanish translation by José Martí of the work "Greek Antiquities" written by J.P Mahaffy in translation classes as a complementary material is also recommended. In that way the students might be able to analyze the use of translation techniques and to put them into practice by strengthening, at the same time, their integral perception of Jose Marti's work not only as an outstanding patriot and writer, but also as an original intercultural communicator through the activity of written translation.

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Annexes:



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