

# From *LA PLAÇA DEL DIAMANT* to *IN DIAMOND SQUARE* passing through *THE TIME OF THE DOVES*

A comparative study between a Catalan novel and two of its English translations



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Special thanks should be given to my research supervisors from the Department of Foreign Languages from my secondary school.

*"Translation is that which transforms  
everything so that nothing changes."*

GÜNTER GRASS

## **ABSTRACT**

This research project is about the comparison between three chapters from *La plaça del Diamant* and two of its English translations. The goal is to get an overview of the differences and similarities that there are in the comparison and to try to understand the reasons of the differences in the title, in the vocabulary and expressions... To do this research work, I established three categories (*Linguistics, Stylistics* and *Vocabulary and cultural markers*) to classify all the words and expressions which were translated differently. Then, I compared them considering the source text. After the comparison, I have observed that the first English translation is more literal than the second one. As the objective of this research project was the observation of the comparison between an original novel and its translations, I did not assess them since I consider that translations cannot be evaluated because, in fact, each translation depends on the translator's choice. Moreover, I have checked that sometimes the place of publication of each translation has been an important element to take into account in this study.

**Key words:** comparative study, literary translation, linguistics, stylistics, vocabulary and cultural markers.

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## CHAPTER I. INTRODUCTION

I wanted to do a research project which involved the comparison between a Catalan literary work and its English translation since I am interested in studying "Traducció i Interpretació" in the future and I am also interested in literature. With this research work I will be able to familiarise myself with the translation field. When I was looking for Catalan novels, I realized that there are not as many English translations as I thought there would be. In fact, there are more French and German translations from Catalan novels than English translations.

I chose *La plaça del Diamant* because I found that there were three English translations and they were published in different years, in fact, there are approximately 20 years in between each translation. In addition, it is a well-known novel in Catalan literature. It is about an historic moment for Catalonia, about a society suffering because of a war, about the role of women in that society...

The purpose of this research project is not assessing two of the three English translations of *La plaça del Diamant* or saying if they have been well or bad translated, but to compare and get an overview of the differences and similarities that can be found. These are my purposes:

- To look for the reasons about the differences in the title and in the characters' name that have been chosen.
- To check if the translations have kept the importance that Mercè Rodoreda wanted to give to the main character in the original work.
- To compare how the translators have translated the Catalan expressions. If they have used their own expressions, if they have omitted them...
- To find differences in the vocabulary related to the place of edition of the translations. *The Time of the Doves* is from the United States of America and *In Diamond Square* is from the United Kingdom.

To achieve these objectives, I followed some steps: First, I looked for some papers on the Internet which were similar to this research work in order to find a procedure to follow. Then, I looked for categories to classify every difference which will be observed when comparing three chapters from *La Plaça del Diamant* with its English translations. Finally, I was able to read the original novel and the translations. It will be a research project based on observation.

*My hypothesis is that when it comes to translating a literary work, the translators have to adapt it to the target culture in order to make it familiar to the readership. That's why the translations aren't faithful enough.*

Translating a literary work is difficult if you want to keep the meaning of the work, if you want to transmit the main idea... It's also difficult because you try to describe a culture with another language, so there are difficulties to find words which can express the idea that the original author wanted to transmit. *La plaça del Diamant* is a novel full of colloquial expressions and structures which makes it difficult to translate them in English taking into account that the cultural context and the readers are quite different. It is also an interesting novel for the Catalan readers since it is about Catalonia's history, so they are able to read what happened in Barcelona during the Civil War. However, the English readers' interest is not the same as the interest Catalan readers have.

## CHAPTER II. THEORETICAL FRAMEWORK

### 1. BACKGROUND

#### 1.1 Contemporary situation of the Catalan-English translation

Catalan literary works are mostly translated into Spanish (91% of all Catalan translations are into this language).

According to the Ramon Llull Institute and without taking into account the Spanish translations, between 1993 and 2003 Catalan literary works were translated into 24 different languages. French was the language into which most Catalan works were translated (40 titles) and after it there was German (29 titles). During that period, Romanian (18 titles) was before English (15 titles).<sup>1</sup>

Although there are some Catalan literary works translated into English, they are finally published in Catalonia, so they aren't projected abroad. It is thought that English is being used as a bridging language in order to bring the Catalan literary works into the international scene. However, there are no indications that the works translated into English have been translated into other languages just after the English one.

In Catalan literature, novels are the most translated literary works. On the other hand, Catalan anthologies and essays aren't as successful as novels in the international scene.

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<sup>1</sup> Information from: [http://www.visat.cat/files/articles\\_home/19.pdf](http://www.visat.cat/files/articles_home/19.pdf) (page 89 of the document).

The information of this document is from "*Traduccions de la Literatura Catalana 1998-2003*", published by the Ramon Llull Institute.

## 1.2 Most Catalan authors translated in Europe

According to "*Quina literatura catalana es llegeix al món?*" from Diari Ara (2014) these are the most Catalan authors translated in Europe:

- Albert Sánchez Piñol (with *La pell freda* which has been translated into 37 languages)
- Mercè Rodoreda (with *La plaça del Diamant* which has been translated into 34 languages)
- Josep Pla (with *El quadern gris*)
- Jaume Cabré (with *Les veus del Pamano* and *Jo confesso*)
- Joanot Martorell (with *Tirant lo Blanc*)
- Blai Bonet (with *El mar*)
- Quim Monzó (with *La magnitud de la tragèdia*)
- Maria Barbal (with *Pedra de tartera*)
- Jacint Verdaguer (with *L'Atlàntida*)
- Sergi Pàmies (with *Si menges una llimona sense fer ganyotes*)
- Jordi Puntí (with *Maletes perdudes*)
- Najat el Hachmi (with *L'últim patriarca*)

## 1.3 Most Catalan authors translated into English

According to "*Quina literatura catalana es llegeix al món?*" from Diari Ara (2014) these are the most Catalan authors translated into English:

- Quim Monzó (with *A thousand morons -Mil cretins-*, *Guadalajara*, *Gasoline -Benzina-*, *The enormity of the tragedy -La magnitud de la tragèdia-*, *O'Clock...* among others)
- Maria Barbal (with *Stone in a Landslide -Pedra de tartera-*)
- Joanot Martorell (with *Tirant lo Blanc*, *Tirant lo Blanc: (The Complete Translation)* and *The White Knight: Tirant lo Blanc*)
- Najat el Hachmi (with *The Last Patriarch -L'últim patriarca-*)
- Blai Bonet (with *The Sea -El mar-*)

- Josep Pla (with *The Gray Notebook -El Quadern Gris-*)
- Albert Sánchez Piñol (with *Cold Skin -La pell freda-* and *Pandora in the Congo -Pandora al Congo-*)
- Jordí Puntí (with *Armadillo skin -Pell d' armadillo-*)
- Mercè Rodoreda (with *The pigeon girl, The time of the doves* and *In Diamond Square -La plaça del Diamant-*, *My Christina and other stories - La meva Cristina i altres contes-*, *Camellia Street -El carrer de les Camèlies-* *A broken mirror -Mirall trencat-...* among others)

## 2. CONTEXTUALIZATION OF THE NOVEL

### 2.1 *La plaça del Diamant* and Mercè Rodoreda

*La plaça del Diamant* is a Catalan novel which was written by Mercè Rodoreda in 1962. It is considered one of the most important pieces of fiction in contemporary Catalan literature and it has been translated into more than thirty languages. It is set in Gràcia, a neighbourhood from Barcelona, during the Second Spanish Republic and the Spanish Civil War. It is about the war and its consequences, the social and political conflict and the problem of identity. When Natàlia, the main character, meets Quimet, her life changes and she starts a process of submission and loss of personality. Natàlia becomes a mother, a wife, a worker and a servant. She lives in a world full of oppression and anguish. Pigeons symbolise this submission, but when she decides to kill them it is when she also liberates herself. The novel describes the evolution of a life, but it is also related to history, in fact, it is a testimony of an important period in Catalonia's history. It is an autobiographical novel about the narrator. In 1982 there was a film directed by Francesc Betriu and afterwards, they adapted it to the television. In 2007, Josep M. Benet i Jornet adapted the novel to the theatre. The play was directed by Toni Casares in the Teatre Nacional de Catalunya. Mercè Rodoreda is a Catalan writer who was exiled in France and later in Switzerland because of the Spanish Civil War. Some of her works are

*Aloma* (1938), *Vint-i-dos contes* (1958), *La plaça del Diamant* (1962), *El carrer de les Camèlies* (1966), *Mirall trencat* (1974)...

## **2.2 *The Pigeon Girl* and Eda O'Shiel**

This is the first translation of *La plaça del Diamant* into English. Eda O'Shiel de Sagarra was an amateur translator who decided to translate this Catalan novel although in the late sixties nobody was interested in this novel. She was from Ireland and she married a Catalan man. She was interested in the Catalan culture, she wanted to improve her Catalan and let the English public read *La plaça del Diamant*. She talked to Mercè Rodoreda and she had to make her understand that she didn't want to earn money by publishing her work, but to release it in the United Kingdom. In fact, she just earned 45 pound with the translation of the novel. After translating the novel, she sent copies to London in order to find a publishing house that wanted to publish it, but she didn't find any publisher. Finally, in 1967 André Deutsch was the publishing house that decided to publish it. It was the first translation of *La plaça del Diamant* in another language different from the Spanish. In this translation, it can be found the drawing of a young female face with doves on her forehead on the cover, a page-long plot summary written by the British editor in the beginning and some footnotes during the novel.

## **2.3 *The Time of the Doves* and David H. Rosenthal**

This is the second translation of *La plaça del Diamant* into English. This one was published in 1980 by Taplinger Publishing Company in New York. It is the first north-American translation of the Catalan novel. There was a second edition in 1986 which replaced the British translation and caused its disappearance from the market. David H. Rosenthal (1945-1992) was an American poet, editor and translator who arrived in Barcelona in the seventies

when he discovered that the Catalan literature was one of the biggest literatures from Europe. That is why he translated important Catalan writers like Foix, Rodoreda, Andrés Estellés... He is known because of his English translation of *Tirant lo Blanc*. He studied Comparative Literature and wanted to promote the Catalan culture in the English world by translating some Catalan novels. He was awarded with "*La Creu de Sant Jordi*" in 1988 because of his work with the Catalan culture. In this translation, it can be found a preface by Rosenthal which gives a general overview of the Catalan culture. On the cover of the first edition there were no illustrations, but on the second edition, which is still being published, there was a drawing of a woman surrounded by doves.

#### **2.4 In *Diamond Square* and Peter Bush**

This is the third translation of *La plaça del Diamant* into English. In March 2013 it came out. It was translated by Peter Bush and published by Virago. Peter Bush has been translating Spanish, French, Catalan and Portuguese literary works into English for nearly 30 years. He is the former Director of the British Centre for Literary Translation at the University of East Anglia. He is known as the more important translator from Catalan to English that there is nowadays. He has been translating Mercè Rodoreda, Josep Pla, Joan Sales... In 2014 he was awarded by the Fundació Ramon Llull and in 2015 by the Generalitat of Catalonia with "*La Creu de Sant Jordi*" for the translation and promotion of the Catalan literature. According to Peter Bush, English readers have discovered something different and original in the Catalan literature and they think it is a good way to familiarise themselves with the Catalan culture. In this translation, Bush decided to change the characters' name because he wanted to transmit a familiar feeling to the readers and not writing something too exotic to them. He admits having had difficulties to express Natàlia's voice (the main character and narrator from *La plaça del Diamant*) because it has an important role in the novel and he wanted to transmit it in the same way in the English translation. In this case, the title is a literal translation of the original novel.

### 3. DEFINITION OF CONCEPTS

#### 3.1 To translate

According to the Oxford English Dictionary, "to translate" means:

*"To turn from one language into another; 'to change into another language retaining the sense' (Johnson); to render; also, to express in other words, to paraphrase. (The chief current sense)"*

The origin of the word "translation" comes from the Latin word *translatio* which means "a bringing across". The Romance languages have taken another Latin form, *traduce*, which means "to bring across" to say "translation" (*traducció* in Catalan, *traducción* in Spanish, *traduction* in French, *traduzione* in Italian...). The Ancient Greek term for "translation" was μεταφρασις (*metaphrasis*, "a speaking across"). From this word, we have "metaphrase" in English which is a literal or "word-for-word" translation. The opposite term of it is "paraphrase" from the Greek παράφρασις (*paraphrasis*, "a saying in other words").

It is known the Italian saying: "*Traduttore, traditore*" ("Translator, traitor") which means that the translator may be a traitor because, in some way, he is changing the meaning of the original work in order to express it in another language. However, it is important to understand that languages are different and it's difficult to keep the same structures, to translate the idioms in a literal way... That's why translators use different structures, idioms, words or expressions when they are translating, because they want the reader to receive it as something close, which is not too odd.

According to P. Newmark in "*A Textbook of Translation*", this is the translator's role:

*"There is no such thing as a perfect, ideal, or 'correct' translation. A translator is always trying to extend his knowledge and improve his means of expression; he is always pursuing facts and words."*<sup>2</sup>

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<sup>2</sup> Quotation from: Newmark, Peter. "A Textbook on Translation". London: Prentice Hall, 1988

Finally, according to J. Darbelnet, this is how a translation should be:

*"Essentiellement, une traduction doit, pour être à l'abri de tout reproche: 1) transmettre le message de l'original; 2) observer les normes grammaticales de son temps; 3) être idiomatique; 4) être dans le même ton que l'original (équivalence stylistique); 5) être pleinement intelligible pour le lecteur qui appartient à une autre culture (adaptation culturelle)."*<sup>3</sup>

### 3.2 Translation techniques

- Direct Translation Techniques: these techniques are used when the elements from the source language (SL) can be transposed into the target language (TL).
  - **Borrowing**: it is about taking words directly from one language into another without translating them.
  - **Calque**: it is a phrase borrowed from another language and translated literally word-for-word. It must fit the context, if not it can be bad interpreted in the target language.
  - **Literal translation**: it is about translating using the "word-for-word" method. The forms of the original text are preserved as much as possible, even if they are not natural in the target language.
  
- Oblique Translation Techniques: these ones are used when the elements from the source language cannot be directly translated into the target language since it is needed to alter the meaning, change the structure...
  - **Transposition**: it is about changing the word order of the sentence without altering the meaning of the source text. It is done to make the translation as much familiar to the readership as possible.

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<sup>3</sup> Quotation from: Darbelnet, J. "Traduction littérale ou traduction libre?" Meta 15.2 (1970): 9.

- **Modulation:** it consists in using another phrase which is different in the source and target languages to express the same idea.
- **Reformulation or Equivalence:** it is about translating something in a completely different way (it is used when there are idioms or advertising slogans). It keeps the message of the original text.
- **Adaptation:** it is about translating a word from the source text in a completely different way because it does not exist in the target culture.
- **Compensation:** it is used when something cannot be translated in the target language but the meaning is expressed somewhere else in another way in the translated text. Peter Fawcett defines it as:

*"Making good in one part of the text something that could not be translated in another". One example is the problem of translating nuances of formality from languages that use forms such as Spanish informal tú and formal usted, French tu and vous, and German du and Sie into English which only has 'you', and expresses degrees of formality in different ways.<sup>4</sup>*

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<sup>4</sup> Quotation from: Peter Fawcett, "Translation and Language", St. Jerome, Manchester, 1997

## **4. PROCEDURE AND CATEGORIES TO COMPARE TRANSLATIONS**

### **4.1 Procedure**

According to Antonia Álvarez Calleja (1993), these are the steps to follow when comparing a literary work and its translations:

- 1- Reading of the precedents of the literary work, situating the novel in a historical, political and social context and determining the function of the text (the author's intention).
- 2- Textual analysis of the novel and selection of the translations, versions or adaptations which are more accessible. Search for the characteristics of each translation.
- 3- Knowledge of the involved languages and its structures and verbal tenses.
- 4- Deep reading of the novel and its translations. If there is more than one translation, it is necessary to reread the translations simultaneously.
- 5- Looking for comments, footnotes... from the translator or the editor.
- 6- Selection of idioms, verbal tenses and structural elements from the original novel.
- 7- Detailed comparison between some representative samples from the original novel and their translation.
- 8- Assessment of the translation.

## 4.2 Categories

According to María Nieves Jiménez Carra (2007) these are three categories to classify all the differences detected in a comparison between an original literary work and its translations:

First of all there is the *Linguistics* category which is about morphology and morphosyntax, so this category deals with grammar structures and verbal tenses among others. According to Oxford Dictionaries, "linguistics" means:

*"The scientific study of language and its structure, including the study of grammar, syntax, and [phonetics](#)."*

Then, there is the *Stylistics* category and as its name says, it revolves around the style of the text. It is about the punctuation, the footnotes, the tone (if there is the same tone it means that there is stylistic equivalence)... According to Merriam-Webster dictionary, "stylistics" means:

*"An aspect of literary study that emphasizes the analysis of various elements of style (as metaphor and diction)."*

Finally, the last category is called *Vocabulary and cultural markers* since it is about the idioms, the expressions, the colloquialisms, the characters' and streets names... There will be all those words which have been translated differently because of the differences between cultures and languages. This is the definition of "vocabulary" according to Oxford Dictionaries:

*"The body of words used in a particular language."*

And this is the definition of "cultural markers":

*"Events or facets of our society that illustrate or reveal cultural or societal norms."*

## CHAPTER III. INVESTIGATION METHODOLOGY

### 1. DATA COLLECTION METHODOLOGY

In this research work I am studying the differences between an original literary work and its English translations. The original work is *La plaça del Diamant* by Mercè Rodoreda and its English translations are *The Pigeon Girl* by Eda O'Shiel, *The Time of the Doves* by David H. Rosenthal and *In Diamond Square* by Peter Bush. I bought *La plaça del Diamant* and *The Time of the Doves* on Amazon and they sent me the books; I bought *In Diamond Square* on the Internet as well, but this one was online, so I read it from the computer. I could not find *The Pigeon Girl* on the Internet, so that is why I decided to work with just two of the three English translations that have been published. Moreover, as the two translations that I have been able to buy are from different places (*The Time of the Doves* is from the United States of America and *In Diamond Square* is from the United Kingdom), it will be interesting to see whether it is a significant factor to keep in mind when comparing the translations or not.

First of all, I read *La plaça del Diamant* and while I was reading it, I was underlining those words or expressions which I thought they would be translated differently. It was a slow process since it wasn't just about reading the book, but it was about thinking how I would translate that word in English. It was like playing the translator's role. Afterwards, I read the English translations. I read them simultaneously with *La plaça del Diamant* to see if the vocabulary and the expressions that I had marked were translated differently or not.

After reading the original novel and its translations, I was able to decide which chapters I would analyse. It was a difficult decision because each chapter has a lot of expressions and structures which are different when you read the English translations. However, I chose CHAPTER I, CHAPTER XXI and CHAPTER XXXVI because they describe important moments from the novel and because there are interesting structures and expressions to study. CHAPTER I gives us a small

introduction to meet the main characters and CHAPTER XXI talks about the doves, which are an important symbol from the novel. Moreover, it is more or less in the middle of the novel, so we can learn about the new things that have happened between the first chapter and this one. Finally, CHAPTER XXXVI describes the worst moment in the main character's life and it is also when she makes a change in her life and she is reborn. I thought it would be interesting to study this chapter because of the intensity that it transmits.

Next, I looked for the categories that I would use to classify every difference that I had found when comparing both translations. I found different options, but I summarized them in three categories which are ***Linguistics, Stylistics and Vocabulary and cultural markers***. In these three groups I could include colloquialisms and Catalan expressions, differences about grammar structures and differences in punctuation. So, these three categories let me classify all the differences that I had detected while reading the novel and the translations.

As I knew the categories that I would use, I was ready to classify the differences that I had found. In the books, I used colour blue to underline all those differences related to grammar structures and verbal tenses (the *Linguistics* category), colour green to mark things based on punctuation (the *Stylistics* category) and colour red to highlight all those words or expressions which were translated differently, the characters' names (the *Vocabulary and cultural markers* category)... The last category is the longest since there is a lot of vocabulary and it is different in each translation.

Finally, I looked for some translation techniques to be able to determine which one had been used by each translator.

All these steps were followed after looking for a good procedure to make a comparison, as it was detailed in the previous point.

## 2. DATA ANALYSIS METHODOLOGY

The comparison between *La plaça del Diamant*, *The Time of the Doves* and *In Diamond Square* will be done in a qualitative way since I am not going to obtain numerical data. I am going to read, observe, compare... and when I get the results, I will try to find the reasons to understand the differences that have been found. The results are not going to be the most important part of the research work, but the explanation of those results.

After following the steps that have been described in point number 4 from the *Theoretical framework*, I am going to analyse the differences that will have been observed when comparing three chapters from the original work with its English translations.

According to the methodology which is detailed in Jiménez Carra's PhD thesis (2007), there will be three sections, one for each category (*Linguistics, Stylistics* and *Vocabulary and cultural markers*), and in each section there will be a table. In this chart there will be four columns: in the first column I will write the fragment from *La plaça del Diamant* with the word(s) I will analyse in bold and in the second and third column there will be the same fragment, but from *The Time of the Doves* and *In Diamond Square* respectively. It will be important to include these small fragments to contextualize the word I will talk about. There will be the page number too. In the fourth column, there will be a small comment where it can be included the translation technique which has been used by the translators. Each chapter will have these three sections.

## CHAPTER IV. COMPARATIVE STUDY

### 1. TITLE

*La plaça del Diamant* is the title of Mercè Rodoreda's novel. She used this title to make it more familiar to the readership since la Plaça del Diamant is a well-known square from Barcelona.

The other English translations used another title, apart from the last one which is called *In Diamond Square*, because the translators may have thought that the readers wouldn't understand it and as a consequence, it wouldn't have attracted their attention. That is the reason why they used "The Pigeon Girl" or "The Time of the Doves" as the titles of their translations. Moreover, these titles are closely related to the plot since the pigeons are an important symbol of the novel. In fact, as Carme Arnau says, the pigeons are the *leitmotiv* because on the one hand, they are the symbol of peace, innocence and love, but on the other hand, they are also a parallelism of the main character's life. As the pigeons change and evolve, the main character, who is called Natàlia, is doing it as well. First of all, Natàlia is like a small pigeon since she is married and her husband doesn't let her act with plenty of freedom. As the pigeons arrive at her house, they delimit her life and she is left apart by them and by her husband. She lives with anxiety. Afterwards, as she remarries another man, the pigeons become a symbol of peace and serenity because her life improves.

By using these titles, Eda O'Shiel and David H. Rosenthal have tried to give more importance to this symbol and they have also omitted the name of the square because it would have sounded too unfamiliar to the readers.

However, Peter Bush decided to translate it as "In Diamond Square" to keep the original title. Although the English readers may not know where this square is, while they are reading they are able to understand the important meaning of it since the story takes place in this square.

## 2. CHAPTER I

### 2.1 Linguistics

<i>La plaça del Diamant</i>	<i>The Time of the Doves</i>	<i>In Diamond Square</i>	<b>Comment</b>
<i>(p. 15) "La Julieta va venir expressament a la pastisseria a dir-me <b>que, abans de rifar la toia, rifarien cafeteres;...</b>"</i>	<i>(p. 15) "Julieta came by the pastry shop just to tell me <b>that, before they raffled off the basket of fruit and candy, they'd raffle some coffeepots.</b>"</i>	<i>(p. 11) "Julie came to the cake-shop just to tell me <b>they would be raffling coffeepots before they got to the lucky posy;...</b>"</i>	The original text and the first translation are quite similar, apart from the infinitive "abans de rifar" which was translated into English as a clause "before they raffled off". The second translation changed the word order without altering the meaning of the sentence. The translator used a technique called "transposition".
<i>(p. 15) "...una <b>taronja pintada, partida en dues meitats, que ensenyava els pinyols.</b>"</i>	<i>(p. 15) "The <b>oranges were cut in half so you could see the seeds.</b>"</i>	<i>(p. 11) "...an <b>orange split in two, showing its pips...</b>"</i>	The Catalan author used a singular noun ("taronja"), a past participle ("partida") and a clause ("que ensenyava"). The first translator used a plural noun ("the oranges"), a passive verb form ("were cut") and a clause ("so you could see"). The second translator used a singular noun ("orange"), a past participle ("split") and a present participle ("showing"). The second translation is more similar to the original text than the first one. In addition, the article from the original text and the second translation is indefinite.

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
(p. 15) "... que patia <b>si algú em demanava una cosa i havia de dir que no.</b> "	(p. 15) "It was hard for me <b>to say no if someone asked me to do something.</b> "	(p. 11) "...it upset me <b>when I was asked to do something and had to say no.</b> "	In Catalan, there is an active sentence with a past continuous verb ("demanava") and then, there is a verbal periphrasis ("havia de dir"). In the first translation, the order of the sentence was changed, but it kept the conditional sentence as in Catalan. In the second translation, there is not the conditional form and the active sentence is replaced by a passive one.
(p. 15) " <b>Quan vam arribar a la plaça els músics ja tocaven.</b> "	(p. 15) " <b>When we got to the square, the musicians were already playing.</b> "	(p. 11) " <b>The musicians had started playing by the time we reached the square.</b> "	In <i>The Time of the Doves</i> there is a literal translation of the original text because there is a past continuous tense and an adverb, "ja" and "already" which are the same. However, in the second translation there is a past perfect form.
(p. 16) "I els músics <b>suats</b> i en mànigues de camisa."	(p. 16) "And the musicians with their jackets off, <b>sweating.</b> "	(p. 11) "The musicians, in their shirtsleeves, <b>were sweating.</b> "	The original author used a participle, the first English translator used a present participle, but the second one used a past continuous form.
(p. 16) "La meva mare <b>morta</b> feia anys..."	(p. 16) "My mother <b>had been dead</b> for years..."	(p. 11) "My mother <b>died</b> years ago..."	In Catalan, Rodoreda used a participle, in the first translation there is a past perfect tense and in the second one there is a past simple tense.
(p. 16) "...esperant que <b>rifessin cafeteres...</b> "	(p. 16) "...waiting for <b>the coffeepot raffle...</b> "	(p. 11) "...waiting for <b>them to start raffling coffeepots...</b> "	In <i>La plaça del Diamant</i> , after the verb there is a clause, in <i>The Time of the Doves</i> there is a noun and in <i>In Diamond Square</i> there is a clause as well.

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
(p. 16) "... <b>¿tan petita i ja té promès?</b> "	(p. 16) "... <b>'So young and you're already engaged?'</b> "	(p. 12) "... <b>'Aren't you too young to have a fiancé?'</b> "	In <i>The Time of the Doves</i> there is a literal translation of the text from <i>La plaça del Diamant</i> , but in <i>In Diamond Square</i> the word order has changed and the translator used a negative sentence to ask the question. The meaning has not altered. The translator used the "transposition" technique.
(p. 16) "... <b>i duia una camisa...</b> "	(p. 16) "... <b>and was wearing a white...</b> "	(p. 12) "... <b>and wore a blue-striped...</b> "	The proper translation of the verb "duia" would be "was wearing" since it is a past continuous form to describe a person. However, the second translator used a past simple form.
(p. 16) " <b>I em</b> va dir que <b>li havien</b> pres..."	(p. 17) " <b>And he told me they'd taken...</b> "	(p. 12) " <b>And he said someone had stolen...</b> "	"Em" is a pronoun which is translated in the first translation ("me"), but it is not in the second one. "Li havien" means exactly the same as the first translator wrote, "they'd taken", but the second translator used "someone" which is a singular noun.
(p. 17) " <b>A terra hi havia</b> pinyols de síndria..."	(p. 17) " <b>There were</b> watermelon seed <b>on the ground</b> and..."	(p. 12) " <b>The ground was strewn with</b> watermelon seeds..."	The original text and the first English translation have an active sentence, but the second one has a passive form.
(p. 17) "... <b>al cap d'un any</b> jo seria la seva senyora i la seva reina."	(p. 17) "... <b>by New Year's</b> I'd be his wife and his queen..."	(p. 12) "... <b>I'd be his wife and darling within a year.</b> "	The literal translation of "al cap d'un any" is "within a year" as the second translator did. Nevertheless, the first translator used "by New Year's" which does not mean exactly the same.

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
(p. 18) "...un veí <b>pagava un...</b> "	(p. 18) "...someone <b>had tipped</b> them to..."	(p. 13) "...a neighbour <b>had just paid</b> for one..."	In Catalan, the verb is a past continuous tense, but the English translations used a past perfect tense.
(p. 18) " <b>¿que no veu</b> que no pot anar tota sola pels carrers, <b>que me la robarien?</b> "	(p. 18) "... <b>listen</b> , you can't walk through the streets all alone, <b>you'll get robbed...</b> "	(p. 13) "... <b>don't you see</b> you can't walk down these streets by yourself, <b>somebody will steal you from me?</b> "	The literal translation of the original text can be found in <i>In Diamond Square</i> . In the first translation, the translator used the verb "listen" to call her attention instead of "don't you see" and in the last sentence there is not the pronoun "me". This pronoun is important because it implies possession; however, the translator omitted this concept which was significant for the original author.
(p. 18) "Vaig saltar per sobre, vaig estar a punt <b>d'enganxar-m'hi un peu...</b> "	(p. 19) "I jumped over it, almost <b>tripping</b> , and..."	(p. 13) "I jumped over it, almost <b>tripped</b> and..."	In Catalan there is a verbal periphrasis, in <i>The Time of the Doves</i> there is a present participle and in <i>In Diamond Square</i> there is a verb in a past simple form.

## 2.2 Stylistics

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
(p. 15) "...rifarien cafeteres; que ella ja les havia vistes: precioses, blanques, amb..."	(p. 15) "...they'd raffle some coffeepots. She'd already seen them: lovely white ones..."	(p. 11) "...before they got to the lucky posy; she'd seen them <b>and they were</b> lovely..."	The first translation changes the semicolon for the full stop. However, it keeps the colon. The second translation keeps the semicolon, but it changes the colon for a clause, "and they were".
(p. 15) "Anava blanca de dalt a baix: el vestit..."	(p. 15) "I was dressed all in white, my dress and..."	(p. 11) "I went in white from head to toe: starched dress..."	<i>In Diamond Square</i> keeps the colon as it is in the original text in order to introduce an explanation, but <i>The Time of the Doves</i> uses a comma.
(p. 15) "...de tots colors: una tira de cadeneta, una tira de flors."	(p. 15) "...and paper chains: a chain of paper, a chain of flowers."	(p. 11) "...and brightly coloured streamers made from paper and flowers."	It is the same as before, but this time, it is <i>The Time of the Doves</i> the one which keeps the colon and <i>In Diamond Square</i> is the one which omits it.
(p. 16) " <b>I</b> els músics suats i en mànigues de camisa."	(p. 16) " <b>And</b> the musicians with their jackets off, sweating."	(p. 11) "The musicians, in their shirtsleeves, were sweating."	The first translator kept the conjunction "and" which appears loads of times in the novel. The second translator omitted it.
(p. 16) " <b>I</b> el meu pare casat ... i sola a la plaça del Diamant, esperant que rifessin cafeteres, i la..."	(p. 16) " <b>And</b> my father remarried ... all alone in the Plaça del Diamant waiting for the coffeepot raffle and..."	(p. 11) "My father remarried ... alone in Diamond Square, waiting for them to start raffling coffeepots, with..."	There is another omission of the conjunction "and" in the second translation. However, this translation keeps the punctuation marks that are found in the original text. The first one does not use any commas.

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
<i>(p. 16) "¡Ei! ... ¡Estava al costat dels músics! ¡En una cadira! ¡Ei!..."</i>	<i>(p. 16) " "Hey! ... It was next to the bandstand! On a chair! Hey..." "</i>	<i>(p. 12) " 'Hey?...It was on a chair next to the musicians! Hey!' "</i>	The first translation keeps the exclamation tone that it is found in the source text, but the second one uses an interrogation mark which changes the original tone.
<i>(p. 17) "...i pels terrats també engegaven coets. I pels balcons."</i>	<i>(p. 17) "...they were setting off rockets on the rooftops too and from balconies."</i>	<i>(p. 12) "...they were letting off rockets from roof terraces and balconies."</i>	In the source text, there is a full stop before the last sentence. However, the two English translations replaced it by the conjunction "and".
<i>(p. 17) "I els músics, cansats, ficant..."</i>	<i>(p. 18) "And the musicians, tired, putting..."</i>	<i>(p. 13) "And the exhausted musicians putting..."</i>	<i>The Time of the Doves</i> keeps the same structure and the same punctuation marks as <i>La Plaça del Diamant</i> , but <i>In Diamond Square</i> changes the structure and places the adjective before the name. The translation technique that was used is "transposition".
<i>(p. 18) "¿que no veu que no pot anar tota sola pels carrers, que me la robarien?"</i>	<i>(p. 18) "...listen, you can't walk through the streets all alone, you'll get robbed..."</i>	<i>(p. 12) "...don't you see you can't walk down these streets by yourself, somebody will steal you from me?"</i>	The first translation omitted the interrogation marks. Nevertheless, they appear in the second translation.

### 2.3 Vocabulary and cultural markers

<i>La plaça del Diamant</i>	<i>The Time of the Doves</i>	<i>In Diamond Square</i>	<b>Comment</b>
(p. 15) "La <b>Julieta</b> va venir..."	(p. 15) " <b>Julieta</b> came by..."	(p. 11) " <b>Julie</b> came to the..."	The difference is in the second translation since it has used a different name without taking into account the diminutive form that the original author wanted to express. It would have been: Juliet.
(p. 15) "...a la <b>pastisseria</b> a dir-me..."	(p. 15) "...by the <b>pastry shop</b> just to tell me..."	(p. 11) "...to the <b>cake-shop</b> just to tell me..."	"Cake-shop" is the literal translation of "pastisseria" because it is just related to cakes. However, "pastry shop" is related to different types of sweet foods.
(p. 15) "...abans de rifar la <b>toia</b> ..."	(p. 15) "...before they raffled off the <b>basket of fruit and candy</b> ..."	(p. 11) "...before they got to the <b>lucky posy</b> ;..."	The "toia" is, as it is translated in <i>In Diamond Square</i> , a lucky posy. "The basket of fruit and candy" doesn't express the same meaning as in the original one. The boy who got this bunch of flowers in a dance was able to dance with the girl he chose.
(p. 15) "...ensenyava els <b>pinyols</b> ."	(p. 15) "...you could see the <b>seeds</b> ."	(p. 11) "...showing its <b>pips</b> ..."	"Seeds" is a word which involves all pips, grains, nuts... "Pips" refers to fruit seeds. The literal translation would be "pips".

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
(p. 15) "...despatxant <b>dolços</b> i..."	(p. 15) "...selling <b>pastries</b> and..."	(p. 11) "...selling <b>cakes</b> and..."	"Pastries" is the exactly word to translate "dolços". "Cakes" is a specific word of all the different kinds of pastries. So, the translator used a translation technique called "modulation" because he used a part for the whole.
(p. 15) "...les puntes dels dits em <b>feien mal</b> de..."	(p. 15) "...my fingertips <b>hurt</b> from..."	(p. 11) "...my fingertips <b>ached</b> from..."	When something "hurts", you feel something stronger and more difficult to ignore than when something "aches". Each translator has understood it in different ways.
(p. 15) "Anava blanca <b>de dalt a baix</b> ..."	(p. 15) "I was dressed <b>all</b> in white..."	(p. 11) "I went in white <b>from head to toe</b> ..."	The expression "from head to toe" is the literal translation of "de dalt a baix". Using the word "all", the first translator used a general word.
(p. 15) "...les sabates com <b>un glop de llet</b> ..."	(p. 15) "...my shoes like <b>two drops of milk</b> ..."	(p. 11) "...shoes like <b>splashes of milk</b> ..."	"Com un glop de llet" is a Catalan expression used to express that something is extremely white. Both translators have kept the meaning by using the word "milk" as well.
(p. 15) "...i un <b>portamonedes</b> blanc..."	(p. 15) "...and a white <b>purse</b> ..."	(p. 11) "...and a white <b>handbag</b> ..."	A "purse" can be a handbag or a wallet. Here it is used as a kind of wallet which is used for coins. In Catalan it is called "portamonedes". The word "handbag" is not used properly at all.

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
<i>(p. 15) "...la Julieta em va dir que era d'hule..."</i>	<i>(p. 15) "...Julieta said was made of vinyl..."</i>	<i>(p. 11) "...Julie said was <b>oilskin</b>..."</i>	The translation of "hule" would be "oilcloth". However, the translators have used the words "vinyl" and "oilskin" which do not express exactly what it is said in the original text.
<i>(p. 15) "...com una <b>petxina</b> d'or."</i>	<i>(p. 15) "...like a gold <b>shellfish</b>."</i>	<i>(p. 11) "...like a golden <b>seashell</b>."</i>	"Shellfish" refers to all those invertebrate animals having a shell. "Seashell" is the exactly translation of "petxina".
<i>(p. 15) "El sostre estava <b>guarnit</b> amb flors..."</i>	<i>(p. 15) "The roof was <b>covered</b> with colored..."</i>	<i>(p. 11) "The roof was <b>decorated</b> with flowers..."</i>	The word "guarnit" means that it is decorated, not just covered.
<i>(p. 16) "...tornava a <b>fer-me el martiri</b>."</i>	<i>(p. 15) "...I began to <b>feel like I was being martyred</b>."</i>	<i>(p. 11) "...the elastic <b>sliced into me</b> again."</i>	The expression "fer-me el martiri" is used when something hurts you a lot. The first translator used the same words to express this concept and it can be easily understood. Nevertheless, the second translator used a translation technique called "reformulation" since he used different words to translate an idiomatic expression.
<i>(p. 16) "<b>L'entarimat</b> dels músics estava..."</i>	<i>(p. 16) "...around the <b>bandstand</b> to..."</i>	<i>(p. 11) "<b>The platform</b> where the musicians had struck up..."</i>	A "bandstand" is a type of platform for the musicians. As the original text does not specify which type, the word "platform" would be the more appropriate.

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
(p. 16) "El meu pare <b>casat amb una altra...</b> "	(p. 16) "My father <b>remarried...</b> "	(p. 11) "He <b>found a second wife and...</b> "	The first translation keeps the concept of marriage, as it is said in the original text. However, with the second one we do not know if he remarried or not.
(p. 16) "...i sola a la <b>plaça del Diamant...</b> "	(p. 16) "...all alone in the <b>Plaça del Diamant...</b> "	(p. 11) "...alone in <b>Diamond Square...</b> "	The first translation keeps the Catalan name of this square even though the target readers do not know where it is. The second one translates it into English to make it sound more familiar.
(p. 16) "ino seguis que <b>et rebregaràs!</b> "	(p. 16) " "Stop! <b>You'll get your clothes all wrinkled!</b> " "	(p. 11) "...stop or <b>you'll get in a right state!</b> "	Catalan people know that "et rebregaràs" means getting your clothes wrinkled, so it is not necessary to say it. As there is not a word in English which means exactly "et rebregaràs", the first translator described the whole situation. The second one used an English expression which means getting in a mess, in a chaos...
(p. 16) "...i tothom <b>content...</b> "	(p. 16) "...and everybody <b>happy...</b> "	(p. 11) "...and everybody <b>enjoying themselves...</b> "	Using the adjective "happy" the translator expressed approximately the adjective "content" even though it is not the literal translation. However, "enjoying themselves" implies a state of joy which is not exactly what Mercè Rodoreda wrote in her novel.

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
(p. 16) " <i>¿balleu?</i> "	(p. 16) " <b><i>Would you like to dance?</i></b> "	(p. 11) " <b><i>...want to dance?</i></b> "	In Catalan, it is written in a colloquial tone, as it is expressed in <i>In Diamond Square</i> . In <i>The Time of the Doves</i> it is more formal.
(p. 16) " <b><i>Mig d'esma...</i></b> "	(p. 16) " <b><i>Without hardly realizing...</i></b> "	(p. 11) " <b><i>And not really thinking...</i></b> "	"Mig d'esma" is a Catalan expression which is translated into English in different words, but they mean the same.
(p. 16) " <i>Em vaig topar amb una cara...</i> "	(p. 16) " <b><i>I bumped into a face...</i></b> "	(p. 11) " <b><i>I found a face...</i></b> "	"Bump into" is an appropriate phrasal verb to translate "topar". "Found" has nearly the same meaning but it is not that accurate.
(p. 16) " <i>Vaig pensar en el pobre <b>Pere</b> que...</i> "	(p. 16) " <i>I thought about poor <b>Pere</b>, who...</i> "	(p. 11) " <i>I thought of poor <b>Pete</b>...</i> "	The first translator kept the Catalan name, but the second one translated it into English using a diminutive form of the given name Peter.
(p. 16) " <i>...tancat al soterrani del <b>Colón</b> fent la cuina...</i> "	(p. 16) " <i>...in the basement of the <b>Hotel Colón</b> cooking...</i> "	(p. 11) " <i>...shut up in the basement cooking at the <b>Columbus Hotel</b>...</i> "	In both translations, the word "Hotel" was added because if not it was difficult to understand what it was referred to. In addition, the second translator translated the hotel's name as he did with all the proper names of this novel.

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
(p. 16) "... <b>i vaig fer el disbarat</b> de dir..."	(p. 16) "...and <b>I was dumb enough</b> to say..."	(p. 11) "...and <b>blurted out...</b> "	In the first translation, it is translated as it is in the original text, but in the second one, it is used the phrasal verb "to blurt out" which means saying something impulsively. The meaning is the same.
(p. 16) "... <b>li havien pres l'americana...</b> "	(p. 17) "... <b>they'd taken his jacket...</b> "	(p. 12) "And he said <b>someone had stolen his jacket...</b> "	In a literal way, it should be translated as it is in the first translation because some people had taken the jacket. However, in the second translation, it is said that someone, so just one person, had stolen the jacket. There is a slight difference between "taking" and "stealing".
(p. 16) " <b>iCintet!... iCintet!</b> "	(p. 17) " " <b>Cintet ... Cintet!</b> " "	(p. 12) " " <b>Ernie! Ernie!</b> " "	The first translator kept the Catalan name which is a diminutive form of Jacint, but the second one used a different name which is a diminutive form of Ernest. "Cintet" may have sounded too unfamiliar to the English readers.
(p. 17) "...m'haig de treure les sabates... <b>no puc més...</b> "	(p. 17) "I've got to take off my shoes... <b>I can't stand it anymore.</b> "	(p. 12) "...I've just got to take these shoes off... <b>I can't dance another step...</b> "	"I can't stand it anymore" is a literal translation of "no puc més". The second translator wrote "I can't dance another step" in order to express the same idea, but taking into account what was happening at that moment, they were dancing.

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
(p. 17) "Les criatures tiraven coets i piules per les <b>cantonades</b> ."	(p. 17) "Kids were setting off firecrackers and rockets in the <b>street</b> ."	(p. 12) "Kids were letting off rockets and bangers on <b>street corners</b> ."	In <i>In Diamond Square</i> it is translated literally, but in <i>The Time of the Doves</i> the translator omitted the concept of the "corners".
(p. 17) "Tot com una <b>decoració</b> ."	(p. 17) "Everything like a <b>decoration</b> ."	(p. 12) "All like a <b>stage set</b> ."	The first translator used the English word that is exactly the same as "decoració", but the second one went further and used a word which implies a special kind of decoration, the decoration in a play.
(p. 17) "I el <b>pas doble</b> ."	(p. 17) "And the <b>two-step</b> ."	(p. 12) "And then the <b>paso doble</b> ."	The Catalan novel translated the Spanish word "pasodoble" into Catalan. <i>The Time of the Doves</i> translated it into English, but literally it would be "double-step" because "two-step" does not refer to the dance itself, it is just a dance move. <i>In Diamond Square</i> took the Spanish word using a translation technique called "borrowing".
(p. 17) "I els ulls de mico lluents <b>ran dels meus</b> i..."	(p. 17) "And those gleaming monkey's eyes <b>right next to mine</b> and..."	(p. 12) "...and I was <b>eyeball to eyeball</b> with his sparkling monkey eyes..."	"Right next to mine" is approximately the literal translation of "ran dels meus", but the second translator used an idiom which means "face to face".

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
<i>(p. 17) "...que el meu <b>promès</b> feia..."</i>	<i>(p. 17) "...my <b>fiancé</b> was a..."</i>	<i>(p. 12) "...my <b>boyfriend</b> was a..."</i>	"Fiancé" would be the appropriate translation of "promès" because it means that they are engaged. The word "boyfriend" is more general.
<i>(p. 17) "...jo seria la seva senyora i la seva <b>reina</b>."</i>	<i>(p. 17) "...I'd be his wife and his <b>queen</b>..."</i>	<i>(p. 12) "...I'd be his wife and <b>darling</b>..."</i>	The first translator translated it literally, but the second one understood the word "reina" as "darling". He translated it freely.
<i>(p. 17) "...i <b>vinga riure</b>."</i>	<i>(p. 18) "...he <b>started laughing</b>."</i>	<i>(p. 12) "...and <b>he laughed till he cried</b>."</i>	"Vinga riure" means that a person laughs a lot. The first translation does not express the same meaning at all since it says that "he started laughing", but the importance of this Catalan expression is in the duration of the laugh. The second translation used appropriate words to express the idea.
<i>(p. 17) "...i els músics, <b>itararí! itararí!</b>"</i>	<i>(p. 18) "...and the musicians <b>"TararI tararI!"</b>"</i>	<i>(p. 12) "...and the musicians, <b>tra-la-la, tra-lee-lee</b>."</i>	First of all, it is translated literally even though the accent mark is replaced by a capital letter, "I". In the second translation, the sound is adapted to the English pronunciation.
<i>(p. 17) "...amb el <b>carro de les estrelles</b> i..."</i>	<i>(p. 18) "...with its <b>chariot of stars</b> and the..."</i>	<i>(p. 12) "...under <b>Great Bear</b> in the sky, and the..."</i>	The first translation uses the same words to translate it literally, but the second one uses the proper name of the constellation.

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
<i>(p. 17) "La meva mare al <b>cementiri de Sant Gervasi</b> i jo..."</i>	<i>(p. 18) "My mother in <b>Saint Gervasi Cemetery</b> and me..."</i>	<i>(p. 13) "My mother <b>six feet under in Sant Gervasi</b> and me..."</i>	In <i>The Time of the Doves</i> , it is translated using the word-for-word technique, but this time, the translator changed the name into English, "Saint Gervasi Cemetery". In <i>In Diamond Square</i> , the translator didn't translate the proper name of the cemetery, but instead of using the word "cemetery", he used an idiom.
<i>(p. 18) "...tota la gent <b>desada</b> a dintre de les cases..."</i>	<i>(p. 18) "...and everyone <b>shut up</b> in their houses and..."</i>	<i>(p. 13) "...and everyone was <b>in bed</b> and..."</i>	In the first translation, it is translated more or less in the same way, in fact, to be literal, the translation should have been "kept". In the second translation, we understand that everyone is also at home, but the translator added more information saying that they were "in bed".
<i>(p. 18) "...volta que volta... <b>Colometa</b>."</i>	<i>(p. 18) "...round and round... He called me <b>Colometa</b>..."</i>	<i>(p. 13) "...round and round... <b>Pidgey</b>."</i>	As the other proper names, the first translator did not translate the name "Colometa", but the second one did so and used a diminutive form of "pigeon" to express the same idea.

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
<i>(p. 18) "...i jo aturada com una bleda i..."</i>	<i>(p. 18) "...and me caught in my tracks and..."</i>	<i>(p. 13) "...and me stuck there..."</i>	"Aturada com una bleda" is a Catalan expression which means that the girl was waiting there in a shy way. The first translator used an idiom which means the same and the second one omitted the concept of being shy and he just translated the word "aturada".
<i>(p. 18) "I vam sortir al carrer Gran..."</i>	<i>(p. 19) "And we came out on the Carrer Gran..."</i>	<i>(p. 13) "And we came out on to the High Street..."</i>	It is another example of proper names. In <i>The Time of the Doves</i> it keeps the Catalan name, but in <i>In Diamond Square</i> it is translated into English.
<i>(p. 18) "I en Quimet, al cap d'anys..."</i>	<i>(p. 19) "And Quimet, years later..."</i>	<i>(p. 13) "And, years later, Joe still..."</i>	The second translator kept the given name that Mercè Rodoreda chose. "Quimet" is the diminutive form of Joaquim. However, the second translator changed the name and he used a diminutive form of Joseph, "Joe".

### 3. CHAPTER XXI

#### 3.1 Linguistics

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
(p. 107) "Els <b>havia estès</b> una flassada per terra..."	(p. 96) "I <b>spread</b> a blanket on the dining-room..."	(p. 66) "I' <b>d spread</b> a blanket on the dining-room floor..."	The correct translation is the one from <i>In Diamond Square</i> since the translator used a past perfect tense as the original author did. However, the first translator chose a past simple tense.
(p. 107) "... <b>de vegades</b> molt acostadets i..."	(p. 96) "... <b>sometimes</b> right next to each other..."	(p. 66) "... <b>often</b> very close to each other..."	In <i>The Time of the Doves</i> there is the proper translation of "de vegades". Nevertheless, the second translator used another adverb which has not got the same meaning at all.
(p. 107) "...i <b>es miraven amb el nen</b> i el nen..."	(p. 96) "...and <b>they looked at each other</b> and the boy..."	(p. 66) "...and (Rita) <b>staring at our kid</b> who..."	In the original text and in the first translation there is a reciprocal sentence, but in the second one there is just one subject. So, the second translation did not keep the original meaning since it means that just the girl was staring at his brother, but not in the other way round.
(p. 107) "...porta del pis <b>com si entrés a robar</b> ..."	(p. 96) "...the apartment door <b>like a robber</b> ..."	(p. 66) "...the door <b>like a burglar</b> ..."	Both translators changed the structure since they used a name instead of a clause.

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
(p. 107) "... <b>de tant en tant</b> <b>fént un saltiró</b> i obrint..."	(p. 97) "... <b>giving little hops from time to time</b> and spreading their wings..."	(p. 66) "... <b>hopping</b> and flapping their wings..."	Although the word order was altered, the structure of the first translation is similar to the original text. However, the second translator omitted the idea of "from time to time" and he just translated the verb.
(p. 107) "...perquè <b>ens deixés dormir.</b> "	(p. 97) "...so <b>he'd let us sleep...</b> "	(p. 66) "...so <b>we could sleep.</b> "	The literal translation of the original text is the one from <i>The Time of the Doves</i> . Although the one from <i>In Diamond Square</i> is quite similar, the translator omitted the word "let" and that's why there is a slight difference in the meaning.
(p. 107) "La Rita <b>estava asseguda</b> a terra..."	(p. 97) "...Rita <b>was sitting</b> on the floor..."	(p. 66) "Rita <b>was</b> on the floor..."	The first translator translated it literally, but the second one omitted the idea of "being sitting" since it is obvious that you are sitting if you are on the "floor".
(p. 108) "I el nen, <b>amb les mans al cap</b> , es va posar a plorar."	(p. 97) "...started crying <b>with his hands on his head.</b> "	(p. 66) "And Anthony <b>put his hands over his head</b> and burst into tears."	The structure of the first translation is the same as the one in the original text. However, the second translator added the verb "put" which means that he did this movement at the same time as she was talking.
(p. 108) "...els meus fills <b>havien après</b> a estar..."	(p. 97) "...my children <b>had learned</b> to keep..."	(p. 66) "...my kids <b>learned</b> to be quiet..."	The first translator used a past perfect form as the original author did. Nevertheless, the second translator chose a past simple form.

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
(p. 108) "...d'anar-se'n a jóc, <b>picaven</b> les baranes i..."	(p. 98) "...before they came back to roost <b>they'd peck</b> at the railings and..."	(p. 66) "...before they went off for a whirl, <b>they pecked</b> the parapet rail and..."	In the original text, the author used a past continuous form since it is a description in the past. The first translator used "would peck" to talk about repeated past actions. So, he kept the tense. However, the second translator used a past simple form.
(p. 109) "No <b>podia</b> matar ni un colomí..."	(p. 99) " <b>I couldn't</b> kill even one chick..."	(p. 67) " <b>We were</b> never able to kill a single pigeon..."	In the original text and in the first translation, the subject is the first person of the singular. However, in the second translation, the subject is the first person of the plural.
(p. 109) "Quan <b>entrava</b> a l'habitació [...] <b>encenia</b> el llum [...] els coloms <b>quedaven</b> encegats i paralizats."	(p. 99) "When I <b>went</b> into the little room [...] I'd <b>turn on</b> the light [...] the doves <b>would freeze and be dazzled.</b> "	(p. 67) "When I <b>went</b> into the bedroom [...] and <b>switched on</b> the light, it <b>blinded and paralysed</b> the pigeons."	In the original text, all the verbs in bold are past continuous forms. In the first translation there is a past simple form, but the other ones are formed with the "would" structure. The "would" form and the past continuous tense are quite equivalent. In the second translation, all the verbs are in a past simple form.
(p. 110) "...els coloms el <b>farien</b> un home conegut..."	(p. 100) "...he <b>was going to be</b> famous for his doves..."	(p. 68) "...the pigeons <b>would make</b> him famous..."	The structure of the second translation is the same as the one in the original text. However, the first translator used a passive sentence since he changed the subject; it is "he" instead of "the pigeons".

### 3.2 Stylistics

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
<i>(p. 107) "...al menjador, amb dos coixins, i els trobava..."</i>	<i>(p. 96) "...on the dining-room floor with two pillows on it and I'd find them..."</i>	<i>(p. 66) "on the dining-room floor for them, with two pillows, and I'd find them..."</i>	The second translation was punctuated exactly as it was the original text since the translator used two commas to add information. However, the first translator omitted the commas and wrote the whole sentence without any punctuation mark. With the two commas, the writers wanted to emphasise the additional information.
<i>(p. 107) "...i la Rita, tan petitona, feia..."</i>	<i>(p. 96) "...and Rita, who was so tiny, was..."</i>	<i>(p. 66) "...and tiny Rita was..."</i>	The first translation is similar to the original text because there is an explanation between the commas. The difference is that in the first translation there is a relative pronoun ("who") and in the original text it does not appear. In the second translation, the word order was changed, but the meaning did not alter. The translator used a translation technique called "transposition".

<i>La plaça del Diamant</i>	<i>The Time of the Doves</i>	<i>In Diamond Square</i>	<b>Comment</b>
(p. 107) "...i li deia, calla."	(p. 96) "...and said, "Shut up." "	(p. 66) "...and said, shut up."	<i>In Diamond Square</i> was punctuated in the same way as <i>La plaça del Diamant</i> since there is a comma which introduces what he said. The first translator used a comma as well, but afterwards he wrote two inverted commas to reproduce directly what he said.
(p. 107) "...tornava amb aquella mena de riure, hiiii... hiiii... hi..."	(p. 96) "...Rita started laughing that laugh again, "Hee... hee... hee..." "	(p. 66) "...started off on that laugh of hers again, heeee... heeee... heeee..." "	The second translator wrote the laughter onomatopoeia without using the inverted commas. He did it as in the original text since Rodoreda did not use them either. Nevertheless, the first translator wrote the inverted commas in order to introduce the laughing onomatopoeia.
(p. 107) "I vaig voler saber què passava. Un dia vaig..."	(p. 96) "I wanted to find out what was going on, <b>so</b> one day..."	(p. 66) "And I wanted to know what was going on. One day I ran home..."	In this paragraph, the second translation was punctuated in the same way as the original text since there is a full stop before the last sentence. In the first translation, the translator used a comma and the conjunction "so" to connect both sentences.

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
(p. 107) <i>"...l'habitació fosca on, quan l'Antoni era molt petit, el tancàvem..."</i>	(p. 97) <i>"...that dark little room where we'd put Antoni when he was very small..."</i>	(p. 66) <i>"...the dark bedroom where we shut Anthony up when he was a baby..."</i>	In the original text, there is an explanation between commas after the relative pronoun ("on"). In the English translations, there are no commas, so everything is written all together. In addition, the order of the sentence is changed in the translations and the explanation is at the end of the sentence.
(p. 108) <i>"...i els coloms ni es bellugaven: els obrien pas..."</i>	(p. 98) <i>"...the doves stayed calm as could be. Some made way for them..."</i>	(p. 66) <i>"...and they'd never flinch: some made way for them..."</i>	<i>In Diamond Square</i> is punctuated in the same way as <i>La plaça del Diamant</i> since the translator used a colon to introduce an explanation. In <i>The Time of the Doves</i> , the translator used a full stop, so he wrote this idea in two different sentences.
(p. 109) <i>"¡Això són coloms de presó!"</i>	(p. 99) <i>" "You're keeping those doves in jail." "</i>	(p. 67) <i>" "These pigeons are in prison!" "</i>	In the original text there are two exclamation marks, but there are no inverted commas. In the first translation there are two inverted commas, but there is no exclamation mark. In the second translation there are the inverted commas and an exclamation mark.
(p. 109) <i>"L'alegria d'en Quimet..."</i>	(p. 99) <i>"Quimet was overjoyed."</i>	(p. 67) <i>"Joe was so happy..."</i>	The second translation kept the ellipsis that can be found in the original text. However, the first translation omitted it. In this case, the ellipsis works as suspension points because it is a thought.

### 3.3 Vocabulary and cultural markers

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
(p. 107) " <i>Cada dia estava més cansada.</i> "	(p. 96) " <i>Every day I felt more <b>worn out.</b></i> "	(p. 66) " <i>I was getting more <b>tired</b> by the day.</i> "	Both translators kept the meaning. The first one used a phrasal verb and the second one, an adjective.
(p. 107) "...quan entrava al <b>pis</b> , els trobava..."	(p. 96) "...I'd get back to the <b>apartment</b> and find the kids..."	(p. 66) " <i>When I came back to the <b>flat</b>, the children...</i> "	As <i>The Time of the Doves</i> is an American translation, the translator used the word "apartment" which has the same meaning as "flat" (in British English). The difference is in the place where each translation was published.
(p. 107) "...molt acostadets i el <b>nen</b> amb..."	(p. 96) "...right next to each other and the <b>boy</b> with..."	(p. 66) "...very close to each other, and <b>Anthony</b> with..."	The first translator used a common noun as in the original text. However, the second translator used a proper name translated into English.
(p. 107) "...com si entrés a <b>robar</b> ..."	(p. 96) " <i>I opened the apartment door like <b>a robber</b>...</i> "	(p. 66) "...I opened the door like <b>a burglar</b> ..."	The second translation is the most accurate since the text is talking about a house, so burglars are the ones who steal in houses.
(p. 107) "...plena de <b>coloms</b> ..."	(p. 97) "...full of <b>doves</b> ..."	(p. 66) "...full of <b>pigeons</b> ..."	There is a slight difference between the words "dove" and "pigeon". Doves are a small kind of pigeons that are not domesticated. However, these words are usually confusing.

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
(p. 107) "... <b>se'n van anar</b> cap al balcó..."	(p. 97) "...three doves <b>flew out</b> the balcony doors..."	(p. 66) "...three pigeons <b>scurried on</b> to the balcony..."	In this paragraph each translator expressed it a bit differently since on the one hand, the first translator used a phrasal verb to emphasise that he is talking about doves and on the other hand, the second one translated it in a way which implies a quick movement. The original author just said that the doves went to the balcony without saying anything about the speed or if they flew or they walked.
(p. 107) "...on, quan l' <b>Antoni</b> era molt..."	(p. 97) "...where we'd put <b>Antoni</b> when he was very..."	(p. 66) "...where we shut <b>Anthony</b> up when he was..."	The first translator kept the original name which is in Catalan. Nevertheless, the second one translated it into English.
(p. 107) "...era <b>molt petit</b> ..."	(p. 97) "...he was <b>very small</b> ..."	(p. 66) "...he was a <b>baby</b> ..."	In <i>The Time of the Doves</i> there is a literal translation of the original text. In <i>In Diamond Square</i> the translator used a different word, but with the same meaning.

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
(p. 107) "...amb un colom a la <b>falda</b> ..."	(p. 97) "...with a dove in her <b>lap</b> ..."	(p. 66) "...with a pigeon on her <b>skirt</b> ..."	In <i>The Time of the Doves</i> there is the proper translation of the original text because the translation of "falda" is "lap" and not "skirt". The second translator understood it as the piece of clothing (in Catalan it would be "faldilla") and he translated it literally. However, the original author referred to a part which is found in people's legs.
(p. 107) "...els donava <b>veces</b> i les hi prenien..."	(p. 97) "...and was feeding them <b>birdseed</b> and they ate it..."	(p. 66) "...and was giving them <b>seed</b> and they were taking it..."	The proper translation of this paragraph was done by the first translator. The second one used a word which is too general since it does not specify whether it is for birds or not.
(p. 108) "Quan vaig dir, <b>¿què feu?</b> ..."	(p. 97) "I said, <b>"What's going on here?"</b> ..."	(p. 66) "When I said, <b>what on earth are you up to?</b> ..."	The first translation is similar to the original text. However, the second translator used an informal expression that implies a high level of surprise which is not expressed in the source text.
(p. 108) "...ja feia temps que, <b>als matins</b> , els coloms eren amos del pis quan jo era fora."	(p. 97) "...the doves had been masters of the apartment <b>in the mornings</b> when I was away."	(p. 66) "...the pigeons had been masters of the flat for <b>some time whenever</b> I was away."	The first translator kept the meaning of "in the mornings" as it was written in the original text. Nevertheless, the second translator used other words which changed the meaning since they do not imply the concept of the morning, but of any time during the day.

<i>La plaça del Diamant</i>	<i>The Time of the Doves</i>	<i>In Diamond Square</i>	<b>Comment</b>
(p. 108) "...i tornaven al <b>colomar</b> fent la volta."	(p. 97) "...and then back to the <b>dovecote...</b> "	(p. 66) "...and back to their <b>loft.</b> "	Both translations are correct and keep the meaning of the original word, but the second one ("loft") may have been more accurate if the translator had used the word "pigeon loft". However, the context of the sentence indicates that it is for pigeons.
(p. 108) "I va dir que <b>havíem de mirar de</b> tenir més coloms..."	(p. 97) "And he said we <b>should try to</b> get more doves..."	(p. 66) "And he said we <b>would certainly have</b> more pigeons..."	In <i>La plaça del Diamant</i> there is a Catalan expression which is well translated in <i>The Time of the Doves</i> . Nevertheless, in the second translation, it is translated in a way which implies certitude, so the translator did not keep the original meaning since this Catalan expression means that you are not sure of the result, but you want to try it.
(p. 108) "...abans d' <b>anar-se'n a jòc</b> , picaven les baranes..."	(p. 98) "...before they came back to <b>roost</b> they'd peck at the railings..."	(p. 66) "...before they <b>went off for a whirl</b> , they pecked the parapet rail..."	The original author used a Catalan expression which means going to sleep. The first translator translated it literally without using an idiom ("they came back to roost"), so it has the same meaning. However, the second one translated it completely differently because with his translation he means that the doves walked in circles.

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
<i>(p. 108) "...va explicar a en <b>Mateu</b> que volia..."</i>	<i>(p. 98) "Quimet told <b>Mateu</b> he wanted to..."</i>	<i>(p. 67) "Joe told <b>Matthew</b> he wanted to..."</i>	The first translator kept the Catalan name of this character, but the second one translated it into English.
<i>(p. 108) "...per acabar <b>posant una granja</b> i que ens en cuidaríem..."</i>	<i>(p. 98) "...till he could <b>go into business</b> and let me and the children care for them."</i>	<i>(p. 67) "...so we could <b>start a farm</b> and the kids and I would look after them."</i>	The second translator translated it literally, but the first one used the word "business" instead of "farm". Although it has the same meaning, if he had used the exact word, it would have been more accurate and specific.
<i>(p. 109) "...els plors dels nens <b>enfonsaven la casa.</b>"</i>	<i>(p. 99) "...the children's shouts and tears <b>would bring the house down.</b>"</i>	<i>(p. 67) "...the kids <b>filled the house</b> with their wailing and sobbing."</i>	The first translation is a literal translation of the source text. However, the second one did not keep the exact meaning. The translator used some words to express that the children were crying hard, but he did not exaggerate this situation as the original author did by saying that the house would be brought down.
<i>(p. 109) "...començar a pensar a <b>tancar la botiga</b> i potser..."</i>	<i>(p. 99) "...start thinking about <b>closing his shop</b> and maybe..."</i>	<i>(p. 67) "...he could think of <b>selling his workshop</b> and..."</i>	There's a slight difference between the English translation since the first one is exactly as the original text, but the second one uses the word "sell" instead of "close". The meaning would be approximately the same, but it is not as literal as the first translation.

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
(p. 109) "...sopava <b>sense ni saber què estava menjant...</b> "	(p. 99) "...he'd eat his dinner <b>without even looking at his plate...</b> "	(p. 67) "...he ate his dinner and <b>didn't even notice what he was eating.</b> "	The second translation is more similar to the original text than the first one. The first translation expresses the same meaning, but with other words.
(p. 109) "...tant d' <b>espart...</b> "	(p. 99) "...so much <b>straw...</b> "	(p. 68) "...so much <b>esparto grass...</b> "	The exact translation of "esparto" is "esparto grass" as it is in <i>In Diamond Square</i> . In <i>The Time of the Doves</i> there is another word which has not got the exact meaning at all.
(p. 109) "... <b>negoci rodó.</b> "	(p. 99) "...and <b>the final balance.</b> "	(p. 68) "... <b>big money.</b> "	"Negoci rodó" is related to a happy ending in an economical matter. An appropriate translation of this Catalan expression could be the one that the second translator chose. However, the translation of <i>The Time of the Doves</i> is not correct since it does not imply a positive connotation. A final balance can either be good or not for the enterprise. Nevertheless, the words "negoci rodó" and "big money" are related to the benefits of an enterprise.
(p. 110) "...es llançarien a volar pel <b>Tibi</b> i pels voltants."	(p. 100) "...and fly around <b>Tibidabo Mountain</b> and other places in the neighborhood."	(p. 68) "...and go around <b>Tibidabo</b> and the surrounding area."	In the source text, the author used an abbreviation of a known place for Catalan people. However, the English translators did not use this abbreviation to avoid using an unfamiliar word to the target readers. The first translator even added the word "mountain".

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
(p. 110) "...no hauria de treballar a la botiga..."	(p. 100) "...didn't have to work <b>in the shop</b> ..."	(p. 68) "...and no longer had to work <b>as a carpenter</b> ..."	In <i>The Time of the Doves</i> we find a literal translation of the source text. Although the second translator kept the meaning, he added new information by talking about the character's job.
(p. 110) "...la cosa que l' <b>amoïnava</b> , només, era..."	(p. 100) "...and the only thing that <b>annoyed</b> him was..."	(p. 68) "...the one thing that <b>got his goat</b> was..."	The second translator used an idiom to translate "amoïnava". However, the translators did not keep the real meaning since the words they used have a negative and stronger connotation. A proper word might have been "worried" which would have kept the meaning that the Catalan author wanted to give.
(p. 110) "...tractar amb <b>senyors de mala fe</b> ..."	(p. 100) "...to deal with certain <b>gentlemen who tried to cheat him</b> ..."	(p. 68) "...dealing with <b>crooks</b> ..."	The first translator tried to translate the original text by keeping the meaning and the words, that's why the translation is very similar. However, the second translator decided to use an English word which has the same meaning as "senyors de mala fe".
(p. 110) "...un dia la <b>senyora Enriqueta</b> em va dir..."	(p. 100) "...one day <b>Senyora Enriqueta</b> told me..."	(p. 68) "...one day <b>Mrs Enriqueta</b> told me..."	Both translators translated the Catalan name literally, but the difference is in the first word since the first translation kept the word "Senyora", but the second one translated it into English, "Mrs".

<i>La plaça del Diamant</i>	<i>The Time of the Doves</i>	<i>In Diamond Square</i>	<b>Comment</b>
(p. 110) "I tu, treballant com una <b>beneita...</b> "	(p. 100) " "And you, working away like an <b>idiot...</b> " "	(p. 68) "And meanwhile you are <b>working yourself to the bone...</b> "	The first translator translated the Catalan word "beneita" using an English word which has a slight difference in meaning since "idiot" has strong negative connotations. The second translator used an idiom to keep the meaning of a person who works hard for a long time. The translator used a technique called "reformulation".

#### 4. CHAPTER XXXVI

##### 4.1 Linguistics

<i>La plaça del Diamant</i>	<i>The Time of the Doves</i>	<i>In Diamond Square</i>	<b>Comment</b>
(p. 169) "I si <b>es duia</b> un vestit fosc..."	(p. 151) "...and if <b>you wore</b> a black dress..."	(p. 104) "And if <b>you were wearing</b> a dark dress..."	In both English translations there is the use of the "indefinite you" to translate the impersonal meaning from the original text ("...es duia..."). In <i>La plaça del Diamant</i> there is a conditional sentence with a past continuous form. In the first English translation there is a past simple form and in the second one, a past continuous form.

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
(p. 169) "...perquè el que les <b>havia dibuixades...</b> "	(p. 152) "...because whoever <b>drew</b> them..."	(p. 104) "...because the person who'd <b>drawn</b> them..."	The proper translation is the one from <i>In Diamond Square</i> because the translator used a past perfect form as the original author did. In <i>The Time of the Doves</i> the translator used a past simple form.
(p. 169) " <b>Havia plogut</b> tota la nit."	(p. 152) "It <b>had been raining</b> all night."	(p. 104) "It <b>had rained</b> the whole night."	In the second translation the verb is in a past perfect simple form as it is in the original text. However, the first translator decided to use a past perfect continuous form in order to give more importance to the duration of the action.
(p. 169) "...ho devia fer la <b>debilitat...</b> "	(p. 152) "...it must have been my <b>weakness...</b> "	(p. 104) "...it must have been because <b>I was so weak...</b> "	In <i>The Time of the Doves</i> there is a noun as in <i>La plaça del Diamant</i> , but in <i>In Diamond Square</i> there is a clause.
(p. 169) "... <b>mentre corria</b> amunt cap a casa meva..."	(p. 152) " <b>Running</b> home..."	(p. 104) "... <b>when I ran</b> back to my flat..."	In the first translation there is a present participle to express that two actions are happening at the same time, so the translator used another form to keep the same meaning. In the second translation there is a past simple form with the adverb "when". The literal translation would have been "while I was running" because it would have kept the adverb and the past continuous form.

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
<i>(p. 170) "I ho anava mirant tot <b>com si no ho hagués vist mai...</b>"</i>	<i>(p. 153) "And I gazed at everything <b>like I'd never seen it before...</b>"</i>	<i>(p. 104) "And I looked at everything <b>as if I was seeing it for the first time...</b>"</i>	Both translations have the same meaning. However, the first one is literal because it has a negative adverb ("never") as the original text and the second one is positive.
<i>(p. 170) "...<b>no sóc jo que miro, no sóc jo que parlo, no sóc jo que veig.</b>"</i>	<i>(p. 153) "<b>It's not me looking, it's not me talking, it's not me seeing.</b>"</i>	<i>(p. 104) "...<b>it's not I who looks, who speaks, who sees.</b>"</i>	In the first translation there is the same external structure as in the original text since there is a repetition. The second translator did not follow the structure, so he omitted the first part and he just wrote the three verbs with the relative pronoun. Not taking into account the external structure of the sentence, the most literal translation is the one from <i>In Diamond Square</i> since it keeps the subject pronoun ("I") and the relative pronoun ("who") which are also in the original text. The first translator used the object pronoun ("me") instead of the subject one and he did not use the relative pronoun because he wrote the verbs in their present participle form.

<i><b>La plaça del Diamant</b></i>	<i><b>The Time of the Doves</b></i>	<i><b>In Diamond Square</b></i>	<b>Comment</b>
(p. 170) " <b>Duia</b> a dins del nas l'olor..."	(p. 153) "...by the front door <b>had stayed</b> in my nose..."	(p. 105) "The smell of feathers from the bins <b>stayed</b> in my nose..."	The first translator used a past perfect form to indicate that the action had happened before and the second one used a past simple form. In the source text, the verb is in a past continuous tense because it is a description.

#### 4.2 Stylistics

<i><b>La plaça del Diamant</b></i>	<i><b>The Time of the Doves</b></i>	<i><b>In Diamond Square</b></i>	<b>Comment</b>
(p. 169) "...un portamonedes petit, només pels cèntims, i el cabàs..."	(p. 151) "...my purse -a little one just for change- and a basket..."	(p. 104) "...my purse, a small purse, for small change, and my basket..."	The second translator kept the same punctuation marks as in the original text since he used two commas to make an explanation. However, the first translator used a dash.
(p. 169) "Feia anys que no l'havien pintada. I si es duia..."	(p. 151) "They hadn't been painted in years <b>and</b> if you wore..."	(p. 104) "They'd not been painted for years. And if you were..."	The second translation was punctuated exactly as the source text since there is a full stop. Nevertheless, the first translator decided to connect both sentences with a conjunction.

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
<i>(p. 169) "Vaig mirar l'ampolla, i a la llum migrada de l'escala, brillava, i vaig pensar [...] m'agradaria poder baixar l'escala botent com una pilota, avall, avall... i ¡pam! A baix de tot.</i>	<i>(p. 152) "I looked at the bottle. It shone in the dim light on the staircase and I thought [...] how I'd like to bounce down the stairs like a ball, down <b>and</b> down <b>and</b> bam! The bottom."</i>	<i>(p. 104) "I looked at the bottle, and it glinted in the light from the stairs, and I thought [...] and that I'd be better rolling down like a ball, bim, bam... and bang at the bottom."</i>	In <i>The Time of the Doves</i> , first of all there is a full stop instead of a comma to emphasise the pause. Then, there is not any comma. Finally, there is the conjunction "and" instead of a comma and instead of an ellipsis. There is also an exclamation mark after the onomatopoeia as in the original text. The translator from <i>In Diamond Square</i> kept the same punctuation marks that there are in the original text, but he did not use an exclamation mark at the end.
<i>(p. 169) "Quan les frontisses es rovellen, deia la meva mare, bona..."</i>	<i>(p. 152) " "When your hinges get rusty" my mother used to say..."</i>	<i>(p. 104) "When your joints rust, my mother used to say, your..."</i>	In <i>The Time of the Doves</i> there are two inverted commas which reproduce exactly what she said. However, in the source text and in the second translation there are no inverted commas.
<i>(p. 170) "...devia haver trobat alguna cosa; va obrir..."</i>	<i>(p. 152) "...must have found something; he opened..."</i>	<i>(p. 104) "...must have found something, because he opened..."</i>	In the first translation there is a semicolon as in the original text. Nevertheless, in the second translation there is a comma and the conjunction "because". In fact, a semicolon has the same meaning as "because".

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
<i>(p. 170) "...assegut com un estaquirot... Duia a dins..."</i>	<i>(p. 153) "...sitting like a soldier's dummy.... The smell..."</i>	<i>(p. 105) "...sitting there like a prize target. The smell..."</i>	The first translator kept the ellipsis from the original text to emphasise the irony. However, the second translator used a full stop.
<i>(p. 172) "...i va dir, un moment, i estava dret..."</i>	<i>(p. 155) "...and he said "I'll be right with you" and he..."</i>	<i>(p. 106) "...and he said, wait for a moment, and then..."</i>	<i>In Diamond Square</i> was translated with the same punctuation marks as the source text since there are two commas which introduce what he said. However, in <i>The Time of the Doves</i> , the translator omitted the commas and he used the inverted commas to reproduce directly what he said.
<i>(p. 172) "I quan vaig arribar al pis, <b>jo</b>, que sempre havia estat dura de plors, vaig arrencar..."</i>	<i>(p. 155) "And when I got home, <b>I</b> -who'd always had a tough time crying- burst into tears..."</i>	<i>(p. 106) "And when I was back in the flat, <b>I</b> burst into tears like any old poor soul, <b>me</b>, someone who always found it hard to cry."</i>	The first translation is more faithful to the original text than the second one. However, the first translator used two dashes instead of two commas to make an explanation. In the second translation the word order was altered, so there is not the same structure as in the original text.

### 4.3 Vocabulary and cultural markers

<i><b>La plaça del Diamant</b></i>	<i><b>The Time of the Doves</b></i>	<i><b>In Diamond Square</b></i>	<b>Comment</b>
<i>(p. 169) "Vaig sortir de casa amb el portamonedes <b>a dintre de la mà...</b>"</i>	<i>(p. 151) "I went out <b>carrying</b> my purse..."</i>	<i>(p. 104) "I left home <b>clutching</b> my purse..."</i>	Both translators omitted the idea of "dintre de la mà" from the original text and they both used verbs with the meaning of holding something. The second verb is stronger than the first one.
<i>(p. 169) "...només pels <b>cèntims...</b>"</i>	<i>(p. 151) "...a little one just for <b>change...</b>"</i>	<i>(p. 104) "...a small purse, for <b>small change...</b>"</i>	The English translators did not translate "cèntims" properly. They both used the word "change" and the second one even added the adjective "small" since "cèntims" are the smallest coins. The meaning is more or less the same, but if they had wanted to be literal, they could have said "cents".
<i>(p. 169) "...era plena de <b>dibuixos, de ninots i de noms...</b>"</i>	<i>(p. 152) "...was covered with <b>graffiti</b> as high as your arm could reach: <b>people and names...</b>"</i>	<i>(p. 104) "...was covered as far as you could reach with <b>stick people and names...</b>"</i>	The first translator decided to use the word "graffiti" to translate the original word "dibuixos". This translation implies a higher level of modernity than the original text. The second translator omitted this concept and he just translated the second part.

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
(p. 169) "...baixar l'escala botent com una pilota, <b>avall, avall...</b> "	(p. 152) "...bounce down the stairs like a ball, <b>down and down...</b> "	(p. 104) "...rolling down like a ball, <b>bim, bam...</b> "	In <i>The Time of the Doves</i> there is a literal translation of the original text. In <i>In Diamond Square</i> , the translator used "bim, bam" to make it sound like a ball which is falling down as the sentence says. So, the meaning is the same.
(p. 169) "...deia la meva mare, <b>bona nit i bona hora.</b> "	(p. 152) "...my mother used to say, <b>"you can call it a day."</b>	(p. 104) "...my mother used to say, <b>your number's up.</b> "	Both expressions are quite similar, so both are more or less correct. However, in this context it is more appropriate to use the second one because the Catalan author used this proverb to talk about the death.
(p. 170) "...potser podria <b>parar la mà.</b> "	(p. 152) "...maybe I could <b>become a beggar.</b> "	(p. 104) "I'd wondered for a moment why I didn't <b>beg.</b> "	Both translators adapted their translations to the target language in order to make it more familiar to the readership since the Catalan expression would not have been understood.
(p. 170) "...i va ficar <b>allò que devia haver trobat</b> a dins del sac."	(p. 152) "...and stuck <b>whatever he'd found</b> inside."	(p. 104) "...and put <b>his find</b> in his sack."	Both translations are quite faithful with the source text. However, the second translator omitted the sense of uncertainty that can be found in the original text ("allò que devia") and in the first translation ("whatever"). The second translation is more precise.

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
<i>(p. 170) "...alguna cosa bona com ara un <b>rosegó</b> de pa..."</i>	<i>(p. 152) "...something good underneath it like a <b>crust</b> of bread..."</i>	<i>(p. 104) "There might be something good underneath, like a <b>hunk</b> of bread..."</i>	The most accurate translation is the one from <i>The Time of the Doves</i> . The one from <i>In Diamond Square</i> is not correct because it refers to the part that covers the bread and that is not what the original word means since "rosegó" and "crust" refer to a bit of bread, not just the part which covers it.
<i>(p. 170) "...la meva mare m'havia avesat a dur vestits <b>blancs</b>."</i>	<i>(p. 153) "...my mother'd gotten me used to wearing <b>white</b> clothes."</i>	<i>(p. 104) "...my mother brought me up to wear <b>clean</b> clothes."</i>	The literal translation is the one from <i>The Time of the Doves</i> . The second translator chose the word "clean" because he linked the concept of "white" with "clean" because, in fact, these words are similar.
<i>(p. 170) "...i venia <b>pastissos i caramels i xocolatins plens i xocolatins buits amb licor a dintre</b>."</i>	<i>(p. 153) "...and I sold <b>pastries and candy and chocolates and bonbons filled with liqueurs</b>."</i>	<i>(p. 104) "I had sold <b>cakes and sweets and bars of dark chocolate and liqueur chocolates</b>."</i>	The first translation is quite literal except for the word "pastries" since it is too generic and for the word "bonbons" since the source text just talks about "xocolatins", so it could be translated as "chocolates". The word "candy" is the American translation for "caramels". The second one is also quite faithful. The word "sweets" is the British translation for "caramels" and the translator added the idea of "bars of dark chocolate" which is not in the original text. Some differences are related to the place of publication of the translation.

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
<i>(p. 170) "I el vidre dels meus ulls ho prenia tot."</i>	<i>(p. 153) "And my eyes were like windows taking it all in."</i>	<i>(p. 104) "And my glassy eyes took everything in."</i>	Both translators kept the original comparison between the eyes and the glass, but the first one used the word "window" instead of glass which would have been more literal.
<i>(p. 170) "A la botiga dels hules ja no hi havia l'ós..."</i>	<i>(p. 153) "The teddy bear wasn't in the oilcloth shop..."</i>	<i>(p. 104) "The teddy bear had disappeared from the emporium window..."</i>	The literal translation of the original text can be found in <i>The Time of the Doves</i> . The second translator did not keep the original meaning since he used the word "emporium" which is a large retail shop.
<i>(p. 171) "...i vaig dir: <b>salfumant</b>."</i>	<i>(p. 154) "...and said: "Hydrochloric acid". "</i>	<i>(p. 105) "... and said: <b>spirit of salts</b>."</i>	Both translators used words which mean "salfumant". However, the second one is an old name of hydrochloric acid.
<i>(p. 171) "Vaig respirar <b>com si el món fos meu</b>."</i>	<i>(p. 154) "I breathed a <b>sigh of relief</b>."</i>	<i>(p. 105) "I breathed <b>as if the world was now mine</b>."</i>	In <i>In Diamond Square</i> there is the literal translation of the original text. The text from <i>The Time of the Doves</i> has the same meaning, but it is expressed with other words.
<i>(p. 171) "...d'anar amb compte amb els <b>tramvies</b>..."</i>	<i>(p. 154) "...or get run over by a <b>streetcar</b>..."</i>	<i>(p. 105) "...had to take care with the <b>trams</b>..."</i>	"Streetcar" is a North American word and "tram" is a British one. <i>The Time of the Doves</i> is an American translation and <i>In Diamond Square</i> is from the UK. The second translation keeps the original meaning and the plural of the noun.

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
(p. 171) "...era <b><i>l'adroguer de les veces</i></b> que s'acostava cap a mi..."	(p. 155) "...and it was <b><i>the grocer</i></b> and he came up behind me..."	(p. 105) "...and it was <b><i>the birdseed grocer</i></b> shouting and walking towards me..."	The literal translation is the one from <i>In Diamond Square</i> . The one from <i>The Time of the Doves</i> is not as specific as the other one.
(p. 172) "...i va dir, <b><i>un moment</i></b> , i estava dret..."	(p. 155) "...and he said, <b><i>"I'll be right with you,"</i></b> and he was..."	(p. 106) "...and he said, <b><i>wait for a moment</i></b> , and then..."	Both translators kept the original meaning, but they used different words to express it. The first one translated it freely and the second one kept the word "moment", but he added the phrasal verb "wait for".
(p. 172) "...i vaig dir que no sabia <b><i>què fer.</i></b> "	(p. 155) "...and said I didn't know <b><i>what to do.</i></b> "	(p. 106) "...and said I didn't know <b><i>what to say.</i></b> "	The first translator used the same words as the original author. However, the second translator changed the meaning by using the verb "say" instead of "do".
(p. 172) " <b><i>Vaig fer que sí amb el cap</i></b> i aleshores..."	(p. 155) " <b><i>I nodded my head</i></b> and he said..."	(p. 106) " <b><i>I nodded</i></b> and then he said..."	In <i>The Time of the Doves</i> there is the literal translation of the original text. The translation from <i>In Diamond Square</i> is quite similar since the verb "nod" implies a movement with the head.
(p. 172) "...va dir, <b><i>comenci demà</i></b> , i tot neguitós..."	(p. 155) "...and he said, <b><i>"Start tomorrow,"</i></b> and he went..."	(p. 106) "...and then he said, <b><i>you can start tomorrow</i></b> , and with..."	In the original text there is an imperative form which is exactly translated in the first English translation. However, in the second translation there is the verb "can" which provides a possibility meaning.

<b><i>La plaça del Diamant</i></b>	<b><i>The Time of the Doves</i></b>	<b><i>In Diamond Square</i></b>	<b>Comment</b>
<p>(p. 172) "...em va posar <b>dues llaunes [...] i una paperina i alguna altra cosa que no recordo.</b>"</p>	<p>(p. 155) "...and got <b>two cans of food [...] along with a little bag of something.</b>"</p>	<p>(p. 106) "...he fetched <b>two tins [...] and a packet of milk, and something else I've forgotten.</b>"</p>	<p>In <i>La plaça del Diamant</i>, Mercè Rodoreda named three different things. In <i>The Time of the Doves</i>, the translator just named two of them. First of all, he added the word "food" to ensure that the reader would understand the kind of cans he was talking about. Then, he mixed the two other things from the original text since he translated the word "paperina" and he said that the other thing, which in the original text is the third object that the main character receives, was inside the little bag. The second translator named three objects. However, they are not the same as the original ones. He used the British word "tins" since the translation is from the UK, he changed the word "paperina" for "a packet of milk" and finally, he translated literally the third thing.</p>

## CHAPTER V. CONCLUSIONS

- Taking into account the original objectives and the hypothesis from the *Introduction*, after having done the comparative study, it can be supported the idea that **translators have to adapt their translations to the target culture** so that the readers are able to understand the real meaning of the text. In this research project there are many examples since one of the translators decided to change the character's names, the other chose a completely different title for his translation, one of them tried to be as faithful as possible when translating the Catalan expressions, the other used English idioms... The main reason for all these changes is that translators want their translations to sound as much familiar as possible to the target readers so that they call their attention.
- *La plaça del Diamant* is known because it contains a deep description of the inner part of an oppressed woman. After reading the whole novel and both English translations, I recognise that translating this subjective aspect of the novel is very difficult, taking into account that there are Catalan structures which are difficult to translate since they are specific and exclusive from the Catalan language. However, from my point of view, **both translators have kept the importance that Mercè Rodoreda gave to the main character** in her novel. In the beginning, as I supposed it had been a difficult task, I thought it would not have been kept as much as it has been kept.

- In general terms, talking about the Linguistics category, *The Time of the Doves* is slightly more similar to *La plaça del Diamant* than *In Diamond Square*. Therefore, the first English translator from this study used the same verb tenses and grammar structures as Mercè Rodoreda did in her novel. Nevertheless, *In Diamond Square* is more faithful to the original novel than *The Time of the Doves* when looking at the Stylistics category. In this case, the second English translator from this study punctuated the text following the source text. Finally, talking about vocabulary, *The Time of the Doves* is more literal than *In Diamond Square*. Therefore, David H. Rosenthal translated the Catalan expressions using the "word-for-word" technique and Peter Bush translated them using either English idioms or changing the whole sentence in order to make it easier to comprehend. In conclusion, taking in consideration these three chapters which have been analysed in this research project, ***The Time of the Doves***, the North American translation of *La plaça del Diamant*, which was done by David Rosenthal, **is the most faithful English translation to the original novel**. This does not mean that the other translation, *In Diamond Square*, is not a proper translation, in fact, it is also an appropriate translation since Peter Bush, the translator, decided to use different structures, different verb tenses and English idioms to express the same ideas that appear in *La plaça del Diamant*. Therefore, it was his choice and he developed a good translation.
- Other differences about vocabulary that have been detected are related to the place where the translations were published, so **the place of edition of the translations is an important element to take into account when it comes to compare two different translations**. Some examples can be found in the *Vocabulary and Cultural markers* categories throughout this research project.

- With this research project I immersed myself in a completely new world, which was the translation world. In fact, it was the first time I was dealing with it because although I had been interested in it for a long time, I had never studied anything about translation before. I looked for some translation techniques in order to associate them with the different passages from the comparative study between *La plaça del Diamant* and its English translations, *The Time of the Doves* and *In Diamond Square*. However, when I had to relate the translation techniques with the passages, I realized that it was more difficult than what I had thought. That is the reason why I have not been able to match all the extracts of these novels with the translation techniques I had found. **Nevertheless, I have learned these translation techniques and I hope I can identify them in a future after studying this topic deeply.** This research project also helped me to learn the structure and the contents that must be in a research work.

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