

Final Degree Thesis

Experts vs. Non-experts: does expertise affect
competence when it comes to the translation of
culturemes?

TUTOR: Vanesa Fusco

STUDENT: Marina Golbert

Master in English Translation

ID: 28374219

2025

INDEX

Abstract/Resumen.....	2
CHAPTER I: INTRODUCTION.....	3
Introduction.....	3
Corpus.....	3
Justification.....	4
Aims.....	4
Objectives.....	4
Research Questions.....	4
Hypotheses.....	5
State of the art.....	5
<i>Zoppi's work</i>	7
<i>Molina Martinez's work</i>	7
CHAPTER II: THEORETICAL FRAMEWORK.....	8
Translation.....	8
Culture.....	9
<i>Culturemes</i>	10
Expertise/Translation expertise.....	12
Translation techniques.....	17
CHAPTER III: METHODOLOGY.....	20
Corpus: author, style and text.....	20
Context.....	21
Research Questions.....	23
Hypotheses.....	23
Sampling and categories of analysis.....	24
Data collection and method.....	27
Evaluation of translation competence.....	27
CHAPTER IV: ANALYSIS.....	29
General Conclusions.....	48
CHAPTER V: CONCLUSIONS.....	52
LIMITATIONS.....	57
REFERENCES.....	57
APPENDIX.....	66

ABSTRACT

The translation of literary works often faces obstacles due to cultural differences between source languages (SL) and target languages (TL). These obstacles can hinder effective translation, especially when it comes to lexical choices and meanings. Translators generally employ creative approaches and techniques to convey cultural nuances, abstract concepts, facts, ideas, opinions, and phenomena unique to the SL. This is especially important in the case of culturemes, those unique linguistic and cultural elements embedded within a literary work. But cultural barriers are not the only aspect that can get in the way during the process of translation. More often than not, the level of expertise of the translators can play a decisive role too. Experts (professional translators) and non-experts (English teachers) may possess different skills and competencies that can affect their work in various ways, such as SL knowledge, linguistic precision, literary style, cultural contexts, translations strategies and techniques, among others.

Through the analysis of the culturemes in the work of Argentine writer Washington Cucurto, *El curandero del amor*, this study aims to investigate if the translators' level of expertise affects their competence when it comes to translating literary works with heavy and significant cultural content. At the same time, this investigation will assess the impact of cultural connotations and transpositions on literary translation, exploring various approaches and translation techniques that can enhance shared meaning between the source language (Spanish) and the target language (English), and that can be helpful to bridge the cultural gaps.

Keywords: Literary translation, literary texts, culturemes, translators, experts, non-experts, cultural barriers, source language (SL), target language (TL), techniques, translation competence, culture-specific items.

RESUMEN

La traducción de obras literarias a menudo enfrenta obstáculos debido a las diferencias culturales entre las lenguas de origen (LO) y las lenguas de destino (LD). Estos obstáculos pueden obstaculizar una traducción eficaz, especialmente cuando se trata de elecciones léxicas y significados. Los traductores generalmente emplean enfoques y técnicas creativas para transmitir matices culturales, conceptos abstractos, hechos, ideas, opiniones y fenómenos exclusivos de la LO. Esto es especialmente importante en el caso de los culturemas, aquellos elementos lingüísticos y culturales únicos integrados en una obra literaria. Pero las barreras culturales no son el único aspecto que puede obstaculizar el proceso de traducción. En la mayoría de los casos, el nivel de experiencia de los traductores también puede desempeñar un papel decisivo. Los expertos (traductores profesionales) y los no expertos (profesores de inglés) pueden poseer diferentes habilidades y competencias que pueden afectar su trabajo de diversas maneras, como el conocimiento de la LO, la precisión lingüística, el estilo literario, los contextos culturales, las estrategias y técnicas de traducción, entre otros.

A través del análisis de los culturemas en la obra del escritor argentino Washington Cucurto, *El curandero del amor*, este estudio pretende investigar si el nivel de especialización de los traductores afecta su competencia a la hora de traducir obras literarias con alto y significativo contenido cultural. Al mismo tiempo, esta investigación evaluará el impacto de las connotaciones y transposiciones culturales en la traducción literaria, explorando diversos enfoques y técnicas de traducción que pueden mejorar el significado compartido entre la lengua de origen (español) y la lengua de destino (inglés), y que pueden ser útiles para cerrar las brechas culturales.

Palabras clave: traducción literaria, textos literarios, culturemas, traductores, expertos, no expertos, barreras culturales, lengua de origen (LO), lengua de destino (LD), técnicas, competencia traductora, elementos culturales específicos.

CHAPTER I: INTRODUCTION

Introduction

Language and culture are closely intertwined, as they express identities and facilitate cross-cultural understanding. Translating literary texts involves navigating linguistic and cultural complexities. Cultural nuances embedded in the source language can complicate translation, particularly for concepts deeply rooted in the source culture. For this reason, translators face the challenge of creatively conveying meaning amidst cultural and linguistic disparities. During this process, translators' level of expertise and knowledge can play a huge role and make a difference, given that experts could have more tools at their disposal than non-experts.

The focus of this study will be on analyzing if the translators' degree of expertise in translation has any effect when translating specifically selected culturemes. At the same time, it will be assessed which are the translation techniques generally used by translators to ensure that the translation is as accurate and faithful as possible.

Through this investigation, I have decided to contribute to the topic of culturemes and the various challenges a translator faces when translating a literary text with unique features of a particular culture.

Corpus

The text selected for analysis is *El curandero del amor* by Washington Cucurto, published by EMECE, Buenos Aires, 2006. In this book, Cucurto (as "Cucu") narrates in first person, and almost in real time, the surreal whirl that is his life. He has six children he adores, a Paraguayan wife and a publishing company called *Eloísa Cartonera*, run by very poor people who collect cardboard in the streets of Buenos Aires. He also has a young girlfriend, who is a social agitator. The book is full of delirious stories, marked by intertwined topics like drugs, sex, music, social affairs and politics.

Justification

During a seminar led by the scholar María Laura Spoturno, we engaged in discussions about culturemes, a term that refers to the unique cultural elements embedded within a literary work. Throughout literary history, translators have faced the challenge of capturing the complexity of translating culturemes, with all their nuances and intricacies. This resonated with me on an intellectual and academic level. Hence, I embarked on this academic journey with a determination to contribute significantly to the discourse on culturemes. In this context, I consider that *El curandero del amor* presents a distinctive and formidable challenge in this regard, as its pages are adorned with numerous regionalisms. In this thesis, I aim to explore the multifaceted dimensions of culturemes, the complex process of translation, the role of the translators' level of expertise and the specific challenges posed by regionalisms within *El curandero del amor*.

Aims

- To analyze the role of the translators' level of expertise when translating literary works and, more specifically, culturemes.
- To explore the basic features of literary translation, translation techniques and cultural forms that often represent various difficulties and challenges in literary text translation.

Objectives

- Analyze and establish if the translators' level of expertise has an effect in the way they approach the translations of the culturemes in *El curandero del amor*.
- Outline various translation techniques, procedures, and methods used to translate selected paragraphs of the novel *El curandero del amor*.
- Demonstrate difficulties in recreating literary text meanings from its source culture or language (SC/SL) to target culture or language (TC/TL) of diverse cultural groups.

Research Questions

Taking into account the aims and objectives of this research, I have posed one main research question: **Does expertise affect competence when it comes to translation of culturemes?**

From this main research question, the following research questions arise:

- Which translation techniques are used by experts and which ones are used by non-experts when translating the culturemes?
- How is the effect of the text maintained in the translation of the culturemes?
- What patterns of translation techniques are evident in the different types of culturemes?

Hypotheses

The possible hypotheses that could answer the main research question are:

1. Non-experts might use more basic translation techniques, while experts might use more complex translation techniques that require certain types of skills.

2. When translating the culturemes, the effect of the text could be maintained based on two approaches: English teachers could focus more on linguistic accuracy while translators could focus more on dealing with the cultural barriers that could affect the correct transmission of the message.

3. Techniques like foreign inclusion may be used by both experts and non-experts when it comes to public figures and names of people, social structure and politics and food.

In the case of cultural institutions, both experts and non-experts might use mostly description or amplification.

When it comes to colloquial language and insults, experts may use description and discursive creation while non-experts may use equivalence and literal translation.

The general hypothesis from which the particular hypotheses that answer each research question are derived, would be: **It would be correct to assume that the translations of the culturemes might be more accurate in the hands of experts than in the hands of non-experts.**

State of the art

To go forward with this research, I will, first of all, review some previous works by other authors on two main topics: **translation competence** and **translation of culturemes**.

According to Shreve (2002, p. 154), translation competence “has come to represent a motley set of academic understandings about what one has to know (and, by implication, what one has to learn or be taught) to become a translator”.

In the area of translation competence, numerous researchers have studied a wide variety of aspects, such as its evaluation (Beeby, 2000; Adab, 2000; Domian Sánchez, 2007; Gilyazetdinov, 2022; Wang & Tian, 2022); its development (Schaffner & Adab, 2000; Popescu, 2013; Schwieter & Ferreira, 2014; Chodkiewicz, 2020; Nakhli, 2021); its acquisition (PACTE, 2001; Orozco & Hurtado Albir, 2002; Hurtado Albir, 2015; Wang, 2022); its models (Campbell, 1991; PACTE, 2003; Reza Esfandiari *et al.*, 2015; Eser, 2015; Yang & Li, 2021) and its importance in translator training (Ehrensberger-Dow & Massey, 2013; Kiraly, 2013; Hurtado Albir, 2015; Salamah, 2021; Gilyazetdinov, 2022 ; Hazaea & Qassem, 2024).

Of all the studies mentioned above, one of the most worth highlighting is that of Gilyazetdinov (2022) about evaluation of translation competence in training the translators. In this

research, the author seeks to “examine different trends in translation evaluation based on the subcomponents of translation competence” (p. 401).

Gilyazetdinov explains that translation competence cannot be measured directly, so the evaluation is made on students’ translation performance instead.

According to the author, translation competence is “the student’s ability to comprehend the source text, to produce a text in the target language and his competence in editing and revising the target text based on source language textual elements” (p. 402). These three parameters are, therefore, the basis of the evaluation of students’ translations.

Thus, to make an accurate assessment, the author suggests:

1. In order to evaluate the students’ ability to comprehend the source text and rendering it into the target language, the translations should be revised by a bilingual instructor who must contrast and compare the different works.

2. In order to evaluate the students’ ability to produce a text in the target language and edit it, the translations should be revised by an instructor who only knows the target language and “evaluates the translation product regardless of its original source text” (p. 404). The person in charge of the revision should take into account important factors like “text difficulty [...], grammaticality of the utterances produced by the translators, wording and faultless use of collocations, text coherence, cohesion and punctuation” (p. 404).

Another very interesting study in the area of translation competence is that of Hurtado Albir (2015), which combines the subjects of acquisition of translation competence and translation training. In this research, the author seeks to “highlight the importance of training future translators on the basis of competences, and of those competences being designed in such a way as to familiarize students with professional practice” (p. 276). At the same time, she explains the reasons why the *translation task and project-based approach* (as she calls it) is the best method to develop general and specific competences, given that: it generates “situations related to professional activity” (p. 276) and allows to carry out authentic tasks; it provides an active methodology designed around the students so they can learn to translate by performing different tasks and it leads to a form of teaching that centers around working through processes, in order to grasp ideas and principles, learn to solve problems and acquire various strategies.

The second topic of this state of the art is the translation of culturemes. According to Hurtado Albir (2011), culturemes are characteristic elements of each culture. These cultural elements, which may appear marked in a text in a more or less explicit way, are of diverse nature: related to the material, the social, the ecology, the religious, the paralinguistic, etc. The author expresses that translation not only takes place between two different languages, but also between two different cultures, which makes translation an intercultural communication.

In the area of translation of culturemes, numerous researchers have studied a wide variety of aspects, such as its translatability or lack of (Kounitrate, 2018; González Pastor, 2018;

Coman & Selejan, 2019); its issues and challenges (Whithorn, 2014; Díaz-Ortiz, 2021; Ilinca, 2023; Hilal Abdulrazaq, 2024) and its categories and techniques used to translate them (Molina Martínez, 2001; Petrescu, 2011; Zoppi, 2018; Núñez Arévalos *et al.*, 2020; Díaz-Ortiz, 2021; Jacobson, 2024).

Of all the studies mentioned above, the most important ones that I will take into account are the two that follow: Zoppi (2018) analysed the English translation of the culturemes in the comic strip *Mafalda*, created by the cartoonist Quino, while Molina Martínez (2001) analysed the translation from Spanish to Arab of culturemes in *Cien años de soledad*, by Gabriel García Márquez.

In Zoppi's work the main objective is to strengthen the study of the translation of comics in the academic field. In order to achieve that, the author defines some specific objectives like to review the basic characteristics of humor, comics, culturemes and their translation; to describe the types of culturemes found in *Mafalda* and the techniques and translation methods used to translate them to English and to reflect on the translations achieved and establish if the translation affects the humor of the comic.

In order to analyze the different culturemes found, the author uses a seven-category classification from Igareda (2011): ecology, history, social structure, cultural institutions, social universe, material culture and cultural linguistic aspects and humor. These categories are further divided into areas and subcategories. At the same time, Zoppi selects some translation techniques presented by Molina Martínez (2001) to analyze which are the most used to translate the culturemes: adaptation, calque, amplification, description, discursive creation, linguistic compression, compensation, established equivalent, modulation, generalization, particularization, reduction, substitution, borrowing, literal translation and more.

When presenting the results of the analysis of the culturemes, the author concludes that the categories of culturemes with the highest representation are social universe and material culture. As for the translation techniques, the author concludes that the most used are adaptation and generalization, followed by established equivalent, literal translation and modulation.

On the other hand, in Molina Martínez's work the main objective is to investigate how the treatment of cultural elements is resolved in the translation of texts in the specific case of the Arab and Hispanic cultures. In order to achieve that, the author defines some specific objectives like to develop a model for the analysis of cultural elements in translation; to describe the phenomenon of cultural transfer in translation and to describe and investigate the cultural foci, that is, the cultural elements that generate the most significant cultural problems in Arabic-Spanish translation.

The first step of the work was to analyze three Arab translations of *Cien años de soledad* and compare them to the original text. For this, the author uses three types of analysis instruments: one for the contextualization and characterization of the translations in order to identify the factors that play a role in a translated text and in the process of comparing the

translations; another one to identify and classify the cultural areas in which to locate the cultural elements found in the texts; and a third instrument to identify and classify the solutions with which translations resolve the transfer of cultural references.

When it comes to the analysis of the culturemes, the author uses all the translation techniques that we mentioned before (and that Zoppi employed later in her work). The results show that the most used techniques are established equivalent, literal translation, reduction, and the use of footnotes.

One of the most important conclusions made by the author is that there are no correct or incorrect translation techniques, but rather their validity depends on the context in which they are used. Another very interesting hypothesis is that the translated literary works are an indicative parameter of the image that the receiving culture has of the culture to which the original text belongs, and that the method chosen by the translator works as a filter through which the projection of that image is generated.

Although these two works analyzed focused on cultural elements and translation methods and techniques applied to the culturemes, there are still no published works about expertise and translators' competence in relation to culturemes. In this context, my research will contribute to this under-explored topic, in order to shed light on the effect of expertise on competence when translating culturemes.

CHAPTER II: THEORETICAL FRAMEWORK

In order to comprehensively explore the experiential, cultural and translational dimensions central to my thesis project, I will conduct an extensive review of the literature and bibliography that will include a variety of authors. The three main concepts that will be explored in the theoretical framework in order to answer the research questions, will be: **culturemes**, **expertise/translation expertise** and **translation techniques**. From these main concepts others will emerge that will also be developed.

According to Hurtado Albir (2011), translation is a skill, a know-how, which consists of knowing how to go through the translation process and how to solve the translation problems that arise in each case. In this translation process it is important for the translator to take into account the cultural aspects.

Goodenough (1964) offers a really interesting definition of culture that is often cited and used in research about translation:

As I see it, a society's culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and do so in any role that they accept for any one of themselves. Culture, being what people have to learn as distinct

from their biological heritage, (...) it is not a material phenomenon; it does not consist of things, people, behavior, or emotions. It is rather an organization of these things. It is the form of things that people have in mind, their models of perceiving, recording and otherwise interpreting them. (p. 36)

Newmark (1988), on the other hand, defines culture as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expressions” (p. 94). The author refers to the idea that there is a universal language, as can be seen in the type of words that generally do not represent any translation problem, like *table* or *mirror*. On the contrary, there is also a cultural language that does present translation problems because it represents a personal language and the way in which each person expresses themselves, an idiolect.

Culture has acquired a place recognized in translativity theory and has inspired many research works and both theoretical and practical studies. It is a commonplace that language is the most important instrument of communication and reflection of cultural reality (Hennecke, 2015). When it comes to communication between two languages, as is the case of translation, there is the difficulty of “transplanting” the message of the text that has to be translated to another cultural reality. This means that there is a cultural barrier that needs to be overcome in order for the message to be understood (Nord, 2014).

Communication works through the use of codes agreed upon in a concrete linguistic and cultural community; the use of these codes is based on a cultural consensus. The culture that underlies in texts is manifest and visible only in contrast with other cultures. Translation is a special case of contrast, given that the original text and its translation refer both to the linguistic and cultural context of the base culture as well as the target culture (Hennecke, 2015).

Translation as a process is, therefore, a linguistic and social performance in a specific situation, which finally finds its materialization in the product – the translated text, which is why translation can also be defined as a symbiosis between language, text and culture.

For translation to be successful, cultural coherence must be achieved. This means that the target text has to find new roots in the target culture, it has to be implanted in it but without losing the connection with the original text and the culture of origin (Hennecke, 2015).

In this complex process, the term “specific cultural items” appears. Specific cultural items can often turn the meaning of an expression, a phrase or a complete text diffuse, questionable or completely unintelligible. According to Franco Aixelá (1995):

Specific Cultural Items (SCIs) are those textually actualized items whose function and intertextual load in a source text cause a translation problem due to either the non-

existence of the referred item in the target system or due to its different intertextual and cultural implications. (p. 114)

To refer to the specific cultural items, many authors use other terms such as “elements linked to culture” (Hansen, 1995), “explicit and implicit cultural references” (Gercken, 1999) and “culturemes” (Hurtado Albir, 2011).

Culturemes

According to Hurtado Albir (2011), culturemes are characteristic elements of each culture. These cultural elements, which may appear marked in a text in a more or less explicit way, are of diverse nature: related to the material, the social, the ecology, the religious, the paralinguistic, etc. The author expresses that translation not only takes place between two different languages, but also between two different cultures, which makes translation an intercultural communication.

Molina Martínez (2006) refers to some common characteristics of culturemes, such as the fact that they do not exist out of context, but arise within a cultural transfer between two specific cultures. In this regard, the cultural elements should not be considered as elements of a single culture, usually the culture of origin, but as the consequence of a cultural transfer. Lastly, another common aspect is that the performance of a cultureme as such depends on the context in which it appears.

Luque Nadal (2009), on the other hand, defines a cultureme as any specific cultural symbolic element, simple or complex, that corresponds to an object, idea, activity or fact, that is sufficiently known among the members of a society, which has symbolic value and serve as a guide, reference, or model of interpretation or action for the members of said society. As a consequence, it can be used as a communicative and expressive means in the interaction between the members of that culture.

According to the author, culturemes are present in many forms and are part of the learning process about the own culture. They can be found in books, stories, manuals, literature, religious texts, jokes, songs, riddles, popular proverbs and sayings, poems, pictures, paintings, means of communication like radio, press, television, cinema, and more.

As we already saw in Zoppi's work, culturemes are usually classified into seven categories, which are further divided into areas and subcategories, according to the system proposed by Igareda (2011):

1. Ecology

1.1. Geography

1.2. Meteorology

1.3. Biology

1.4. Human being

2. History

- 2.1. Historical buildings
- 2.2. Events
- 2.3. Personalities
- 2.4. Historical conflicts
- 2.5. Myths, legends, heroes
- 2.6. Eurocentric perspective of universal history
- 2.7. History of religion

3. Social structure

- 3.1. Work
- 3.2. Social organization
- 3.3. Politics
- 3.4. Family
- 3.5. Friendships
- 3.6. Social models and respected figures
- 3.7. "Official" or predominant religions

4. Cultural institutions

- 4.1. Fine arts
- 4.2. Arts
- 4.3. Religious culture, beliefs, taboos

5. Social universe

- 5.1. Social conditions and habits
- 5.2. Cultural geography
- 5.3. Transport
- 5.4. Buildings
- 5.5. Proper nouns
- 5.6. Colloquial language and insults
- 5.7. Expressions
- 5.8. Customs
- 5.9. Organization of time

6. Material culture

- 6.1. Food
- 6.2. Clothing
- 6.3. Cosmetics
- 6.4. Leisure
- 6.5. Material objects
- 6.6. Technology
- 6.7. Coins and measurements
- 6.8. Medicine

7. Cultural linguistic aspects and humor

- 7.1. Verbs and verb tenses
- 7.2. Adverbs, nouns, adjectives, expressions
- 7.3. Very specific cultural elements
- 7.4. Expressions specific to certain countries
- 7.5. Word games, sayings, set phrases
- 7.6. Humor

According to Hurtado Albir (2011), when transferring culturemes, the translator should take into account the following factors:

1. The type of relationship between the two cultures that determines the degree of understanding and the vision that one culture has of the other, as well as the transfer of cultural elements.
2. The textual genre in which it is inserted, given that the characteristics of the original condition the function of the cultureme in the text.
3. The function of the cultureme in the original text, that is, its relevance or irrelevance in relation to the whole text.
4. The nature of the cultureme: the category to which it belongs, its degree of novelty and universality, and more.
5. The characteristics of the recipient, like their motivation, their cultural level, etc.
6. The purpose of the translation, which, when determining the choice of the translation method, will lead the translator to opt for one translation solution or another and to use different techniques.

As we can gather for what was explained about culturemes, the translation and transfer of these cultural items can be a really complex task that requires a certain level of competence and expertise.

Expertise/Translation Expertise

The second concept that will be developed in this theoretical framework is **expertise** and, more specifically, **translation expertise**. But first, it is necessary to delve a little deeper into translation competence, since, after all, to be an expert translator one must have translation competence.

Bell (1991) considers translation competence as the knowledge and set of skills the translator must possess in order to carry out a translation, such as target-language knowledge, source-language knowledge, text-type knowledge and subject area ('real-world') knowledge, and skills like grammar, sociolinguistics and discourse (Malmkjær, 2009).

Additionally, the research group PACTE (Proceso de Adquisición de la Competencia Traductora y Evaluación) (2017), established a model of six subcomponents of translation competence:

1. Bilingual sub-competence: this includes essentially operational and necessary knowledge for communication in two languages, such as pragmatic, sociolinguistic, textual, lexical and grammatical knowledge.

2. Extralinguistic sub-competence: this includes declarative, explicit and implicit knowledge about the world in general and also particular areas. It consists of bicultural, thematic and encyclopedic knowledge.

3. Knowledge about translation sub-competence: this includes declarative, explicit and implicit knowledge about the principles that govern translation (translation units, required processes, methods and procedures used and types of problems) and about professional aspects (labor market, types of assignments and recipients and more).

4. Instrumental sub-competence: this includes essentially operational knowledge related to the use of documentation sources and information and communication technologies (ICT) applied to translation (dictionaries of all types, encyclopedias, grammars, style books, parallel texts, electronic corpus, search engines, etc.)

5. Strategic sub-competence: it is an essential sub-competence that affects all the rest and interrelates them, since it controls the translation process. It includes operational knowledge to guarantee the effectiveness of the translation process and solve problems encountered in its development. It serves to: plan the process and prepare the translation project (choosing the most appropriate method); evaluate the process and the partial results obtained based on the final objective pursued; activate the different sub-competencies and compensate for deficiencies in them; identify translation problems and apply procedures to resolve them.

6. Psycho-physiological components: these are cognitive and attitudinal components of various types and psychomotor mechanisms.

Cognitive components: perception, memory, attention and emotion.

Attitudinal components: intellectual curiosity, rigor, perseverance, critical spirit, motivation, knowledge and confidence in one's own abilities and knowing how to measure one's own possibilities.

Psychomotor mechanisms: creativity, logical reasoning, analysis and synthesis.

According to Evers and van der Heijden (2017), “competence and expertise are important as all professionals need to possess a high degree of competence or expertise in their specific job domain to enable their own career development” (p. 83).

On the other hand, Shanteau (1992) developed the Theory of Expert Competence, which assumes that competence depends on five factors: “(1) a sufficient knowledge of the domain, (2) the psychological traits associated with experts, (3) the cognitive skills necessary to make tough

decisions, (4) the ability to use appropriate decision strategies and (5) a task with suitable characteristics” (p. 252).

Focusing now on the subject of expertise, Hakkarainen and Siren (2002) differentiate between an ‘expert’ and a ‘professional’. They clarify that the terms refer to experience, years of training and working in the field. However, they explain that “‘expert’ implies that a person has acquired very high-level knowledge and skills, while ‘professional’, on the other hand, refers to a professional status but does not necessarily imply expert-level skills” (p. 71).

According to Glaser and Chi (1988), there are a number of criteria of expertise, such as:

- Experts are fast in performing tasks in their own domains
- Experts spend a long time analyzing problems qualitatively
- Experts have strong self-monitoring skills

At the same time, Chi (2006) highlights other ways in which experts excel at their work: their knowledge is better integrated and organized; they generate the best solutions to solve problems (fast and accurate); they detect and recognize characteristics and patterns that non-experts might not; they are better at selecting the appropriate strategies when confronted with difficulties and they have better cognitive domain and control.

The process of expertise

According to Persky and Robinson (2017), someone is able to develop expertise through years of accumulated experience, although years of experience do not completely guarantee that a person will become an expert. In fact, only a small number of people can actually be considered experts, while the rest are mostly experienced non-experts.

In the same line of thought, Bereiter and Scardamalia (1993) explain that “experts and experienced non-experts, even when they are nominally practicing the same profession, are actually pursuing different careers” (p. 11). According to the authors, the careers of experts involve a “progressive advancement on the problems in a field of work, whereas non-experts constrict their fields of work so that they can manage by employing the routines they have developed” (Hakkarainen & Siren, 2002., p. 4).

At the same time, expertise takes progress over several stages, as one does not simply go directly from novice to expert. One of the most important stages of development of expertise in any area is problem solving. The problems must be relevant and challenging so the learner will be forced to focus and spend quality time practicing (Persky & Robinson, 2017). According to the authors, “experts are better problem solvers because of the large amount of domain knowledge and organization of information that reflects a deep understanding of the subject matter” (p. 75).

In the early stages of learning, knowledge is just “a collection of isolated facts” (p. 76) and, as expertise develops, it becomes a “heavily integrated network of information and decision-making process, conditional on a set of circumstances” (p. 76). Another important difference between knowledge for novices and for experts is that novices do not have the skill to connect a

specific knowledge with other information they previously learned, as they see knowledge as context dependent, while experts are able to decontextualize knowledge and apply it to other areas.

When it comes to expertise in translation, it is a topic that has been studied extensively in recent years. In general, most researchers and authors agree that expert translators need to have varied expertise in (Yue, 2021):

- Bilingual capacity: a person's ability to be competent in two languages, this is, being proficient in the four basic dimensions of language: listening, speaking, reading and writing, in order to be able to communicate. At the same time, bilingual capacity also involves the ability to think in both languages.

- Intercultural competence: this refers to a sociolinguistic and textual dimension. According to Eszenyi (2016), the sociolinguistic dimension "entails the recognition of the function and meaning of language variations, the knowledge of the interaction rules in different communities including non-verbal elements, and choosing the appropriate register when producing the target language text" (p. 23).

On the other hand, the textual dimension refers to:

Recognising structure and coherence, implicit meaning, references, stereotypes and intertextuality in various document types, awareness of the translator's limits and shortcomings in text comprehension, implementing strategies to tackle these (e.g. asking for help from more experienced colleagues, finding the appropriate sources on the internet, in books and parallel texts), the ability to summarise the text and quick and accurate editing, re-editing and correction skills. (p. 23)

- Internalization of external resources: according to Whyatt (2018), "translating texts involves the use of the translator's memory and it also heavily relies on the support derived from other information sources" (p. 66). In this sense, these external resources "can be viewed as the repositories of a collective social memory, a kind of cognitive-cultural heritage now available at the fingertips via Internet search engines" (p. 66).

Along these same lines, Dam-Jensen and Heine (2013) explain that translators have essential technical tools, softwares and memory systems at their disposal, such as dictionaries, Google searches and electronic texts (p. 94). At the same time, the technological advancements of the past few years have transformed the field of translation, especially with the emergence of Artificial Intelligence (AI), which has brought with it some translation tools like machine translation (MT), computer-assisted translation (CAT) and large language model (LLM) (Abdelhalim *et al.*, 2025).

- Deliberate practice: in order to be an expert in the domain of a task, the expert must be consistent. To achieve superior expert performance, it becomes necessary to dedicate time to practice deliberately. According to Shreve (2006), this deliberate practice means engaging regularly in some particular exercises that are intended to improve performance in a specific area of interest that involves activities in which one is skilled (p. 29).

The author also explains that there is a difference between deliberate practice and just accumulating experience at doing the activity, given that deliberate practice only occurs if the following conditions are met (p. 29):

- (a) the task is well-defined
- (b) the task is of a level of difficulty appropriate for the individual (neither too simple that it does not allow the development of new skills, nor too difficult that it hinders performance).
- (c) the task provides some type of informative feedback.
- (d) the task allows for errors to be corrected and for repetition until the best possible result is reached.

At the same time, it is expected that the deliberate practice occurs over a considerable period of time that, according to some authors, could be of at least ten years in order to expertise to arise.

Continuing with the topic of expertise in translation, according to Olalla-Soler (2018), expert translators are more efficient at applying internalized source-culture knowledge and can better exploit a range of genres when translating specialized texts.

At the same time, and going back to the concept of problem solving explained before, according to Glaser and Chi (1988), in cognitive psychology there are two types of problems: well-defined and ill-defined. The first ones are, for example, math problems, unambiguous and with one correct solution. Ill-defined problems, on the other hand, do not have only one interpretation or solution. Translations tasks are considered ill-defined problems, given that, many times, they are not unambiguous and more than one interpretation can be correct.

To summarize, developing translation competence sufficient to reach an expert level is a long and complex process that includes three dimensions (Libreros Cortez & Schrijver, 2024):

1. The know-know: also called know-what, translation knowledge and theoretical knowledge. Its nature is theoretical-conceptual, since it refers to a set of declarative knowledge (Arroyo, 2008).

This knowledge has a memory character and considers different elements that pertain to the discipline of translation, such as the history, theory and methodologies of translation, as well as translation strategies and techniques and the bicultural components. At the same time, it also

includes thematic knowledge, very important for carrying out different types of specialized translation like medical, legal and economic, to name just a few.

2. The know-how: the know-how is a hard skill that works in a coordinated manner with the theoretical knowledge (Ivanova, 2004). Its function refers to “translation skills and abilities” (Luna, 2014, p. 79) and the performance. It is also strongly related to the capacity to solve practical problems.

This type of knowledge is achieved by constant practice and requires the individual's metacognitive awareness, which involves the recognition of strengths and weaknesses, the conscious use of strategies and cognitive regulation (Pietrzak, 2021).

Authors like Perassi and Ferreira (2016), relate know-how to practical activities that must be developed before, during, and after translation. These are designed to help students: employ strategies for specialized reading and documentation; translate both forward and reverse; use techniques for correcting and evaluating translations; and justify decisions made when translating (Libreros Cortez & Schrijver, 2024, p. 81).

3. The know-be: the know-be is a soft skill (Ivanova, 2004) of socio-affective nature. Also known as knowing how to coexist or *savoir-vivre*, it groups socio-personal issues of the translator, such as motivations, attitudes, behaviors, beliefs, reflections and cognitive styles (Peeters, 2013).

This knowledge also covers the axiological and deontological components of the profession and cultural pluralism (Libreros Cortez & Schrijver, 2024, p. 81), which include development and strengthening of ethical values, acquisition of an intercultural perspective and a critical, creative and autonomous stance.

Translation techniques

Having already developed the first two concepts of this theoretical framework, *culturemes* and translation expertise, it is time to focus on the **translation techniques** usually deployed by translators when transferring different linguistic mechanisms from one language into another.

Mastering the translation techniques becomes necessary for any translator because they provide important tools to ensure the accuracy of the text and preserve the meaning.

As will be seen below, some translation techniques are more basic or simple, like literal translation, while others are more complex and require the translator to be more original and ingenious when dealing with language/cultural barriers, as is the case with equivalence or discursive creation.

According to Aleksandrova and Schwarz (2013), some of these translation techniques are:

- **Literal translation (basic):** in this case, a word or expression is translated word for word.

Example: in the case of the movie “Relatos Salvajes”, the title used for its international release was “Wild Tales”, a literal translation.

- **Amplification (basic):** here, the translator introduces an explanation or more information about things that are not immediately clear or obvious.

Example: when talking about Argentinian history and the “Proceso de Reorganización Nacional”, it could be useful if the translator introduces a brief explanation about it, like: “The civil and military dictatorship that ruled Argentina between 1976 and 1983”.

- **Adaptation (complex):** this technique consists in replacing a situation, reality or cultural element of the original language by an analogous situation, reality or cultural element of the target language, so the audience of the target language can correctly understand the reference. Adaptation is necessary when a certain element of the source culture is not familiar to or does not exist in the target culture.

Example: in Zoppi’s work, when translating the culturemes of Mafalda, the author translates the phrase “¡Mamá, me saqué un 10 en geometría!” as “Mama, I got an A in geometry!”.

Because in several English-speaking countries the school grading system uses letters, unlike Argentina and other countries that use numbers from 1 to 10, the author adapts the translation so that readers of the target language understand it better.

- **Foreign inclusion (basic):** with this technique, some part of the reference is not translated to the target language, because it is considered that it works better in the original language and that most people have basic knowledge of foreign languages, so they will be able to understand it, nonetheless.

Example: in Zoppi’s work, when translating the culturemes of Mafalda, the author translates the phrase “¡Pronto, por favor!... ¡Díganme lo más gauchesco que se les ocurra!” as “Quick, please say the most *gaucho* thing that comes to your mind!”

The author maintains the expression that refers to the “gauchos” because it works better (with a little twist) than trying to translating it.

- **Generalization (basic):** in this case, a word or term is replaced with one that is broader or more general/neutral.

Example: in Zoppi’s work, when translating the culturemes of Mafalda, the author translates the phrase “Dele quince gotas en una taza de tilo bien cargado” as “Fifteen drops in water”.

In this case, the author replaces “taza de tilo” for “water” so she does not have to explain what is a *taza de tilo*.

- **Equivalence (complex):** here, a term or expression of the original language is substituted by another term or expression in the target language, that is recognized as an equivalent by the language in use or the dictionary, even if there is no semantic or formal correspondence.

Example: this is a technique generally used when translating popular sayings or proverbs. Some examples can be:

“Está lloviendo a mares” -> “It is raining cats and dogs”

“No hay mal que por bien no venga” -> “A blessing in disguise”

“Dar vueltas” -> “Beat around the bush”

- **Discursive creation (complex):** in this case, an unpredictable and out-of-context equivalence is introduced, that most of the time, does not have anything to do with the original meaning.

Example: this is a technique generally used when translating movie titles. Some examples can be:

“Los amantes pasajeros” (Movie by Pedro Almodovar) -> “I’m so excited”

“Ocho apellidos vascos” -> “Spanish affair”

According to Molina and Hurtado Albir (2002), there are other useful translation techniques:

- **Reduction (basic):** it is the contrary of amplification. It consists in erasing from the target text some kind of element that is included in the source text.

Example: in Zoppi’s work, when translating the culturemes of Mafalda, the author translates the phrase “Podés comprar algunos artículos a precios tan bajos que son realmente una *pichincha*” as “Shop some goods at *rock-bottom prices*”.

In this case, the author uses the opposite of amplification, erasing the *pichincha* part, in order to avoid explaining what that is.

- **Description (complex):** here, a term or expression is replaced by a description of its function or form.

Example: in Zoppi’s work, when translating the culturemes of Mafalda, the author translates the phrase “Vos, con esa *catramina*, a media mañana: ¡zás, un sándwich!” as “With that *junk heap* you need a sandwich half way through”.

Here, the author chooses to replace the word “*catramina*” (which refers to a very old and used car) for “junk heap”, which reflects perfectly what a *catramina* is without having to explain the meaning of the word.

- **Particularization (complex):** it is the contrary of generalization. It consists in replacing a word or term with a more specific, concrete or precise one.

Example: in Zoppi’s work, when translating the culturemes of Mafalda, the author translates the phrase “¡Que Colón, que los conquistadores, que los indios, que tal batalla, que tal otra!... ¡Todo del tiempo del *ñaua*!” as “Columbus, the conquistadors, the Indians, this battle, that...! All in the *dark ages*!”.

Here, Zoppi uses the opposite of generalization, given that “*ñaua*” refers to a very distant time that is not specific, so she replaces it for a more specific time in history, the “dark ages”.

- **Modulation (complex):** this technique involves reproducing the message in the target language differently from the source language, involving another point of view, focus or perspective, either lexical or structural (Newmark, 1988).

Example: the expression “Cálmate”, which can be translated literally as “Calm down”, can also be translated using modulation, for example, saying “Don’t get too excited”.

- **Compensation (complex):** this technique introduces a source text element of information or stylistic effect in another place in the target text because it cannot be reflected in the same place as in the source text.

Example: because English has only one “you”, losing the nuances of formality found in Spanish (*tú/usted*), the translator can use more formal language or add a word that denotes respect elsewhere in the text to compensate for the lack of distinction in “you” at that specific point:

“¿Cómo está usted?” -> “How are you, Sir?”

This chapter, dedicated to the theoretical framework, served to understand in greater depth the culturemes and the complexity involved in their correct translation; the process of reaching an expert level in any area, more specifically in translation; and the different translation techniques that experts usually use strategically in order to translate content with high cultural, political or social significance.

CHAPTER III: METHODOLOGY

Corpus: author, style and text

As stated briefly before in the introduction, the text selected for analysis is *El curandero del amor* by Washington Cucurto, published by EMECE, Buenos Aires, 2006.

Washington Cucurto is the pseudonym of the Argentine poet, narrator, editor and plastic artist Santiago Vega. Born in Quilmes, Buenos Aires, in 1973, his work has been published in several Spanish-speaking countries and translated into English, Portuguese and German¹. In 2003, he founded a publishing company called Eloísa Cartonera, which has the peculiarity that each of its ultra-cheap books are handmade by cardboard makers from Buenos Aires with the very cardboard that the publisher buys from people on the street, and they are made in full view of the public, with the occasional collaboration of authors and plastic artists (Prieto, 2008).

Cucurto’s first work was *Zelarayán*, a piece of poetry published in 1998. Other famous works include *La máquina de hacer paraguayitos* (1999), *Noches vacías* (2003), *Cosa de negros* (2003) and *El curandero del amor* (2006) (López, 2017).

Cucurto’s narrative style is known as “dizzy realism”. In his works there are many repetitive themes such as sex, violence, marginalization, political incorrectness, popular music (like cumbia) and immigrants from neighboring countries (like Paraguay, Bolivia and Perú).

¹ Source: <https://www.planetadelibros.com.ar/autor/washington-cucurto/000026349>

In *El curandero del amor*, Cucurto (as “Cucu”) narrates in first person, and almost in real time, the surreal whirl that is his life. He has six children he adores, a Paraguayan wife and a publishing company called Eloísa Cartonera, run by very poor people who collect cardboard in the streets of Buenos Aires. He also has a young lover, who is a social agitator.

The book is full of delirious stories, marked by intertwined topics like drugs, sex, music, social affairs and politics. As in the rest of his works, in *El curandero del amor*, the author recovers the popular ways of speaking, the *lunfardo* and the regionalisms of Argentines and immigrants, and incorporates them into his prose to build his voice (Pates, 2015).

Context

In order to conduct a thorough analysis for my thesis project, I took a collaborative approach to translation. I involved a diverse group of translators, 5 experts (professional translators) and 5 non-experts (English teachers), and provided them with selected paragraphs of *El curandero del amor*. This is the email I sent to them asking for their collaboration on the project:

“Good afternoon,

In order to finish my thesis, I need to ask for your help. My work is based on the translation of culturemes. I chose a book that has never been translated and some passages that may present difficulties when translating into English. It's a comparative study of the tools used by English teachers with a major in English and translators with a Master's degree in Translation. The context to keep in mind is that it would be published in a literary magazine for adults with an American audience.

Can you help me? It's my last step before graduating.

Best regards”

At the time of participating in the translation exercise, except for one expert-professional translator, all the other participants were in their second year of studies or had completed the Master without having submitted their theses yet.

Considering the two concepts developed before (culturemes and translation expertise), it is possible to explore the idea that, in order to solve the problems that arise when translating *culturemes*, translators (experts and non-experts) must resort to their acquired knowledge to be able to apply certain translation techniques that are commonly used in the translation process.

However, there is a difference that cannot be overlooked, which has to do with the fact that the non-experts who were subjects for this research do not actually have acquired knowledge of translation techniques. This is because experts were completing a Master's degree in Translation, while non-experts were completing a Master's degree in English.

This is best explained by taking a look at the subjects that make up each Master's Degree:

Translation²

- Spanish Language and Grammar
- Comparative Studies of English and Spanish
- English Translation Practice
- Research Methodology
- Literary Translation I & II
- Translation of Economic and Legal Texts
- Translation of Social Science Texts
- Translation of Medical Science Texts
- Introduction to Discourse Analysis

English³

- Discourse Analysis
- Literary Appreciation
- Aspects of English as a National and Common Language
- Comparative Study of English and Spanish
- Cultural Studies
- Semantic Evolution of English
- Research Methodology
- Pragmatics
- Sociolinguistics: Introduction to the Study of the English Language in Society
- Sociolinguistics: Varieties of the English Language

Based on this brief list, it can be seen that, while experts have a solid background in translation subjects, this is not the case for non-experts, whose learning process is mostly based on linguistics and discourse. Hence, it would be correct to assume that these differences will affect the development of the translation competence of both groups.

For example, in the “know-know” dimension, because it considers elements that pertain to the discipline of translation, like history, theory and methodologies, as well as bicultural components and thematic knowledge, the experts are going to be better prepared, given that they have gone through subjects such as translation practice, literary translation and translation of specialized texts like economic, legal, social and medical science, etc.

On the other hand, non-experts are going to have a more difficult time because they do not have that kind of background and that rich experience in translation in different areas and topics, although it is true that the cultural studies subject could be of great help.

² Source: <https://ub.edu.ar/escuela-de-lenguas-y-estudios-extranjeros/maestria-en-traduccion-masters-program-translation>

³ Source: <https://ub.edu.ar/escuela-de-lenguas-y-estudios-extranjeros/maestria-en-lengua-inglesa>

When it comes to the “know-how” dimension, experts are probably going to be really capable at solving practical problems, since during the course of the Master’s, the translation practice is constant and all the translation subjects give them a very solid base for applying the best techniques and making the best decisions while translating texts.

Here, the non-experts are still going to be at a disadvantage but what they have learned in terms of discourse analysis, literary appreciation, comparative studies between languages, semantics and sociolinguistics, will still be very useful and will guide their way through the translations.

Research Questions

Taking into account the aims and objectives of this research, I have posed one main research question: **Does expertise affect competence when it comes to translation of culturemes?**

From this main research question, the following research questions arise:

1. Which translation techniques are used by experts and which ones are used by non-experts when translating the culturemes?
2. How is the effect of the text maintained in the translation of the culturemes?
3. What patterns of translation techniques are evident in the different types of culturemes?

These research questions are directly related to the concepts that were explored in the theoretical framework: culturemes, expertise and translation expertise, and translation techniques.

Hypotheses

The possible hypotheses that could answer the research questions are:

1. Non-experts might use more basic translation techniques, while experts might use more complex translation techniques that require certain types of skills. In this case, basic techniques refer to those techniques that do not require the translator to have a very extensive cultural knowledge or many creative skills, like literal translation or foreign inclusion. On the other hand, complex techniques require the translator to be more original and ingenious when dealing with language/cultural barriers, like discursive creation, equivalence or adaptation.

2. When translating the culturemes, the effect of the text could be maintained based on two approaches: English teachers could focus more on linguistic accuracy, this is, following the rules and conventions of the language, including vocabulary, grammar and syntax. On the other hand, translators could focus more on dealing with the cultural barriers that could affect the correct transmission of the message.

3. When it comes to public figures and names of people, both experts and non-experts may use foreign inclusion (leave the names as they are) but experts could also use amplification

along some of the names, in order to explain what kind of public figures they are (this will help with context).

Regarding social structure and politics, it could be expected that both experts and non-experts might resort to foreign inclusion and description when it is convenient. Non-experts could also use literal translation.

In the case of cultural institutions, both experts and non-experts might use mostly description or amplification, and non-experts could also include literal translation if it is safer.

When it comes to colloquial language and insults, experts may use more complex techniques like description, discursive creation and equivalence, while non-experts may use equivalence in some cases and literal translation.

Lastly, regarding food, literal translation, foreign inclusion and equivalence could probably be the techniques chosen by both experts and non-experts.

The general hypothesis from which the particular hypotheses that answer each research question are derived, would be: **Since the translation competence with which both groups arrive to carry out the translation of the text assigned for the methodology of this research is quite uneven, it would be correct to assume that the translations of the culturemes might be more accurate in the hands of experts than in the hands of non-experts.**

Sampling and categories of analysis

Based on the research questions, the analysis will be divided into categories. Because the aim of the research is to know how the participants solved the culturemes, it makes sense to divide each selected cultureme according to the aforementioned categories of Igareda (2011) and, within each type, identify what techniques were used.

The selected paragraphs of *El curandero del amor* were chosen because they contain an appropriate amount of culturemes that allude to very specific cultural and political aspects of Argentina, and expressions that are very common and familiar to Argentine people but can be really difficult to convey in another language, which can serve as a rigorous test of a translator's skill and ingenuity.

The selected paragraphs are:

1. Megabardera, ultratrola, imparable, por eso la quiero tanto, por eso amo a mi **ticki cumbiantera**, lo mejor que me pasó en la vida. **Lo MEJOR DE LA VIDA, como dice Rodrigo**, es ella, ella y ella, y por eso me volví a sentar delante de una máquina, **pa'** recordarla, **pa'** no perderla y para estar siempre con ella, que todo lo que hago y digo es para impresionarla.

Me manda un mail y me dice "Cucu, vamos esta noche al **Picaflor Bailable**, que va a actuar **Carlitos Balá**".

2. —Hola, Cucu querido.

—Hola, Reina. Recibí tu mail y quiero que arreglemos.

—Ah, yo pensé que llamabas porque me adorabas...

—Por supuesto, mi vida, te llamo para escuchar tu voz, mi amorcito, que me muero, cuando te escucho me sensibilizo todo: **se me frunce el que te dije como un tetra** en la mano de un borracho, el corazón se me acelera, florecen flores en mi interior, me vuelvo católico, muere Bush...

—¡Sos un negro bolasero!

Y se mata de la risa y no sabe cuánto bien al alma me hace escucharla reír. Y así nos quedamos **hablando pavadas**, atontados por el amor.

3. Le hablé de cualquier otra cosa, más que nada para que mi ticki no se cebe con la política, algo que es muy común en ella. Sobre todo, cuando habla de **Fidel Castro** y de Cuba. Ahora está enamorada de **Chávez** y de **Evo Morales**. Que cualquier líder revolucionario es un héroe y el único héroe contemporáneo es **Maradona** y es capitalista. Pero si le digo estas cosas a mi ticki me mata. **Ella cree en los piqueteros, en Aníbal Verón, en la línea no Kirchnerista de las Madres de Plaza de Mayo, pero ella dice que ahora las madres son oficialistas y esas cosas... que no entiendo un pomo.**

According to Igareda's seven categories of culturemes, the selected culturemes can be inserted into the following:

Table 1: Categories of culturemes

PARAGRAPH	CATEGORIES
Megabardera, ultratrola , imparable, por eso la quiero tanto, por eso amo a mi ticki cumbiantera , lo mejor que me pasó en la vida. Lo MEJOR DE LA VIDA, como dice Rodrigo , es ella, ella y ella, y por eso me volví a sentar delante de una máquina, pa' recordarla, pa' no perderla y para estar siempre con ella, que todo lo que hago y digo es para impresionarla. Me manda un mail y me dice "Cucu, vamos esta noche al Picaflor Bailable , que va a actuar Carlitos Balá ".	2. History 2.3. Public figures <i>Authors, politicians, kings/queens (real or fictional).</i> 4. Cultural institutions 4.1. Fine arts <i>Music, painting, architecture, dance, plastic arts.</i> 5. Social universe 5.5. Proper nouns <i>Aliases, names of people</i> 5.6. Colloquial language and insults <i>Slang, colloquialisms, loanwords, swear words, profanities, names with additional meaning.</i>

--	--

PARAGRAPH	CATEGORIES
—Hola, Cucu querido. —Hola, Reina. Recibí tu mail y quiero que arreglemos. —Ah, yo pensé que llamabas porque me adorabas... —Por supuesto, mi vida, te llamo para escuchar tu voz, mi amorcito, que me muero, cuando te escucho me sensibilizo todo: se me frunce el que te dije como un tetra en la mano de un borracho, el corazón se me acelera, florecen flores en mi interior, me vuelvo católico, muere Bush... —¡Sos un negro bolasero! Y se mata de la risa y no sabe cuánto bien al alma me hace escucharla reír. Y así nos quedamos hablando pavadas, atontados por el amor.	5. Social universe 5.6. Colloquial language and insults <i>Slang, colloquialisms, loanwords, swear words, profanities, names with additional meaning.</i> 6. Material culture 6.1. Food <i>Food, drink, catering, tobacco.</i>

PARAGRAPH	CATEGORIES
Le hablé de cualquier otra cosa, más que nada para que mi ticki no se cebe con la política, algo que es muy común en ella. Sobre todo, cuando habla de Fidel Castro y de Cuba. Ahora está enamorada de Chávez y de Evo Morales. Que cualquier líder revolucionario es un héroe y el único héroe contemporáneo es Maradona y es capitalista. Pero si le digo estas cosas a mi ticki me mata. Ella cree en los piqueteros, en Aníbal Verón, en la línea no Kirchnerista de las Madres de Plaza de Mayo, pero ella dice que ahora las madres son oficialistas y esas cosas... que no entiendo un pomo.	2. History 2.3. Public figures <i>Authors, politicians, kings/queens (real or fictional).</i> 3. Social structure 3.3. Politics <i>State bodies, organizations, electoral system, ideology and attitudes, political and legal system.</i> 5. Social universe 5.5. Proper nouns <i>Aliases, names of people</i>

	5.6. Colloquial language and insults <i>Slang, colloquialisms, loanwords, swear words, profanities, names with additional meaning.</i>
--	--

Data collection and method

The examination of the collected translations will involve a thorough process to uncover the various techniques used by the translators. A comparative analysis will be conducted to identify the differences in language choices, stylistic nuances, and structural variations across the translated versions. By comparing these different renditions, the goal is to discern each participant's distinct translation strategies and decisions and to assess if there were significant differences between the works of the experts and the non-experts.

Evaluation of Translation Competence

According to Orozco and Hurtado Albir (2002), translation competence is “the underlying system of knowledge and skills needed to be able to translate” (p. 376). It can also be said that:

- I. Translation competence is actualized in different ways and situations.
- II. Operative knowledge is a big part of translation competence.
- III. Translation competence consists basically of strategies.
- IV. Most processes involved in translation competence are automatic.

In their research, the authors present a couple of instruments to measure translation competence, specifically:

- I. Notions about translation.
- II. Translators' behavior when encountering translation problems.
- III. Errors.

For the purposes of this research, we will focus on translators' behavior when facing translation problems and errors.

According to the authors, all translation problems share three traits:

- I. They can appear at any phase of the process of translation.
- II. They are observable.

III. When solving translation problems, translators can show their ability to use the different translation strategies and techniques, which is a very important element of translation competence.

Translation errors, on the other hand, are considered to be translation problems that have not been solved appropriately or at all. They share the same three characteristics as translation problems mentioned above.

The instrument for translation problems consists of two parts: first, the authors identify four types of problems in the text that the subjects have to translate, which are linguistic, extra-linguistic, pragmatic and transfer.

Next, once the subjects have translated the text, the evaluators grade the behavior of the translators when faced with said translation problems, using the following numerical scale:

- 0.** Problem undetected.
- 1.** Problem detected but not solved.
- 2.** Problem solved.

On the other hand, the instrument for translation errors also consists of two parts, being the first one the same as with the instrument for translation problems: the translation of the text.

The second part involves correcting the translation to check how many errors there are. The authors consider two types of errors:

- I.** Wrong meaning (a different meaning than the one originally intended)
- II.** No meaning (hard to understand or meaningless translations)

In addition to these types of errors, it is also considered what is called a successful solution, this is, parts of the translation that are particularly well executed because they offer a creative and original solution to the translation problems or because they read like the text in the original language.

In order to analyze the translation of the different selected culturemes, we will follow this model of evaluation of translation competence, focusing on translation problems and errors, but with some changes: the “problems” detected will be the culturemes. In this sense, the numerical scale used will be:

- 0.** Cultureme undetected.
- 1.** Cultureme detected but not solved.
- 2.** Cultureme solved.

The evaluation of errors will be the same as in the model, given that identifying if there is a wrong meaning, no meaning or a successful solution will be key to see if the effect of the cultureme is maintained, which is one of our research questions.

To present the data in the clearest and most organized way possible, we will:

I. Present each cultureme separately, with their respective translations by experts and non-experts.

II. For every translation, we will include the type of translation technique used and the evaluation of translation competence using the aforementioned method (whether or not the cultureme was identified and resolved, and the type of error, if any).

III. Regarding the categories of analysis of culturemes based on Igareda's classification, we will include the techniques most used by experts and non-experts in every category identified. This will help recognize which are the patterns of translation techniques that are evident in the different types of culturemes, which is one of our research questions.

IV. The complete translated paragraphs will be included, in order to have a more comprehensive view of each translation.

CHAPTER IV: ANALYSIS

In order to present the data in the most organized way possible, we will present tables, one for each cultureme, which will include, first of all, the category of cultureme to which it belongs (in some cases, two culturemes have been analyzed in the same table because they are directly related and form a unit). The tables will be divided in two main sections: experts and non-experts. Within each section, the following categories will be analyzed: translation, translation technique(s) and evaluation of translation competence.

Below each table, a detailed analysis of what happened with the cultureme will be included, determining:

1. Meaning of the cultureme (using the Real Academia Española dictionary for the words/expressions that have a definition, and using one's own knowledge for the words/expressions that are not found in the dictionary).
2. Techniques experts and non-experts relied on most.
3. Which solutions worked and why and which ones didn't work and why.
4. How the effect was maintained (or not).

Note: some tables will be analyzed in the body of the work, especially those with a more complex and interesting analysis, while the rest of the tables will be included in the appendix. The appendix also includes the full-translations for reference.

Following the tables mentioned above and their respective analyses, one more table will be included, which indicates which techniques were most used by experts and non-experts in each category of cultureme.

Table 2: Analysis of Cultureme 1

Cultureme 1	Megabardera , ultratrola, imparable, por eso la quiero tanto, por eso amo a mi ticki cumbiantera, lo mejor que me pasó en la vida.				
Category:	Social universe (colloquial language and insults)				
	Expert 1	Expert 2	Expert 3	Expert 4	Expert 5
Translation	The world's biggest troublemaker , a huge slut, a <i>cumbia</i> lover, unstoppable, and that's why I love her so much, that's why I love my <i>ticki</i> , the best time of my life	Mega problematic , extremely slut, unstoppable, that is why I love her so much, that is why I love my <i>ticki cumbiantera</i> , the best thing that ever happened to me	Super belligerent , a mega slut, unstoppable, that's why I love her so much, that's why I love my <i>cumbia</i> dancer, my <i>ticki</i> , the best thing that ever happened to me	Mega-troublemaker , super-promiscuous, unstoppable: that's why I love her so much, that's why I love my <i>ticki cumbia</i> -lover, the best that happened to me in my whole life	Loudmouth , bad-ass, unstoppable, that's why I love her so much, that's why I love my <i>ticki</i> rock star, the best thing that ever happened to me
Technique(s)	Description	Description	Equivalence	Description	Generalization
Evaluation of Translation Competence	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and partially solved	Cultureme detected and successfully solved	Cultureme detected but not solved
	Non-expert 1	Non-expert 2	Non-expert 3	Non-expert 4	Non-expert 5
Translation	Super hyper loud , slutty, unstoppable, that's why I love her so much, that's why I love my <i>*ticki cumbiantera</i> , the best thing that has happened to me in life. <i>*ticki cumbiantera</i> : a girl that dances "cumbia"	A troublemaker , a bop, unstoppable, that's why I appreciate her so much, that's why I love my <i>'ticki cumbiantera'</i> . She is the best thing that has happened to me in my whole life	She's a badass , slutty, unstoppable. That's why I love her so much, that's why I love my <i>cumbia</i> queen, my <i>ticki</i> . She's the best that's ever happened to me.	Swearer , slutty, unstoppable, that's why I love her so much, that's why I adore my <i>cumbia</i> -loving chick, the best thing that ever happened to me in life	A rampant rioter , an utter slut, unstoppable, that's why I care about her so much, that's why I love my <i>ticki</i> cumbiagirl, the best thing that happened to me in my life
Technique(s)	Reduction	Description	Discursive creation	Reduction	Description

Evaluation of Translation Competence	Cultureme detected but not solved	Cultureme detected and partially solved	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected and successfully solved
---	-----------------------------------	---	-----------------------------------	-----------------------------------	--

1. The term “*bardera*” is a slang that derives from the word “*bardo*”, which colloquially refers to a mess, problem, or disorder. It also derives from “*bardear*”, which means to insult, mock, or verbally harass someone. In this sense, a woman described as a “*megabardera*” implies that she causes problems, insults others, and is aggressive to exaggerated levels.

2. For this cultureme, most experts used **description**, while non-experts used **description** and **reduction**.

3. Experts who chose description decided to use words like “troublemaker” and “problematic”, which worked very well because they accurately reflect the spirit of the cultureme. The expert who chose equivalence used “belligerent”, which is too formal for slang, reason why it was considered only partially solved. Finally, the expert who chose generalization used the term “loudmouth”, which did not work because it is an ample word that refers to someone to talks excessively or who divulges a secret. Neither of those meanings reflect the spirit of the cultureme.

On the other hand, two non-experts chose description and used accurate words like “troublemaker” and “rioter”, while two non-experts chose reduction and preferred terms like “loud” and “swearer”, which did not work, given that they only took a single component of the meaning, therefore failing to reflect the whole significance of the cultureme.

4. In both the case of experts and non-experts, even if there was no use of the slang, the technique that managed to solve the cultureme and maintain the effect was description, while the use of reduction and generalization resulted in the loss of the meaning of the cultureme.

Table 3: Analysis of Cultureme 3

Cultureme 3	Megabardera, ultratrola, imparable, por eso la quiero tanto, por eso amo a mi <u>ticki cumbiantera</u> , lo mejor que me pasó en la vida.				
Category:	Cultural institutions (Fine arts) and social universe (colloquial language and insults)				
	Expert 1	Expert 2	Expert 3	Expert 4	Expert 5

Translation	The world's biggest troublemaker, a huge slut, a cumbia lover , unstoppable, and that's why I love her so much, that's why I love my ticki , the best time of my life	Mega problematic, extremely slut, unstoppable, that is why I love her so much, that is why I love my ticki cumbiantera , the best thing that ever happened to me	Super belligerent, a mega slut, unstoppable, that's why I love her so much, that's why I love my cumbia dancer, my ticki , the best thing that ever happened to me	Mega-troublemaker, super-promiscuous, unstoppable: that's why I love her so much, that's why I love my ticki cumbia-lover , the best that happened to me in my whole life	Loudmouth, bad-ass, unstoppable, that's why I love her so much, that's why I love my ticki rock star , the best thing that ever happened to me
Technique(s)	Foreign inclusion – Description	Foreign inclusion	Foreign inclusion – Description	Foreign inclusion – Description	Foreign inclusion – Adaptation
Evaluation of Translation Competence	Cultureme detected and successfully solved	Cultureme detected but not solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected but not solved
	Non-expert 1	Non-expert 2	Non-expert 3	Non-expert 4	Non-expert 5
Translation	Super hyper loud, slutty, unstoppable, that's why I love her so much, that's why I love my *ticki cumbiantera , the best thing that has happened to me in life. *ticki cumbiantera: a girl that dances "cumbia"	A troublemaker, a bop, unstoppable, that's why I appreciate her so much, that's why I love my 'ticki cumbiantera.' She is the best thing that has happened to me in my whole life	She's a badass, slutty, unstoppable. That's why I love her so much, that's why I love my cumbia queen, my ticki . She's the best that's ever happened to me.	Swearer, slutty, unstoppable, that's why I love her so much, that's why I adore my cumbia-loving chick , the best thing that ever happened to me in life	A rampant rioter, an utter slut, unstoppable, that's why I care about her so much, that's why I love my ticki cumbiagirl , the best thing that happened to me in my life
Technique(s)	Foreign inclusion – Amplification	Foreign inclusion	Foreign inclusion – Description	Foreign inclusion – Description	Foreign inclusion – Description
Evaluation of Translation Competence	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected and successfully solved	Cultureme detected and partially solved	Cultureme detected and successfully solved

1. The word “*ticki*” is a term of endearment that the narrator uses to refer to his partner, but it does not have a real meaning. “*Cumbiantera*”, on the other hand, refers to a woman who likes or sings/dances *cumbia*, a genre of music and dance very popular in Latin America.

2. For this cultureme, all experts and non-experts used **foreign inclusion**, most of them accompanying it with **description**, while one expert did it with **adaptation** and one non-expert with **amplification**.

3. Experts and non-experts who chose the combination foreign inclusion + description opted for explanations like “*cumbia* lover”, “*cumbia* dancer” and “*cumbia* girl”, which are really helpful to understand the overall idea behind “*cumbiantera*”. One of them, however, was determined to be only partially solved, given that they omitted the term “*ticki*” and replaced it for “chick”, which takes away the foreign flavor of the text.

In the cases of the expert and non-expert that used only foreign inclusion, they were deemed not solved, because “*ticki cumbiantera*” has no meaning in English and there is nothing in the context of the translation that helps understand or gives a clue.

The other translations that were considered not solved were:

A. The expert who chose adaptation and replaced “*ticki cumbiantera*” with “*ticki* rock star”. The intention is good because the expert tries to replace the cultural element of the original language by an analogous cultural element of the target language, so the audience of the target language can understand the reference. Still, it takes away the foreign flavor of the text and might actually be misleading because it introduces a different music style.

B. The non-expert who chose amplification and added an explanation at the end, so the reader can understand better what “*ticki cumbiantera*” means. Again, the technique can be really helpful, but one thing to avoid in literary translation is footnotes, and given that experts and other non-experts have found ways to avoid them by using description, this non-expert could have done the same.

4. In both the case of experts and non-experts, the combination of techniques that managed to solve the cultureme and maintain the effect was foreign inclusion + description, while using only foreign inclusion resulted in the loss of the meaning of the cultureme. At the same time, techniques like adaptation (complex) and amplification (basic), which can generally be very useful for the reader when trying to understand cultural references, in this case hindered the maintenance of the effect of the cultureme.

Table 4: Analysis of Cultureme 4

Cultureme 4 Lo MEJOR DE LA VIDA, como dice Rodrigo, es ella, ella y ella.					
Category:	History (public figures), cultural institutions (Fine arts) and social universe (names of people)				
	Expert 1	Expert 2	Expert 3	Expert 4	Expert 5

Translation	The best thing life has given me, <i>lo mejor de la vida</i> , as that Rodrigo song goes, is her, and her, and her	THE BEST OF LIFE, <i>lo mejor de la vida</i> as Rodrigo says, it is her, her and her	The BEST THING IN MY LIFE, as Rodrigo says is her, her and her	THE BEST IN LIFE, as Rodrigo says is her, her and her	The BEST THING IN MY LIFE, as the singer Rodrigo says it's her, her and her
Technique(s)	Foreign inclusion - Description	Literal translation – Foreign inclusion	Literal translation	Literal translation	Description
Evaluation of Translation Competence	Cultureme detected and successfully solved	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected and successfully solved
	Non-expert 1	Non-expert 2	Non-expert 3	Non-expert 4	Non-expert 5
Translation	The BEST THING IN LIFE, as Rodrigo says: is her and her and her	She is the best thing that has happened to me in my whole life	THE BEST THING IN LIFE, like Rodrigo says, it's her, her, her	THE BEST IN LIFE, as Rodrigo says, is her, her, and her	The best of life, as Rodrigo says, that's her, her and her
Technique(s)	Literal translation	Reduction	Literal translation	Literal translation	Literal translation
Evaluation of Translation Competence	Cultureme detected but not solved	Cultureme not detected	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected but not solved

1. Rodrigo was an Argentinian singer. The sentence “*Lo mejor de la vida*” is a reference to one of his most popular songs.

2. For this cultureme, experts opted for **literal translation**, **foreign inclusion** and **description**, while all non-experts used **literal translation**, except for one that used **reduction**.

3. The only two participants who were considered to have successfully solved the cultureme were the experts that chose description, given that they explained who Rodrigo is by using sentences like “as that Rodrigo song goes” and “as the singer Rodrigo says”. The rest of the participants decided to translate the sentence literally and just leave the name as it was, with no clarification nor context, which resulted in the cultureme not being solved.

Even if none of the experts and non-experts specified that the phrase “*Lo mejor de la vida*” is a reference to a Rodrigo’s song, by indicating that Rodrigo is a singer, the two experts that used description managed to give meaning to the cultureme, as opposed to the rest of the participants.

Finally, one of the non-experts decided to use reduction and did not include the name Rodrigo in their translation. Therefore, it was considered that the cultureme was not detected.

4. This cultureme demonstrated that, when it comes to names of people and public figures belonging to the cultural, historical or political sphere of a country, it becomes key to give some type of clue, in one way or another, about who that person is or what they do, in order for the effect to be maintained. This was possible only through the use of description. In cases like this, using techniques like reduction to “escape” from having to give an extra explanation is a disservice to the cultureme.

Table 5: Analysis of Cultureme 6

Cultureme 6		Me manda un mail y me dice “Cucu, vamos esta noche al Picaflor Bailable , que va a actuar Carlitos Balá”.			
Category:	Cultural institutions (Fine arts)				
	Expert 1	Expert 2	Expert 3	Expert 4	Expert 5
Translation	She emails me and says “Cucu, let’s go out to Picaflor Bailable tonight, Carlitos Balá is singing”	She emails me saying “Cucu, let’s go to Picaflor Bailable tonight, Carlitos Balá is performing”	She sends me an e-mail and tells me “Cucu, let’s go to the Picaflor Bailable tonight, Carlitos Balá is performing”	She sends me an email and says: “Cucu, let’s go to Picaflor Bailable tonight, Carlitos Balá is performing”	She sends me an e-mail that says "Cucu, let’s go tonight to the Picaflor Club , Carlitos Balá is doing a show"
Technique(s)	Foreign inclusion	Foreign inclusion	Foreign inclusion	Foreign inclusion	Foreign inclusion – Adaptation
Evaluation of Translation Competence	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected and successfully solved
	Non-expert 1	Non-expert 2	Non-expert 3	Non-expert 4	Non-expert 5

Translation	She sends me an email and says "Cucu, let's go to the Picaflor Nightclub , where Carlitos Balá is going to perform"	She sends me an email and says 'Cucu, let's go tonight to the Dancing Hummingbird . Carlitos Balá is going to be there	She emailed me and said "Cucu, let's go to the Picaflor Bailable tonight. Carlitos Balá is performing"	She sends me an email and says, 'Cucu, let's go to Picaflor Bailable tonight, Carlitos Balá is performing'	She emails me and says 'Cucu, tonight we go to the Picaflor Bailable , for Carlitos Balá will be performing'
Technique(s)	Foreign inclusion – Adaptation	Literal translation	Foreign inclusion	Foreign inclusion	Foreign inclusion
Evaluation of Translation Competence	Cultureme detected and successfully solved	Cultureme detected and partially solved	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected but not solved

1. *Picaflor Bailable* was a popular nightclub in Buenos Aires.

2. For this cultureme, almost all the participants chose **foreign inclusion**, two of them pairing it with **adaptation**, while only one non-expert used **literal translation**.

3. The only two participants who were considered to have successfully solved the cultureme were the expert and the non-expert that chose the combination foreign inclusion + adaptation. This is because they replaced "*Bailable*" for "Club/Nightclub", giving more precision so that the reader can identify that the place is a nightclub where people go to dance and drink. Without this clue, it is a little harder to understand what kind of place it is: if all the reader know is that an artist is going to sing there, it could be a theater. For this reason, the rest of the examples where the only technique used was foreign inclusion, with no further clarification, were deemed not solved.

In the case of the non-expert who used literal translation and wrote "Dancing Hummingbird", the "dancing" part could work as a clue that indicates better the type of place that is referring to (even if it is just a coincidence), reason why it was considered partially solved.

4. As in the previous cultureme, when it comes to names of places belonging to the cultural, historical or political sphere of a country, it becomes key to give some type of clue, in one way or another, about what that place is or represents, in order for the effect to be maintained. This was possible only through the use of adaptation.

Table 6: Analysis of Cultureme 8

Cultureme 8	Cuando te escucho me sensibilizo todo: se me frunce el que te dije como un tetra en la mano de un borracho, el corazón se me acelera, florecen flores en mi interior...
--------------------	--

Category:	Social universe (colloquial language and insults) and material culture (food)				
	Expert 1	Expert 2	Expert 3	Expert 4	Expert 5
Translation	Everything goes soft when I hear you: my you-know-what goes tight like a box of wine in the hands of a drunk, my heart races, flowers bloom inside me	When I listen to you I become sensitive to everything: my ass puckers as a tetra in a boozier's hand, and my heart oh my poor heart beats faster than the speed of light, I feel butterflies in my stomach	When I hear you, I melt: I go weak in the knees , my heart beats faster, flowers bloom inside me	When I hear you I become tender all over. Down there I become squashed as a wine carton in the hand of a drunk, my heart speeds up, flowers blossom inside me	When I hear you I get all the feels: my stomach does somersaults like a drunk falling down the stairs , my heart races, flowers blossom inside me
Technique(s)	Literal translation	Foreign inclusion – Equivalence	Discursive creation	Literal translation – Equivalence	Discursive creation
Evaluation of Translation Competence	Cultureme detected and successfully solved	Cultureme detected and partially solved	Cultureme not detected	Cultureme detected and successfully solved	Cultureme not detected
	Non-expert 1	Non-expert 2	Non-expert 3	Non-expert 4	Non-expert 5
Translation	I just melt when I listen to you, I become so touchy: my ass puckers (or I chicken out), like a tetra Pak wine in the hand of a drunk, my heart thumps, flowers bloom inside	When I listen to you I feel sensitive... I feel as if I were an alcoholic holding a carton of wine , my heart kickstarts, flowers bloom within my body	When I listen to you, my body gets softer: my you-know-what clenches up like a juice box in a drunk's hand, my heart bits speed up, flowers flourish inside of me	When I hear you, I get all sensitive: my you-know-what clenches up like a carton of wine in a drunk's hand, my heart races, flowers bloom inside me	When I hear you I'm all shaken inside: my you-know-what gets as puckery as a wine brick in a drunkard's hand, my heart races, flowers blossom within me
Technique(s)	Foreign inclusion – Equivalence	Discursive creation	Literal translation – Equivalence	Literal translation	Literal translation
Evaluation of Translation Competence	Cultureme detected and partially solved	Cultureme detected but not solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and partially solved

--	--	--	--	--	--

1. The term “*el que te dije*” is used to refer to one’s butt or bottom. It could be translated literally as “the one I told you”. On the other hand, “*frunce*” derives from the verb “*fruncir*”, whose meanings could be “squeeze”, “squash” or even “tighten”. In this sense, “*se me frunce el que te dije*” refers to the act of squeezing one’s butt or make it more narrow, as a result of different sensations.

On the other hand, a “*tetra*” is a box of wine made of cardboard. Since cardboard is usually soft, it can be easily squeezed in the hand, hence the comparison to the butt. In this sense, the entire cultureme refers to the intimate feeling that the narrator gets every time he listens to his partner.

2. For this cultureme, both experts and non-experts used **literal translation, foreign inclusion, equivalence** and **discursive creation**.

3. The two experts that chose literal translation and equivalence used expressions like “my you-know-what goes tight like a box of wine” and “down there I become squashed as a wine carton”, which really conveyed the meanings of the sentences. For this reason, they were deemed successfully solved.

The one expert that chose foreign inclusion + equivalence was considered only partially solved, because they included the term “*tetra*” but did not explain what it means, which can leave the English speaker lost or confused, given that “*tetra*” has no meaning in English.

Finally, the experts that opted for discursive creation chose sentences like “I go weak in the knees” and “my stomach does somersaults like a drunk falling down the stairs”, which, even if they seek to express the strong sensations the protagonist is going through, they do not acknowledge the cultureme. For this reason, they were considered not detected.

In the case of non-experts, similar things happened. The ones that used literal translation and equivalence chose phrases like “my you-know-what clenches up” and “my you-know-what gets as puckery...”, so they were deemed as successfully solved, while the non-expert that used discursive creation opted for “I feel as if I were an alcoholic holding a carton of wine”, which failed to solve the cultureme, given that there is no mention of the butt and feeling as an alcoholic holding a wine does not really mean anything in this scenario.

4. In both the case of experts and non-experts, the combination of techniques that managed to solve the cultureme and maintain the effect was literal translation + equivalence, while discursive creation was used in such “poetic” ways that the meaning was completely lost.

Table 7: Analysis of Cultureme 9

Cultureme 9 ¡Sos un negro bolasero!					
Category:	Social universe (colloquial language and insults)				
	Expert 1	Expert 2	Expert 3	Expert 4	Expert 5
Translation	You're so full of shit!	You are rubbish talker <i>negro</i>	You are such a sweet-talker!	You are so full of yourself!	You're a complete idiot!
Technique(s)	Equivalence	Equivalence – Foreign inclusion	Equivalence	Discursive creation	Discursive creation
Evaluation of Translation Competence	Cultureme detected and successfully solved	Cultureme detected and partially solved	Cultureme detected and successfully solved	Cultureme detected but not solved	Cultureme detected but not solved
	Non-expert 1	Non-expert 2	Non-expert 3	Non-expert 4	Non-expert 5
Translation	You're a black bullshitter!	You're a chatty bastard!	You're such a smooth-talker!	You're such a bluffer!	You are such a talltale nigger!
Technique(s)	Literal translation – Equivalence	Discursive creation	Equivalence	Equivalence	Literal translation – Equivalence
Evaluation of Translation Competence	Cultureme detected and partially solved	Cultureme detected but not solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and partially solved

1. The term “*bolasero*” (it also admits “*bolacero*”) is a slang that derives from the word “*bolazo*”, which colloquially refers to a lie or a fabricated story. In this sense, a person described as a “*bolasero*” is someone who lies, exaggerates or talks nonsense.

On the other hand, in Argentina, the word “*negro*” can be used in different scenarios, with different meanings and connotations. Sometimes, it is used in a derogatory or classist and racist way to refer to people of a certain social status. However, it is also often used as an affectionate nickname, especially for someone with a darker skin tone, although it can apply to anyone, but without any offensive intent or connotation.

In the case of this cultureme, the character is referring to the protagonist of the story, whose skin is darker than pale white, but as a term of endearment, since he is her partner.

2. For this cultureme, both experts and non-experts used **equivalence** and **discursive creation**, while one expert also used **foreign inclusion** and two non-experts, **literal translation**.

3. The participants that chose equivalence used expressions like “sweet talker/smooth talker/rubbish talker”, “full of shit” and “bluffer”, which all refer to someone who lies, reason why they were all deemed successfully solved.

On the other hand, the ones that used discursive creation opted for expressions and insults like “full of yourself”, “idiot” and “chatty bastard”, which do not define a person who lies or makes things up. For this reason, they were considered not solved.

Finally, there were two combinations that proved problematic and, therefore, were considered only partially solved: equivalence + literal translation and equivalence + foreign inclusion. The expert who used foreign inclusion left the word “*negro*”. In English, “Negro” is a dated and offensive term to refer to a black person of African descent. On the other hand, the two non-experts that opted for literal translation chose “black” and “nigger”. While the first is technically correct, it gives it a connotation that reflects an undue importance to skin color, which is not the original intention of the cultureme. “Nigger”, on the other hand, is extremely pejorative, to the point that it is even considered one of the most offensive words in the English language and it should never be said (often, people instead refer to it as ‘the n-word.’).

4. In both the case of experts and non-experts, the technique that managed to solve the cultureme and maintain the effect was equivalence, while discursive creation was used in ways that made the meaning get completely lost.

On the other hand, foreign inclusion and literal translation were not smart choices, as they shifted the meaning towards deeply offensive interpretations.

Table 8: Analysis of Cultureme 12

Cultureme 12	Sobre todo, cuando habla de Fidel Castro y de Cuba. Ahora está enamorada de Chávez y de Evo Morales. Que cualquier líder revolucionario es un héroe y el único héroe contemporáneo es Maradona y es capitalista.				
Category:	History (public figures) and social universe (names of people)				
	Expert 1	Expert 2	Expert 3	Expert 4	Expert 5

Translation	Especially when she talks about Fidel Castro and Cuba. She's in love with Chávez and Evo Morales now. To her, any revolutionary leader is a hero and the only contemporary hero is Maradona and he's a capitalist	Particularly when she talks about Fidel Castro and Cuba. Now she has a crush on Chávez and Evo Morales. She says that any revolutionary leader is a hero and that the only contemporary hero is Maradona and he is a capitalist	Especially when she talks about Fidel Castro and about Cuba. Now she is in love with Chávez and Evo Morales. About how any revolutionary leader is a hero and the only contemporary hero is Maradona and he is a capitalist	Especially when she talks about Fidel Castro and Cuba. Now she's in love with Chávez and Evo Morales. That any revolutionary leader is a hero and that the only contemporary hero is Maradona and he's a capitalist	Especially when she talks about Fidel Castro and Cuba. Now she is in love with Chávez and Evo Morales. She says that any revolutionary leader is a hero and the only contemporary hero is Maradona and he's a capitalist
Technique(s)	Foreign inclusion	Foreign inclusion	Foreign inclusion	Foreign inclusion	Foreign inclusion
Evaluation of Translation Competence	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected but not solved
	Non-expert 1	Non-expert 2	Non-expert 3	Non-expert 4	Non-expert 5
Translation	Especially when she talks about Fidel Castro and Cuba. She is now in love with Chávez and Evo Morales. Any revolutionary leader is a hero and the only contemporary hero is Maradona and she says that he's a capitalist	Especially when she mentions Fidel Castro and Cuba. Now she is in love with Chávez and Evo Morales. According to her, all revolutionary leaders are heroes, and the only contemporary leader is Maradona and he is a capitalist	Mostly when she talks about Fidel Castro and Cuba. She's in love with Chávez and Evo Morales now. Any revolutionary leader is a hero, and the only contemporary leader is Maradona, a capitalist	Especially when she talks about Fidel Castro and Cuba. Now she's in love with Chávez and Evo Morales. She says any revolutionary leader is a hero, and the only contemporary hero is Maradona, and he's a capitalist	Especially when she talks about Fidel Castro and about Cuba. Now she's in love with Chávez and Evo Morales. For her, any revolutionary leader is a hero, but to me the only contemporary hero is Maradona, and he's a capitalist
Technique(s)	Foreign inclusion	Foreign inclusion	Foreign inclusion	Foreign inclusion	Foreign inclusion
Evaluation of Translation Competence	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected but not solved

1. Hugo Chávez was a Venezuelan politician and military officer. He was the President of Venezuela for 14 years.

2. For this cultureme, the technique used by all the participants was **foreign inclusion**.

3. While in the other examples of this table it was determined that certain public figures do not need clarification regarding who they are, in this case, mentioning only the surname of the public figure and not the first name could generate confusion regarding who the person is. To avoid this, the participants could have indicated that “Chávez” refers to Hugo Chávez, but none of them did, which is why the cultureme was deemed not solved.

4. In both the case of experts and non-experts, the combination of foreign inclusion + amplification could have been a good option to maintain the effect of the cultureme better.

Table 9: Analysis of Cultureme 16

Cultureme 16	Ella cree en los piqueteros, en Aníbal Verón , en la línea no Kirchnerista de las Madres de Plaza de Mayo, pero ella dice que ahora las madres son oficialistas y esas cosas... que no entiendo un pomo.				
Category:	History (public figures) and social universe (names of people)				
	Expert 1	Expert 2	Expert 3	Expert 4	Expert 5
Translation	She believes in <i>piqueteros</i> , in Anibal Verón , in the Mothers of Plaza de Mayo who don't follow <i>kirchnerismo</i> , but she says that the Mothers support the current government now and stuff like that... stuff I don't understand	She believes in <i>piqueteros</i> , in Aníbal Verón , in Mothers of Plaza de Mayo who aren't aligned with the <i>kirchnerismo</i> , but she says that now the Mothers support the current government and those things... things I don't understand.	She believes in the protesters, in Aníbal Verón , in the branch of Madres de Plaza de Mayo not affiliated with the Kirchners, but she now says that the Mothers support the government and all those things... I understand nothing about	She believes in demonstrators, in Anibal Verón , in the non-Kirchner-supporter faction of Madres de Plaza de Mayo, but she says the mothers are the opposition now and those things... which really pass me by	She's a fan of the protesters, of Aníbal Verón , of the non-Kirchnerist line of the Madres de Plaza de Mayo, who protest because their children disappeared during the dictatorship, but she says that now the mothers are pro-government and things like that... I don't understand any of it
Technique(s)	Foreign inclusion	Foreign inclusion	Foreign inclusion	Foreign inclusion	Foreign inclusion
Evaluation of Translation Competence	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected but not solved

	Non-expert 1	Non-expert 2	Non-expert 3	Non-expert 4	Non-expert 5
Translation	She believes in the picketers, in Aníbal Verón , in the non-Kirchnerist side of the Mothers of the Plaza de Mayo, but she says that right now the Mothers are pro-government supporters and stuff like that... and that I don't understand a fucking shit	She believes in strikers, in Aníbal Verón , in the Plaza de Mayo's Mothers' non- <i>Kirchnerista</i> faction. Now, she claims that the mothers belong to the official faction and those kind of things... honestly I don't understand a thing	She believes in picket protesters, Aníbal Verón , in the non- <i>Kirchnerista</i> faction of Mothers of Plaza de Mayo, but now she says they are now pro-governmental and stuff which I don't get at all	She believes in the rioters, in Aníbal Verón , in the non-Kirchnerist line of the Mothers of Plaza de Mayo, but now she says the mothers are pro-government and stuff... which I don't get at all	She believes in the picketers, in Aníbal Verón , in the non-Kirchnerist side of Madres de Plaza de Mayo, but she says that the Madres root for the official party now and things like that...of which I don't know squat
Technique(s)	Foreign inclusion	Foreign inclusion	Foreign inclusion	Foreign inclusion	Foreign inclusion
Evaluation of Translation Competence	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected but not solved

1. Anibal Verón was an Argentinian bus driver killed during a protest held alongside workers from his company.

2. For this cultureme, the technique used by all the participants was **foreign inclusion**.

3. Given that the story of Anibal Verón is only known by a sector of Argentine society (due to the time when his case was in the news), it would have been helpful if the participants had clarified, in one way or another, who Anibal Verón was or even replaced the name with something more general to explain what happened to him. Given that none of them did, the cultureme was considered not solved.

4. As stated before, this cultureme demonstrated that, when it comes to names of people and public figures belonging to the cultural, historical or political sphere of a country, it becomes key to give some type of clue, in one way or another, about who that person is or what they do, in order for the effect to be maintained. This could have been achieved if the participants had used the combinations foreign inclusion + amplification or foreign inclusion + description.

Table 10: Analysis of Cultureme 17

Cultureme 17	Ella cree en los piqueteros, en Aníbal Verón, en la línea no Kirchnerista de las Madres de Plaza de Mayo , pero ella dice que ahora las madres son oficialistas y esas cosas... que no entiendo un pomo.				
Category:	History (public figures), social structure (politics) and social universe (names of people)				
	Expert 1	Expert 2	Expert 3	Expert 4	Expert 5
Translation	She believes in <i>piqueteros</i> , in Anibal Veron, in the Mothers of Plaza de Mayo who don't follow kirchnerismo , but she says that the Mothers support the current government now and stuff like that... stuff I don't understand	She believes in <i>piqueteros</i> , in Aníbal Verón, in Mothers of Plaza de Mayo who aren't aligned with the kirchnerismo , but she says that now the Mothers support the current government and those things... things I don't understand.	She believes in the protesters, in Aníbal Verón, in the branch of Madres de Plaza de Mayo not affiliated with the Kirchners , but she now says that the Mothers support the government and all those things... I understand nothing about	She believes in demonstrators, in Anibal Veron, in the non-Kirchner-supporter faction of Madres de Plaza de Mayo , but she says the mothers are the opposition now and those things... which really pass me by	She's a fan of the protesters, of Aníbal Verón, of the non-Kirchnerist line of the Madres de Plaza de Mayo, who protest because their children disappeared during the dictatorship , but she says that now the mothers are pro-government and things like that... I don't understand any of it
Technique(s)	Foreign inclusion – Equivalence	Foreign inclusion – Equivalence	Foreign inclusion – Equivalence	Foreign inclusion – Equivalence	Foreign inclusion – Literal translation – Amplification
Evaluation of Translation Competence	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and partially solved	Cultureme detected and partially solved	Cultureme detected and successfully solved
	Non-expert 1	Non-expert 2	Non-expert 3	Non-expert 4	Non-expert 5
Translation	She believes in the picketers, in Aníbal Verón, in the non-Kirchnerist side of the Mothers of the Plaza de Mayo , but she says that right	She believes in strikers, in Anibal Verón, in the Plaza de Mayo's Mothers' non-Kirchnerista faction . Now, she claims that the mothers belong to the	She believes in picket protesters, Aníbal Verón, in the non-Kirchnerista faction of Mothers of Plaza de Mayo , but now she says they	She believes in the rioters, in Aníbal Verón, in the non-Kirchnerist line of the Mothers of Plaza de Mayo , but now she says the mothers are pro-government	She believes in the picketers, in Aníbal Verón, in the non-Kirchnerist side of Madres de Plaza de Mayo , but she says that the

	now the Mothers are pro-government supporters and stuff like that... and that I don't understand a fucking shit	official faction and those kind of things... honestly I don't understand a thing	are now pro-governmental and stuff which I don't get at all	and stuff... which I don't get at all	Madres root for the official party now and things like that...of which I don't know squat
Technique(s)	Literal translation – Foreign inclusion	Foreign inclusion	Foreign inclusion	Literal translation – Foreign inclusion	Literal translation – Foreign inclusion
Evaluation of Translation Competence	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and partially solved

1. Madres de Plaza de Mayo is an Argentine association formed in 1977 during the dictatorship, with the aim of recovering the disappeared detainees alive, many of them being their own children. On the other hand, *“la línea no Kirchnerista”* refers to a political ideology opposed to the movement known as *“Kirchnerismo”*, which derives from the surname Kirchner, belonging to the marriage of Néstor Kirchner and Cristina Fernández de Kirchner, two former Presidents of Argentina.

2. For this cultureme, the technique used by all the participants was **foreign inclusion**. At the same time, experts also used **equivalence** and one of them opted for **amplification**. Non-experts, on the other hand, chose **literal translation** also.

3. Given that there are two political references in this cultureme, the criterion used for its solving was based on the treatment of *“Madres de Plaza de Mayo”*, instead of *“la línea no Kirchnerista”*. This has to do with the fact that explaining in detail what being a *“Kirchnerista”* is requires too many clarifications and references that would be cumbersome in the context of such a short phrase. What was considered important in this regard is the fact that all the participants made it clear that it is a political movement, without having to give further details that are neither relevant nor necessary in order to understand that the cultureme has a strong political load. In this sense, even if the participants chose different ways of translating the word (*“Kirchnerist”*, *“Kirchnerismo”*), all of them made a good job using phrases like “don't follow”, “not affiliated”, “aren't aligned”, “non-supporter faction” and “non-line/non-side”, to solidify the idea of opposing a political ideology.

In regards of the first sentence, the ones that were deemed successfully solved were the participants that chose “Mothers of Plaza de Mayo” instead of the Spanish *“Madres”*, given that translating it gives the reader more of a clue as to who created this association. The only exception

of this is the case of the expert who used “*Madres*” but, because it also gave good context with an amplification explaining shortly who they were and what they did, it was deemed successfully solved and not just partially as the rest.

4. Regardless of the fact that, sometimes, when dealing with culturemes with high cultural or political content, using foreign inclusion or literal translation can be problematic, especially if no further clarification is given, in this case all participants managed to find a way to make the political charge of the phrase understood, without needing to give so many explanations.

Table 11: Analysis of Cultureme 19

Cultureme 19 Ella cree en los piqueteros, en Aníbal Verón, en la línea no Kirchnerista de las Madres de Plaza de Mayo, pero ella dice que ahora las madres son oficialistas y esas cosas... que no entiendo un pomo.					
Category:	Social universe (colloquial language and insults)				
	Expert 1	Expert 2	Expert 3	Expert 4	Expert 5
Translation	She believes in <i>piqueteros</i> , in Anibal Veron, in the Mothers of Plaza de Mayo who don't follow <i>kirchnerismo</i> , but she says that the Mothers support the current government now and stuff like that... stuff I don't understand	She believes in <i>piqueteros</i> , in Aníbal Verón, in Mothers of Plaza de Mayo who aren't aligned with the <i>kirchnerismo</i> , but she says that now the Mothers support the current government and those things... things I don't understand.	She believes in the protesters, in Aníbal Verón, in the branch of Madres de Plaza de Mayo not affiliated with the Kirchners, but she now says that the Mothers support the government and all those things... I understand nothing about	She believes in demonstrators, in Anibal Veron, in the non-Kirchner-supporter faction of Madres de Plaza de Mayo, but she says the mothers are the opposition now and those things... which really pass me by	She's a fan of the protesters, of Aníbal Verón, of the non-Kirchnerist line of the Madres de Plaza de Mayo, who protest because their children disappeared during the dictatorship, but she says that now the mothers are pro-government and things like that... I don't understand any of it
Technique(s)	Equivalence	Equivalence	Equivalence	Equivalence	Equivalence
Evaluation of Translation Competence	Cultureme detected and partially solved	Cultureme detected and partially solved	Cultureme detected and partially solved	Cultureme detected and partially solved	Cultureme detected and partially solved
	Non-expert 1	Non-expert 2	Non-expert 3	Non-expert 4	Non-expert 5

Translation	She believes in the picketers, in Aníbal Verón, in the non-Kirchnerist side of the Mothers of the Plaza de Mayo, but she says that right now the Mothers are pro-government supporters and stuff like that... and that I don't understand a fucking shit	She believes in strikers, in Anibal Verón, in the Plaza de Mayo's Mothers' non-Kirchnerista faction. Now, she claims that the mothers belong to the official faction and those kind of things... honestly I don't understand a thing	She believes in picket protesters, Aníbal Verón, in the non-Kirchnerista faction of Mothers of Plaza de Mayo, but now she says they are now pro-governmental and stuff which I don't get at all	She believes in the rioters, in Aníbal Verón, in the non-Kirchnerist line of the Mothers of Plaza de Mayo, but now she says the mothers are pro-government and stuff... which I don't get at all	She believes in the picketers, in Aníbal Verón, in the non-Kirchnerist side of Madres de Plaza de Mayo, but she says that the Madres root for the official party now and things like that...of which I don't know squat
Technique(s)	Equivalence	Equivalence	Equivalence	Equivalence	Equivalence
Evaluation of Translation Competence	Cultureme detected but not solved	Cultureme detected and partially solved	Cultureme detected and partially solved	Cultureme detected and partially solved	Cultureme detected and successfully solved

1. The sentence “*No entiendo un pomo*” is a colloquial way of saying that someone does not understand something or has no clue. “*Pomo*” is a word with many different meanings in Spanish, but in this case, it is used as a synonym of “nothing”.

2. For this cultureme all the participants used **equivalence**.

3. Most participants used expressions like “Stuff/things I don’t understand”, “I understand nothing” and “I don’t get”. Because they did not completely convey the colloquial essence of the expression, they were deemed only partially solved. The exception of this was the non-expert that opted for the expression “[I don’t know] squat”, which is really close to the colloquial sentiment of “*pomo*”.

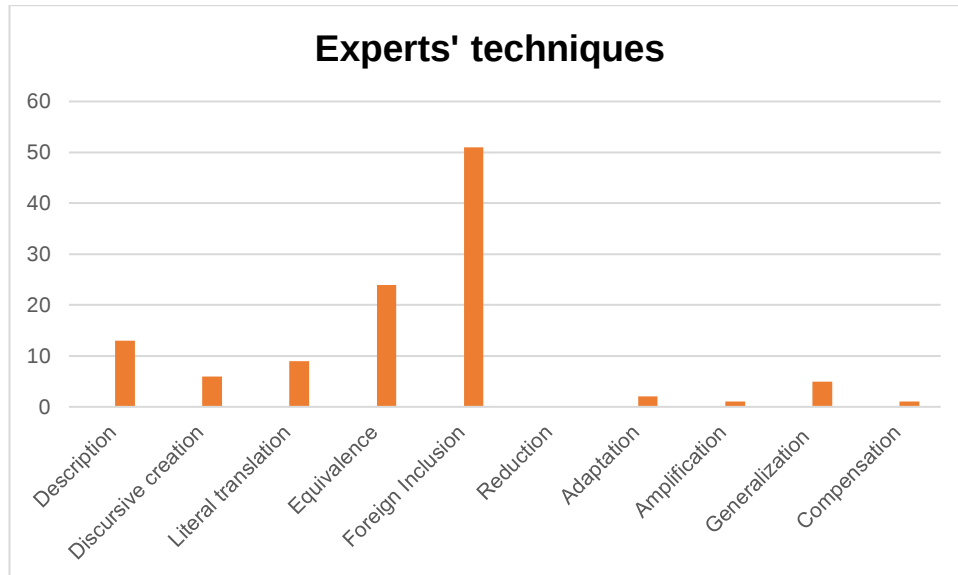
The only solution deemed not solved was the one of the non-expert that opted for “I don’t understand a fucking shit”. Given that “*pomo*” is not a curse, it was a bit out of line and exaggerated to choose an insult.

4. This cultureme proved that, sometimes, the same technique can either maintain the effect of the meaning or completely lose it, depending on the translator’s knowledge of colloquial language.

General Conclusions

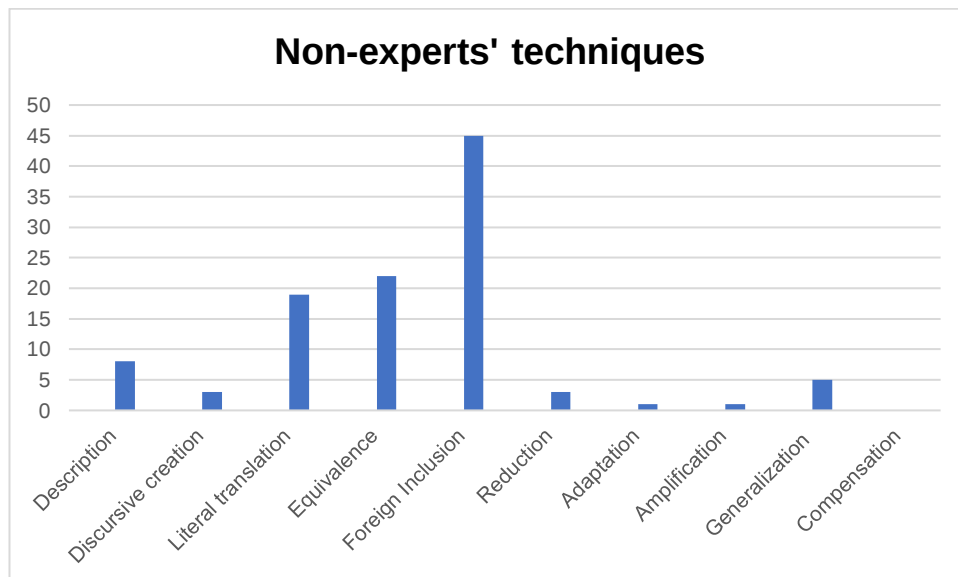
Following the analysis of each cultureme, below will be shown two bar graphs that record the number of times both experts and non-experts used each technique, as a more visual tool to identify patterns.

Figure 1: Experts' techniques



Source: own elaboration

Figure 2: Non-experts' techniques



Source: own elaboration

The most noteworthy aspect of these graphs is that both experts and non-experts used foreign inclusion more often than any other technique, followed by equivalence, while the least

used by both groups were adaptation and amplification. At the same time, compensation was only used by experts while reduction was only used by non-experts.

Foreign inclusion being the most used technique coincides with what was expressed generally in the third hypothesis, regarding the expectation that this technique would be used in several categories of culturemes.

Table 12: Techniques used by Experts and Non-Experts in every category of culturemes

CATEGORY OF CULTUREME	TECHNIQUES USED BY EXPERTS	TECHNIQUES USED BY NON-EXPERTS
1. History (Public figures)	Foreign inclusion	Foreign inclusion
2. Social structure (Politics)	Foreign inclusion – Description	Foreign inclusion – Description – Literal translation
3. Cultural institutions (Fine arts)	Foreign inclusion – Description	Foreign inclusion – Description – Literal translation – Amplification
4. Social universe (Colloquial language and insults)	Literal translation – Description – Discursive creation – Equivalence	Equivalence – Literal translation
5. Material culture (Food)	Literal translation – Foreign inclusion – Discursive creation	Literal translation – Foreign inclusion – Equivalence

Following this table, below will be shown two images representing, for both experts and non-experts, pie charts for each category of culturemes, reflecting the use of basic techniques vs. the use of complex techniques.

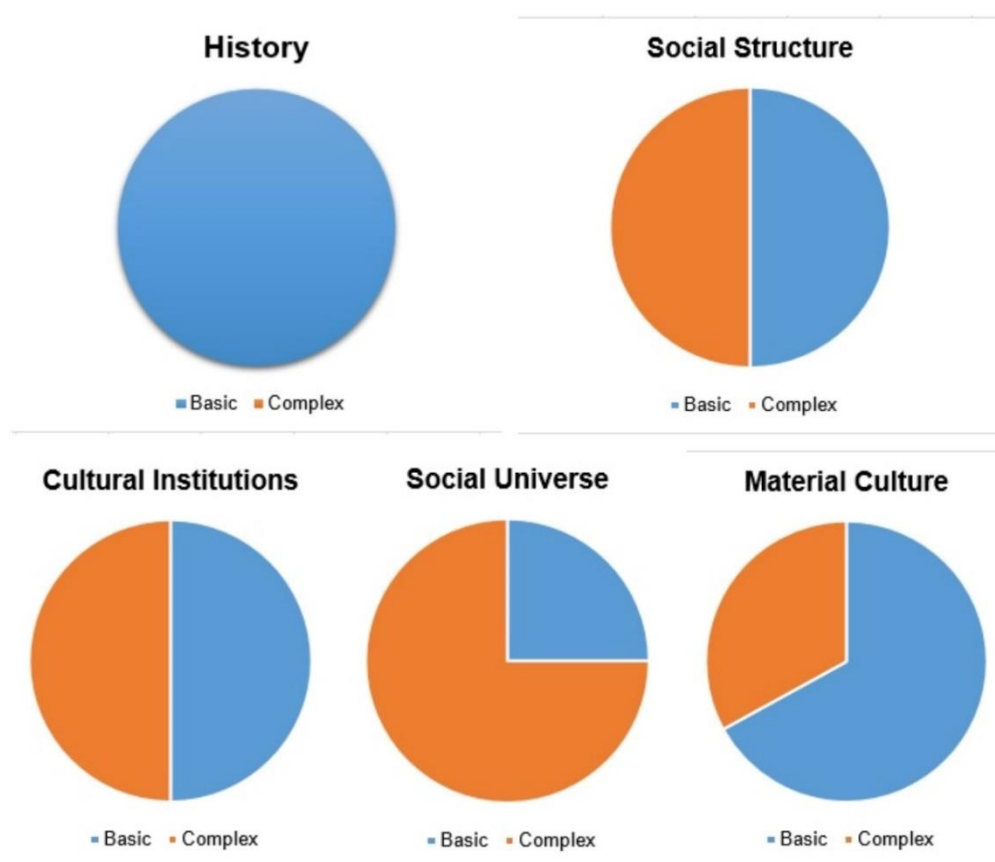
Immediately afterwards, two more pie charts will summarize better the general use of basic techniques vs. the general use of complex techniques by experts and non-experts.

The color blue represents the use of basic techniques, while orange represents the use of complex techniques.

In the case of experts, it can be seen at first glance based on the colors, that there is no predominant color, but rather a good balance of both.

In the case of non-experts, on the other hand, it can be seen that blue is the predominant color, meaning that basic techniques were more used than complex techniques. This observation coincides with the first of the three hypotheses presented in the methodology.

Figure 3: Experts' basic techniques vs. complex techniques in every category of culturemes



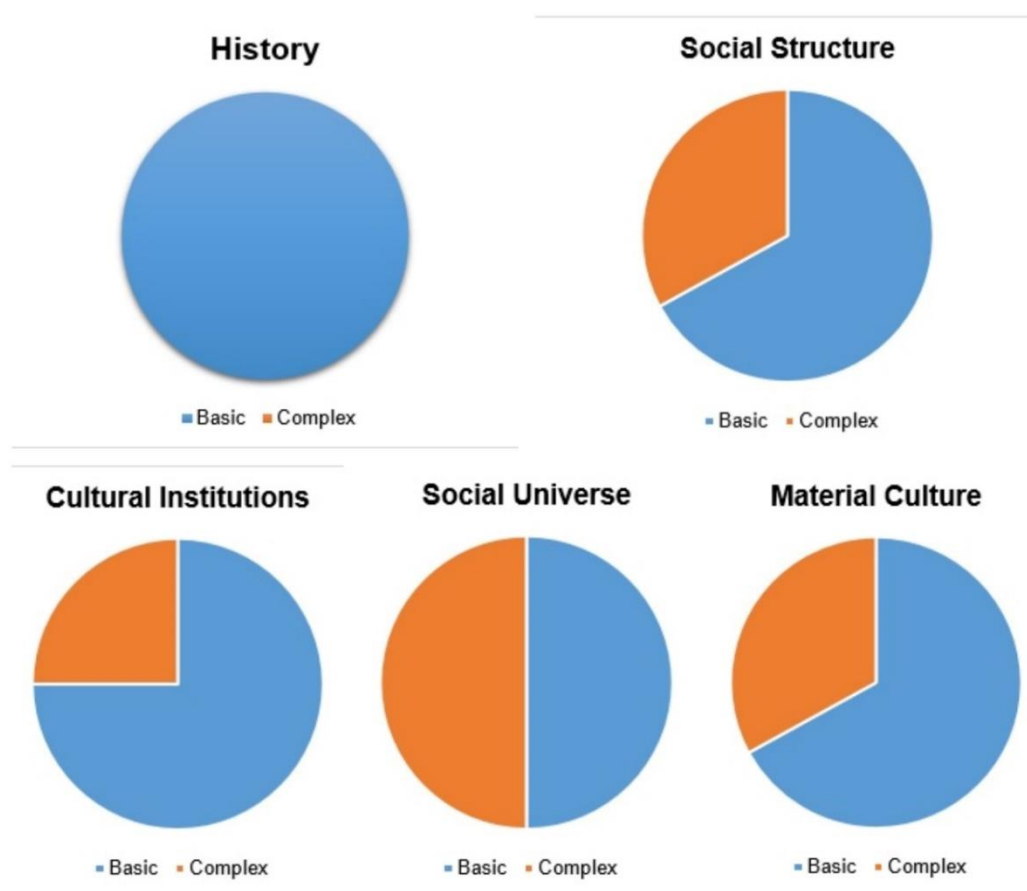
Source: own elaboration

Figure 4: Experts' basic techniques vs. complex techniques



Source: own elaboration

Figure 5: Non-experts' basic techniques vs. complex techniques in every category of culturemes



Source: own elaboration

Figure 6: Non-experts' basic techniques vs. complex techniques



Source: own elaboration

CHAPTER V: CONCLUSIONS

With the general aim of determining whether being an expert affects competence when translating culturemes, this investigation focused on three main subjects: culturemes, expertise in translation and translation techniques.

The theoretical framework dealt, in the first instance, with the task of defining translation as a skill, a know-how and a process that needs to take into account the cultural aspects. This introduction paved the way to later delve into the concept of **culturemes**, cultural elements of diverse nature which may appear marked in a text in a more or less explicit way, that arise within a cultural transfer between two specific cultures and depend on the context in which they appear. These culturemes can be classified in different ways, being Igareda's seven-category classification the one selected to carry out the analysis.

The theoretical section also dealt with dissecting translation competence with the aim of understanding better the different aspects of translation expertise, determining that developing translation competence sufficient to reach an expert level is a long and complex process that includes three dimensions: the know-know, the know-how and the know-be.

Finally, this chapter closed with the topic of translation techniques, usually deployed by translators when transferring different linguistic mechanisms from one language into another. It was stated that mastering the translation techniques becomes necessary for any translator because they provide important tools to ensure the accuracy of the text and preserve the meaning.

In order to carry out the analysis of the culturemes, the techniques developed by Aleksandrova and Schwarz (2013) and Molina and Hurtado Albir (2002) were selected.

The next chapter of this investigation was dedicated to the methodology. First of all, a review of the corpus was done, focusing on the author, his style and the selected text. Then came the task of analyzing the context, exploring the idea that, in order to solve the problems that arise when translating culturemes, translators (experts and non-experts) must resort to their acquired knowledge to be able to apply certain translation techniques that are commonly used in the translation process.

Next was time for the development of the research questions and the corresponding hypotheses, closing the section with a general hypothesis, to then proceed to the presentation of the selected culturemes and their classification according to Igareda's seven categories.

Finally, the data collection method and the process for evaluating translation competence were explained, in order to clarify step by step how the subsequent analysis was going to be approached.

Through the analysis of different culturemes in the work of Washington Cucurto, *El curandero del amor*, this study allowed us to verify some of the hypotheses formulated in its introduction. In general, the hypotheses were created around the perceptions that expert

translators may use a wider range of translation techniques, may focus more on dealing with the cultural barriers that could affect the correct transmission of the message and may use more complex translation techniques that require certain types of skills, while non-expert translators might use more basic translation techniques that do not require the translator to have a very extensive cultural knowledge or many creative skills and may focus more on linguistic accuracy.

After analyzing the differences between the translation of culturemes by experts and non-experts, it is possible to draw some conclusions, focusing on the research questions:

1. Which translation techniques are used by experts and which ones are used by non-experts when translating the culturemes?

Experts used a wide range of techniques like literal translation, description, foreign inclusion, discursive creation, adaptation, amplification and equivalence. Contrary to what was initially hypothesized, they used basic techniques as much as complex ones.

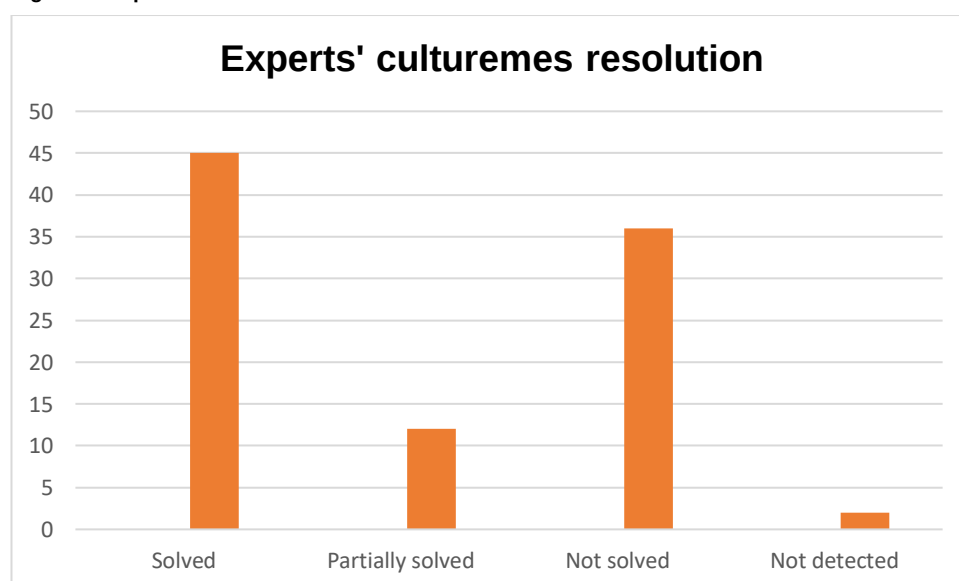
Non-experts, on the other hand, used literal translation, foreign inclusion, reduction and amplification, all of them being basic techniques. However, in some culturemes, they also used complex techniques like equivalence, adaptation and description. Still, in general, they opted more for basic techniques, as was depicted in one of the graphs before.

2. How is the effect of the text maintained in the translation of the culturemes?

The use of this broad spectrum of techniques by experts also shows that they, in fact, focus more on dealing with the cultural barriers that could affect the correct transmission of the message. Hence, they resort to a wider variety of translation and interpretation tools.

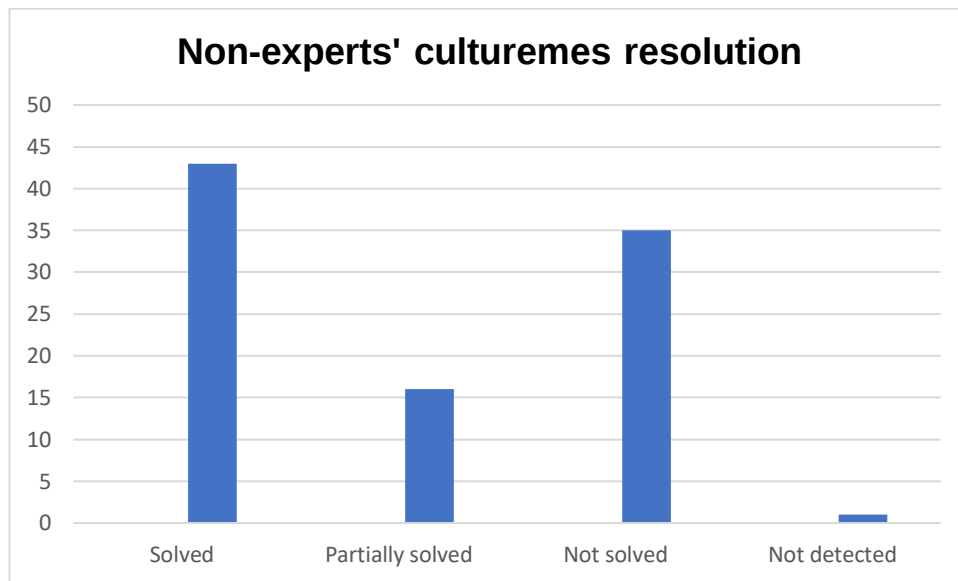
When it comes to maintaining the effect of the text while translating the culturemes, the method of evaluation of translation competence followed showed:

Figure 7: Experts' culturemes resolution



Source: own elaboration

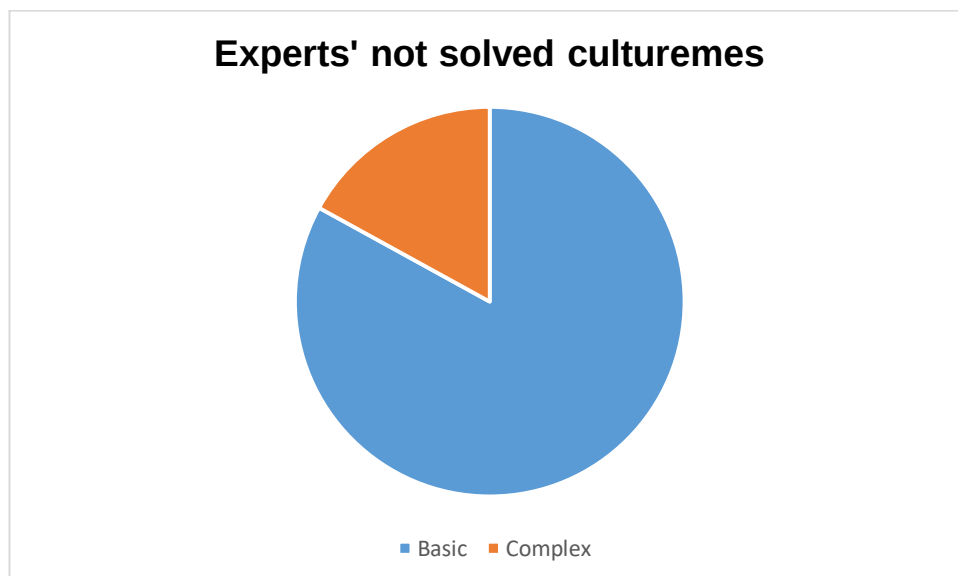
Figure 8: Non-experts' culturemes resolution



Source: own elaboration

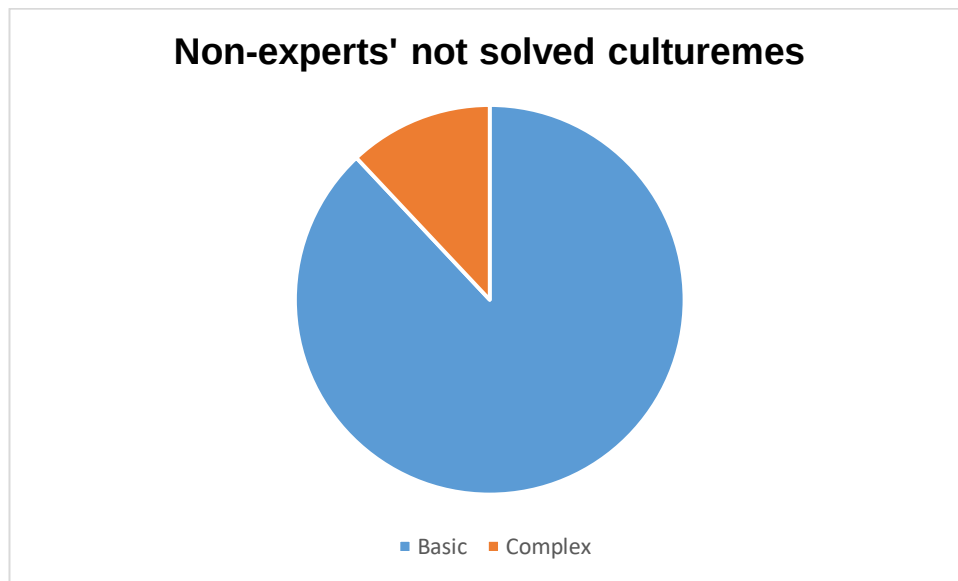
A. Both experts and non-experts managed to maintain the effect on the majority of culturemes, delivering generally very accurate translations. The number of errors detected was practically the same in both cases, although generally higher than one could have expected. As can be seen in the graphs above, the difference between the amount of culturemes solved and not solved is not that significant.

Figure 9: Experts' techniques in not solved culturemes



Source: own elaboration

Figure 10: Non-experts' techniques in not solved culturemes



Source: own elaboration

B. The two pie charts above represent the percentage of basic and complex techniques used in the culturemes that resulted not solved, by experts and non-experts. As can be seen, in both cases the participants used significantly more basic than complex techniques for these culturemes, demonstrating that, contrary to what might be hypothesized, basic techniques led to errors far more than complex ones.

For the basic techniques, the errors in the culturemes not solved had to do, especially, with the foreign inclusion of words in the original language without existing translations in the target language, where the experts failed to find an equivalence or, at least, make some type of amplification to explain the terms better.

On the other hand, for the complex techniques, the errors were mostly a case of using discursive creation in an incorrect way and delivering the wrong meaning: this happened especially with culturemes which had a fair amount of insults and colloquial language.

C. Culturemes 16/17/18 were the most complex to translate, because of the large number of proper names, political references and colloquial language. Both experts and non-experts managed to maintain the effect by using foreign inclusion, equivalence and literal translation, to make the political references easier to understand or, at least, contextualize.

3. What patterns of translation techniques are evident in the different types of culturemes?

In the case of the categories of culturemes, the hypotheses were quite accurate, since both experts and non-experts used, in general terms, the expected techniques in every category, as shown by the tables and graphs.

The assumption that turned out to be most incorrect was that, when it comes to public figures and names of people, experts could use amplification along some of the names, in order

to explain what kind of public figures they are, in order to help with context. This only happened twice in cultureme 4 with *Rodrigo*, where the translators found a way to clarify that he was singer, but it did not happen with the rest of the names and public figures, like Carlitos Balá, Chávez (Hugo) or Anibal Verón. As a consequence, this hindered the correct interpretation of the culturemes, coming to the conclusion that when it comes to names of people and public figures belonging to the cultural, historical or political sphere of a country, it becomes key to give some type of clue, in one way or another, about who that person is or what they do, in order for the effect of the cultureme to be maintained.

After having meticulously analyzed the secondary research questions, it is possible to focus now on the main research question: **Does expertise affect competence when it comes to translation of culturemes?**

Generally speaking, based on the results analyzed, it was proven correct that expertise affects competence when it comes to translation of culturemes, given that the experts solved the culturemes successfully more times than the non-experts.

However, the way the research question was phrased may assume, also, that non-experts were expected to make more mistakes than experts or, at least, that the gap between solved and not solved would be more significant. This was proven incorrect, given that, as explained before, both groups made almost the same number of errors and the difference between the amount of culturemes solved and not solved was much less than expected.

Another assumption that can be derived from the main research question is that the use of complex techniques would lead to more errors than the use of basic techniques. This was true for the non-experts, whose culturemes resolved through complex techniques were all considered not solved. However, the opposite happened with experts. It could be interpreted that, thanks to their expert status, these participants would handle the basic techniques more easily, without making too many common mistakes. However, it was these techniques, especially the use of foreign inclusion, that highly predominated in the not solved culturemes of the experts.

Having dissected the main research question, it is finally time to check on the general hypothesis from which the particular hypotheses that answer each research question were derived: **Since the translation competence with which both groups arrive to carry out the translation of the text assigned for the methodology of this research is quite uneven, it would be correct to assume that the translations of the culturemes might be more accurate in the hands of experts than in the hands of non-experts.**

Once again, generally speaking, this hypothesis was proven correct, given that the experts solved the culturemes successfully more times than the non-experts. However, the analysis of how experts and non-experts selected the different techniques and how they used them in each cultureme, raises some interesting questions regarding aspects such as why the basic techniques ended up being much trickier and difficult for experts than the complex ones, or

why non-experts performed practically at the same level as experts, given their allegedly less preparation in translation competence. In this sense, these questions that have arisen through this analysis could be good topics for future research related to the subject studied in this thesis.

LIMITATIONS

Although we have reached satisfactory results through this analysis, it is convenient to keep in mind that the sample was very small (5 experts and 5 non-experts), so it may not be very representative. For future research in this line of work, it may be necessary to expand the sample.

REFERENCES

- Abdelhalim, S. M.; Alsahil, A. A. & Alsuhaibani, Z. A. (2025). Artificial intelligence tools and literary translation: a comparative investigation of ChatGPT and Google Translate from novice and advanced EFL student translators' perspectives. *Cogent Arts & Humanities*, 12(1), pp. 1-20. <https://doi.org/10.1080/23311983.2025.2508031>
- Adab, B. (2000). Evaluating Translation Competence. In: Schaffner, C. & Adab, B. (Eds.) *Developing Translating Competence*. Amsterdam and Philadelphia: John Benjamins, pp. 215-228. <https://doi.org/10.1075/btl.38.20ada>
- Aleksandrova, E. & Schwarz, N. (2013). Linguistic Joke Translation Strategies and Methods. *Studii de știință și cultură*, 9(2). <http://www.revista-studii-uvvg.ro/wp-content/uploads/2013/07/15.pdf>
- Arroyo, E. (2008). L'enseignement de la traduction et la traduction dans l'enseignement. *Cahiers de l'APLIUT*, XXVII(1), pp. 80-89. <https://doi.org/10.4000/apliut.1562>
- Beeby, A. (2000). Evaluating the Development of Translation Competence. In: Schaffner, C. & Adab, B. (Eds.) *Developing Translating Competence*. Amsterdam and Philadelphia: John Benjamins, pp. 185-198. <https://doi.org/10.1075/btl.38.18bee>
- Bell, R. (1991). *Translation and Translating*. London: Longman.

- Bereiter, C. & Scardamalia, M. (1993). *Surpassing ourselves*. Chicago: Open Court.
- Campbell, S. J. (1991). Towards a Model of Translation Competence. *Meta*, 36(2-3), pp. 329–343. <https://doi.org/10.7202/002190ar>
- Chi, M. T. H. (2006). Two Approaches to the Study of Experts' Characteristics. In: Anders Ericsson, K. et al. (Eds.) *The Cambridge Handbook of Expertise and Expert Performance*. Cambridge University Press.
- Chodkiewicz, M. (2020). *Understanding the Development of Translation Competence*. Berlin: Peter Lang Verlag.
- Coman, D. & Selejan, C. (2019). The Limits of (Un)translatability: Culturemes in Translation Practice. *Transylvanian Review*, Vol. 28.
- Cucurto, W. (2006). *El curandero del amor*. Buenos Aires: EMECÉ.
- Dam-Jensen, H. & Heine, C. (2013). Writing and Translation Process Research: Bridging the Gap. *Journal of Writing Research*, 5(1), pp. 89-101. <https://doi.org/10.17239/jowr-2013.05.01.4>
- Díaz-Ortiz, J. (2021). *An analysis of culturemes in literary translation: Aravind Adiga's The White Tiger*. Grado en Traducción e Interpretación: Inglés-Alemán.
- Domian Sánchez, C. (2007). *Proficiency guidelines to determine levels of communicative translation competence in translation training*. Trabajo de graduación para aspirar al grado de Magíster Profesional en Traducción (Inglés – Español).
- Ehrensberger-Dow, M. & Massey, G. (2013). Indicators of Translation Competence: Translators' self-concepts and the translation of titles. *Journal of Writing Research*, 5(1), pp. 103-131.

- Eser, O. (2015). A Model of Translator's Competence from an Educational Perspective. *International Journal of Comparative Literature and Translation Studies*, 3(1), pp. 4-15.
<https://doi.org/10.7575/aiac.ijclts.v.3n.1p.4>
- Eszenyi, R. (2016): What Makes a Professional Translator? The Profile of the Modern Translator. In: Horvath, I. (Eds.) *The Modern translator and Interpreter*. Budapest: Eotvos University Press, pp. 17-27.
- Evers, A. T. & van der Heijden, B. I. J. M. (2017). Competence and Professional Expertise. In: Mulder, M. (Eds.) *Competence-based Vocational and Professional Education. Technical and Vocational Education and Training: Issues, Concerns and Prospects*, Vol. 23. Springer, Cham., pp. 83-101. https://doi.org/10.1007/978-3-319-41713-4_4
- Franco Aixelá, J. (1995). Specific Cultural Items and their Translation. In: Jansen, P. (Eds.) *Translation and the Manipulation of Discourse*. Leuven: CETRA – The Leuven Research Center for Translation, Communication and Cultures, pp. 109-123.
- Gercken, J. (1999). *Kultur, Sprache und Text als Aspekte von Original und Übersetzung*. Francfort: Peter Lang.
- Gilyazetdinov, E. Z. (2022). Evaluation of translation competence in training the future translators. *Web of Scientist: International Scientific Research Journal*, 3(5), pp. 401–407.
<https://doi.org/10.17605/OSF.IO/QF2KU>
- Glaser, R. & Chi, M. T. H. (1988). Overview. In: Glaser, R., Chi, M. T. H. & Farr, M. J. (Eds.) *The nature of expertise*. Hillsdale, NJ: Lawrence Erlbaum Associates.
- González Pastor, D. (2018). ¿Cómo se traducen los culturemas del ámbito turístico? Análisis de estrategias de traducción (español-inglés). *Sendebat. Revista de Traducción e Interpretación*, 32, pp. 318-320.

- Goodenough, W. H. (1964). Cultural anthropology and linguistics. In: Hymes, D. (Eds.) *Language in Culture and Society*. Nueva York: Harper & Row, pp. 36-39.
- Hakkarainen, K. & Siren, S. (2002). The cognitive concept of expertise applied to expertise in translation. *Across Languages and Cultures*, 3(1), pp. 71-82.
<https://doi.org/10.1556/Acr.3.2002.1.5>
- Hansen, K. P. (1995). *Kultur und Kulturwissenschaft*. 1st Ed: Tübingen/Basel.
- Hazaea, A. & Qassem, M. (2024). Translation Competence in Translator Training Programs at Saudi Universities: Empirical Study. *Open Education Studies*, 6(1), 20240029.
<https://doi.org/10.1515/edu-2024-0029>
- Hennecke, A. (2015). Traducción y cultura: reflexiones sobre la dimensión cultural de textos y su importancia para la traducción. *Cuadernos de Lingüística Hispánica*, núm. 26, pp. 103-119. Universidad Pedagógica y Tecnológica de Colombia, Tunja, Colombia.
- Hilal Abdulrazaq, A. (2024). Cultural and Linguistic Challenges in Translation: An In-depth Analysis of Religious and Legal Terminology within Marriage and Divorce Contracts. *Arab Journal for Humanities and Social Sciences*, pp. 1-14.
- Hurtado Albir, A. (2011). *Traducción y traductología. Introducción a la traductología*. Madrid: Cátedra.
- Hurtado Albir, A. (2015). The Acquisition of Translation Competence. Competences, Tasks and Assessment in Translator Training. *Meta*, 60(2), pp. 256–280.
<https://doi.org/10.7202/1032857ar>
- Igareda, P. (2011). Categorización temática del análisis cultural: una propuesta para la

traducción. *Íkala, revista de lenguaje y cultura*, vol. 16, núm. 27, pp. 11-32.

Ilinca, C. (2023). Issues in translating culturemes. *Journal: Studii de gramatică contrastivă*, 39, pp. 138-142.

Ivanova, V. (2004). Competencias del traductor de actos jurídicos comunitarios desde una perspectiva funcionalista. *Jornadas sobre la Formación y Profesión del Traductor e Intérprete*, pp. 1-16. <http://hdl.handle.net/11268/6305>

Jacobson, E. (2024). "Non Fuyades": A Comparative Analysis of the Translation of Culturemes in *Don Quixote*". Honors College Theses, 217.

Kiraly, D. (2013). Towards A View of Translator Competence as an Emergent Phenomenon: Thinking Outside the Box(es) in Translator Education. In: Kiraly, D.; Hansen-Schirra, S. & Maksymski, K. (Eds.) *New Prospects and Perspectives for Educating Language Mediators*. University of Mainz/Germersheim, pp. 197-224.

Kounitrate, N. (2018). Los culturemas, entre traducibilidad e intraducibilidad. En: Díaz Ferro, M. *et al.* (Eds.) *Novas perspectivas na lingüística aplicada*, pp. 309-317.

Libreros Cortez, H. & Schrijver, I. (2024). La competencia traductora y los saberes: una revisión analítica y dialógica aplicada a la didáctica de la traducción. *TRANS. Revista de Traductología*, 28, pp. 69-89.

López, M. (2017). Washington Cucurto, Si te copás y curtís. *Amerika*. (16).
<https://doi.org/10.4000/amerika.7902>

Luna, R. (2014). Hacia la construcción de los saberes en traducción en el siglo XXI. En: Vargas-

- Sierra, C. (Eds.) *TIC, trabajo colaborativo e interacción en Terminología y Traducción*. Comares, pp. 113-140.
- Luque Nadal, L. (2009). Los culturemas: ¿unidades lingüísticas, ideológicas o culturales? *Language Design* 11, pp. 93-120.
- Malmkjær, K. (2009). What is translation competence? *Revue française de linguistique appliquée*, XIV, pp. 121-134. <https://doi.org/10.3917/rfla.141.0121>
- Molina Martínez, L. (2001). *Análisis descriptivo de la traducción de los culturemas árabe-español*. Tesis doctoral.
- Molina Martínez, L. (2006). *El otoño del pingüino: análisis descriptivo de la traducción de los culturemas*. Castellón de la Plana: Publicaciones de la Universitat Jaume I.
- Molina Martínez, L. & Hurtado Albir, A. (2002). Translation Techniques Revisited: A Dynamic and Functionalist Approach. *Meta*, 47(4), pp. 498–512. <https://doi.org/10.7202/008033ar>
- Nakhli, H. (2021). Developing Students' Translation Competence: The Role of Tasks and Teaching Activities. *International Journal of Linguistics, Literature & Translation*, 4(11), pp. 119-128. <https://doi.org/10.32996/ijllt.2021.4.11.13>
- Newmark, P. (1988). *A Textbook of Translation*. London, New York, Sydney and Tokyo: Prentice Hall.
- Nord, C. (2014). *Hürden-Sprünge. Ein Plädoyer für mehr Mut beim Übersetzen*. Berlin: BDÜ-Fachverlag.
- Núñez Arévalos, M.; Medina Uribe-Echavarría, A. I. & Morales de la Cruz, T. (2020). How To

Translate Culturemes: A Case Study For The Bilateral Cuba-Canada "Global Perspective Annual Project". *Humanising Language Teaching*, 22(3).

Olalla-Soler, C. (2018). The role of expertise and translation strategies when solving translation problems of a cultural nature (unpublished). *24th International Conference of the International Association of Intercultural Communication*. Chicago.

Orozco, M. & Hurtado Albir, A. (2002). Measuring Translation Competence Acquisition. *Meta*, 47(3), pp. 375–402. <https://doi.org/10.7202/008022ar>

PACTE (2001). La competencia traductora y su adquisición. *Quaderns. Revista de traducció*, pp. 39-45

PACTE (2003). Building a translation competence model. In: Alves, F. (Eds.) *Triangulating Translation: Perspectives in Process Oriented Research*. John Benjamins Publishing Company, pp. 43-66. <https://doi.org/10.1075/btl.45.06pac>

PACTE (2017). Translation Competence Model. In: Hurtado Albir, A. (Eds.) *Researching Translation Competence by PACTE Group*. Amsterdam: John Benjamins, pp. 35-41.

Pates, G. (2015). Lo popular en la poesía de los noventa de Washington Cucurto y Fabián Casas. *XI Jornadas de Sociología*. Facultad de Ciencias Sociales, Universidad de Buenos Aires, Buenos Aires.

Peeters, I. (2013). Comment optimiser la compétence (inter)culturelle des étudiants en traduction: Un projet authentique prometteur. *Babel*, 59(3), pp. 257-273. <https://doi.org/10.1075/babel.59.3.01pee>

Perassi, M. L. & Ferreira, A. (2016). Hacia una formación en traducción especializada:

realidades y desafíos. *Íkala. Revista de Lenguaje y Cultura*, 21(1), pp. 49-61.

<https://www.redalyc.org/pdf/2550/255043791004.pdf>

Persky, A. M. & Robinson, J. D. (2017). Moving from Novice to Expertise and Its Implications for Instruction. *American Journal of Pharmaceutical Education*, 81(9), 6065.

<https://doi.org/10.5688/ajpe6065>

Petrescu, O. N. (2011). La traducción de los culturemas (Discusión al margen de la traducción de una novela de Guillermo Arriaga). Universidad Babes-Bolyai, Cluj-Napoca, Rumania, pp. 139-172.

Pietrzak, P. (2021). Metacognitive skills in translator training: From other-regulation to self-regulation. *Konińskie Studia Językowe*, 9(2), pp. 229-247.

<https://doi.org/10.30438/ksj.2021.9.2.6>

Popescu, T. (2013). Developing English linguistics students' translation competence through the language learning process. *Procedia - Social and Behavioral Sciences*, pp. 1075-1079.

Prieto, J. (2008). Realismo, cumbia y el gozo de las bajas palabras: en torno a la poesía de Washington Cucurto. *Letral*, (1), pp. 109-127.

Reza Esfandiari, M.; Sepora, T. & Mahadi, T. (2015). Translation Competence: Aging Towards Modern Views. *Procedia - Social and Behavioral Sciences*, pp. 44-53.

Salamah, D. (2021). Translation Competence and Translator Training: A Review. *International Journal of Linguistics, Literature and Translation*, 4(3), pp. 276-291.

<https://doi.org/10.32996/ijllt>

Schaffner, C. & Adab, B. (2000). *Developing Translating Competence*. Amsterdam and

Philadelphia: John Benjamins.

Schwieter, J. W. & Ferreira, A. (2014). *The Development of Translation Competence: Theories and Methodologies from Psycholinguistics and Cognitive Science*. Cambridge: Cambridge Scholars Publishing.

Shanteau, J. (1992). Competence in experts: The role of task characteristics. *Organizational Behavior and Human Decision Processes*, 53(2), pp. 252-266.

Shreve, G. M. (2002). Knowing Translation: Cognitive and Experiential Aspects of Translation Expertise from the Perspective of Expertise Studies. In: Riccardi, A. (Eds.) *Translation Studies: Perspectives on an Emerging Discipline*. Cambridge: Cambridge University Press, pp. 150–171.

Shreve, G. M. (2006). The Deliberate Practice: Translation and Expertise. *Journal of Translation Studies*, 9(1), pp. 27-42.

Wang, J. & Tian, Y. (2022). A Design of Translation Competence Evaluation Based on Analytic Hierarchy Process. In: Yau, Y. & Hage Chehade, F. (Eds.) *Proceedings of the 2022 International Conference on Diversified Education and Social Development (DESD)*. Advances in Social Science, Education and Humanities Research, pp. 66-71.

Wang, Y. (2022). On Translation Competence and Its Acquisition. *Advances in Social Science, Education and Humanities Research*, Vol. 664, pp. 470-474.

Whithorn, N. (2014). Translating the mafia: legal translation issues and strategies. *The Journal of Specialised Translation*, 22, pp. 157-173.

Whyatt, B. (2018). Testing Indicators of Translation Expertise in an Intralingual Task. *HERMES*,

57, pp. 63-78. <https://doi.org/10.7146/hjicb.v0i57.106194>

Yang, Z. & Li, D. (2021). Translation Competence Revisited: Toward a Pedagogical Model of Translation Competence. In: Muñoz Martín, R.; Sun, S. & Li, D. (Eds.) *Advances in Cognitive Translation Studies. New Frontiers in Translation Studies*. Singapore: Springer, pp. 109-138. https://doi.org/10.1007/978-981-16-2070-6_6

Yue, Y. (2021). The role of registerial expertise in translators' logical choices: A case study of the Chinese medicine classic *Huang Di Nei Jing*. *Meta*, 66(3), pp. 690–713. <https://doi.org/10.7202/1088356ar>

Zoppi, M. C. (2018). *La traducción al inglés de los culturemas de Mafalda*. Tesis para optar al grado de Magíster en Traducción.

APPENDIX

Table 13: Analysis of Cultureme 2

Cultureme 2	Megabardera, ultratrola , imparable, por eso la quiero tanto, por eso amo a mi ticki cumbiantera, lo mejor que me pasó en la vida.				
Category:	Social universe (colloquial language and insults)				
	Expert 1	Expert 2	Expert 3	Expert 4	Expert 5
Translation	The world's biggest troublemaker, a huge slut , a <i>cumbia</i> lover, unstoppable, and that's why I love her so much, that's why I love my <i>ticki</i> , the best time of my life	Mega problematic, extremely slut , unstoppable, that is why I love her so much, that is why I love my <i>ticki cumbiantera</i> , the best thing that ever happened to me	Super belligerent, a mega slut , unstoppable, that's why I love her so much, that's why I love my <i>cumbia</i> dancer, my <i>ticki</i> , the best thing that ever happened to me	Mega-troublemaker, super-promiscuous , unstoppable: that's why I love her so much, that's why I love my <i>ticki cumbia</i> -lover, the best that happened to me in my whole life	Loudmouth, bad-ass , unstoppable, that's why I love her so much, that's why I love my <i>ticki</i> rock star, the best thing that ever happened to me

Technique(s)	Equivalence	Equivalence	Equivalence	Equivalence	Discursive creation
Evaluation of Translation Competence	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and partially solved	Cultureme detected but not solved
	Non-expert 1	Non-expert 2	Non-expert 3	Non-expert 4	Non-expert 5
Translation	Super hyper loud, slutty , unstoppable, that's why I love her so much, that's why I love my <i>*ticki cumbiantera</i> , the best thing that has happened to me in life. <i>*ticki cumbiantera</i> : a girl that dances "cumbia"	A troublemaker, a bop , unstoppable, that's why I appreciate her so much, that's why I love my <i>'ticki cumbiantera.'</i> She is the best thing that has happened to me in my whole life	She's a badass, slutty , unstoppable. That's why I love her so much, that's why I love my <i>cumbia</i> queen, my <i>ticki</i> . She's the best that's ever happened to me.	Swearer, slutty , unstoppable, that's why I love her so much, that's why I adore my <i>cumbia</i> -loving chick, the best thing that ever happened to me in life	A rampant rioter, an utter slut , unstoppable, that's why I care about her so much, that's why I love my <i>ticki cumbiagirl</i> , the best thing that happened to me in my life
Technique(s)	Equivalence	Equivalence	Equivalence	Equivalence	Equivalence
Evaluation of Translation Competence	Cultureme detected and partially solved	Cultureme detected and partially solved	Cultureme detected and partially solved	Cultureme detected and partially solved	Cultureme detected and successfully solved

1. The term "*trola*" is a slang used to refer to a prostitute or a promiscuous woman. In this sense, a woman described as an "*ultratrola*" implies that she is exceedingly loose.

2. For this cultureme, most experts and all the non-experts used **equivalence**. Only one expert used **discursive creation**.

3. Experts who chose equivalence decided to use words like "slut" and "promiscuous", accompanied by adjectives such as "huge", "extremely" and "mega", which worked very well because they accurately reflect the spirit of the cultureme. However, the use of "promiscuous" was determined to be only partially solved, because it is too formal for slang. Meanwhile, the only expert who chose discursive creation used the term "bad-ass", which is not an accurate translation.

On the other hand, all non-experts used equivalence and mostly chose the terms "slut" and "slutty", which are correct. However, by omitting the use of adjectives, they lessened the

intensity of the insult, reason why they were considered only partially solved. The only non-expert considered to have successfully resolved it, used the adjective “utter”, giving the slang more vigor.

4. In both the case of experts and non-experts, the technique that managed to solve the cultureme and maintain the effect, to a greater or lesser extent, was equivalence, while the use of discursive creation resulted in the loss of the meaning of the cultureme.

Table 14: Analysis of Cultureme 5

Cultureme 5	Y por eso me volví a sentar delante de una máquina, pa' recordarla, pa' no perderla.				
Category:	Social universe (colloquial language and insults)				
	Expert 1	Expert 2	Expert 3	Expert 4	Expert 5
Translation	She's the reason I went back to writing, to remember her, to keep her present	She is the reason why I've sat in front of a computer to write, to remember her and to always be with her	That's why I'm back on my ride, to remember her, not to lose her	That's why I sat in front of a typer again, to 'member her, not to lose 'er	That's why I sat down again in front of a computer, to remind her, to make sure I don't lose her
Technique(s)	Generalization	Generalization	Generalization	Compensation*	Generalization
Evaluation of Translation Competence	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected and partially solved	Cultureme detected but not solved
	Non-expert 1	Non-expert 2	Non-expert 3	Non-expert 4	Non-expert 5
Translation	That's why I sat down again in front of a machine, to remember her, not to lose her	And that's why I'm sitting down again in front of a computer... to remember her, not to lose her	For her I sat in front of a machine again, to remember her, to not lose her	And that's why I sat down in front of a machine again, to remember her, to not lose her	And that's why I sat yet again before a machine, to remember her, not to lose her
Technique(s)	Generalization	Generalization	Generalization	Generalization	Generalization
Evaluation of Translation Competence	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected but not solved

1. The term “*pa*” is slang for the word “*para*”, a preposition that introduces purpose and whose literal translation could be “to” or “for”.

2. For this cultureme, all the participants chose **generalization**, except for one expert that used **compensation**.

3. All the participants who opted for generalization chose the term “to” to translate the slang. Given that using a neutral option does not maintain the colloquial character of “*pa*”, all of them were considered not solved.

On the other hand, the only expert that used compensation decided that they would reflect the slang in the sentences “remember her” and “lose her”, instead of in “to”. This way, the expert chose “member her” and “lose ‘er”, shortening those words in order to create a similar effect. For this reason, the translation competence was deemed partially solved.

4. This cultureme was particularly hard for the participants, because it is a slang that does not give too many options. Generalization was not the right technique to maintain the effect but compensation balanced, in a way, what other techniques failed to deliver.

Table 15: Analysis of Cultureme 7

Cultureme 7 Me manda un mail y me dice “Cucu, vamos esta noche al Picaflor Bailable, que va a actuar Carlitos Balá ”.					
Category:	History (public figures) and social universe (names of people)				
	Expert 1	Expert 2	Expert 3	Expert 4	Expert 5
Translation	She emails me and says “Cucu, let’s go out to Picaflor Bailable tonight, Carlitos Balá is singing”	She emails me saying “Cucu, let’s go to Picaflor Bailable tonight, Carlitos Balá is performing”	She sends me an e-mail and tells me “Cucu, let’s go to the Picaflor Bailable tonight, Carlitos Balá is performing”	She sends me an email and says: “Cucu, let’s go to Picaflor Bailable tonight, Carlitos Balá is performing”	She sends me an e-mail that says “Cucu, let’s go tonight to the Picaflor Club, Carlitos Balá is doing a show”
Technique(s)	Foreign inclusion	Foreign inclusion	Foreign inclusion	Foreign inclusion	Foreign inclusion
Evaluation of Translation Competence	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected but not solved
	Non-expert 1	Non-expert 2	Non-expert 3	Non-expert 4	Non-expert 5

Translation	She sends me an email and says "Cucu, let's go to the Picaflor Nightclub, where Carlitos Balá is going to perform"	She sends me an email and says 'Cucu, let's go tonight to the Dancing Hummingbird. Carlitos Balá is going to be there	She emailed me and said "Cucu, let's go to the Picaflor Bailable tonight. Carlitos Balá is performing"	She sends me an email and says, 'Cucu, let's go to Picaflor Bailable tonight, Carlitos Balá is performing'	She emails me and says 'Cucu, tonight we go to the Picaflor Bailable, for Carlitos Balá will be performing'
Technique(s)	Foreign inclusion	Foreign inclusion	Foreign inclusion	Foreign inclusion	Foreign inclusion
Evaluation of Translation Competence	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected but not solved

1. Carlos Balá ("Carlitos") was an Argentinian comedian, actor, musician and presenter. His artistic career was mostly dedicated to children.

2. For this cultureme, all the participants chose **foreign inclusion**.

3. One could argue that the author sought to convey an ironic or sarcastic tone by implying that the characters would go to a nightclub to see a children's singer perform. This being the case, given that all the participants used foreign inclusion but did not clarify who Carlitos Balá is or what type of shows he does, the translation competence was considered not solved in all the cases.

4. As stated before, when it comes to names of people and public figures belonging to the cultural, historical or political sphere of a country, it becomes key to give some type of clue, in one way or another, about who that person is or what they do, in order for the effect of the cultureme to be maintained.

Table 16: Analysis of Cultureme 10

Cultureme 10	Y así nos quedamos hablando pavadas , atontados por el amor.				
Category:	Social universe (colloquial language and insults)				
	Expert 1	Expert 2	Expert 3	Expert 4	Expert 5

Translation	And we keep on shooting the shit , flustered by love	And that's it, we keep talking nonsense , alienated by love	And we stay like that, talking about silly things , dumbfounded by love	And like this, we remain talking nonsense , numbed by love	And so we stay on the phone talking nonsense , drunk with love
Technique(s)	Discursive creation	Literal translation	Equivalence	Literal translation	Literal translation
Evaluation of Translation Competence	Cultureme detected but not solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved
	Non-expert 1	Non-expert 2	Non-expert 3	Non-expert 4	Non-expert 5
Translation	And just like that, we just talk nonsense , stunned by love	And just like that, we talk nonsense , we are incapable of thinking because of our feelings	And just like that, we spend hours talking about silly things , dazed by love	And so we stay, chatting nonsense , drunk on love	And so we go on talking nonsense , dumber by love
Technique(s)	Literal translation	Literal translation	Equivalence	Literal translation	Literal translation
Evaluation of Translation Competence	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved

1. The term “*pavada*” refers to something silly or unimportant. In this sense, “*hablando pavadas*” means talking about irrelevant things or things of little value.

2. For this cultureme, the techniques most used by the participants were **literal translation** and **equivalence**. Only one expert used **discursive creation**.

3. In the case of literal translation, the word of choice by all the participants was “nonsense”, while in the case of equivalence, the preferred term was “silly things”. All of them were deemed successfully solved.

The only example that was considered not solved was the expert that used discursive creation, who wrote “shooting the shit”, which does not reflect the meaning of the cultureme.

4. In both the case of experts and non-experts, the techniques that managed to solve the cultureme and maintain the effect were literal translation and equivalence, while discursive creation hindered the delivery of the meaning.

Table 17: Analysis of Cultureme 11

Cultureme 11	Sobre todo, cuando habla de Fidel Castro y de Cuba. Ahora está enamorada de Chávez y de Evo Morales. Que cualquier líder revolucionario es un héroe y el único héroe contemporáneo es Maradona y es capitalista.				
Category:	History (public figures) and social universe (names of people)				
	Expert 1	Expert 2	Expert 3	Expert 4	Expert 5
Translation	Especially when she talks about Fidel Castro and Cuba. She's in love with Chavez and Evo Morales now. To her, any revolutionary leader is a hero and the only contemporary hero is Maradona and he's a capitalist	Particularly when she talks about Fidel Castro and Cuba. Now she has a crush on Chávez and Evo Morales. She says that any revolutionary leader is a hero and that the only contemporary hero is Maradona and he is a capitalist	Especially when she talks about Fidel Castro and about Cuba. Now she is in love with Chávez and Evo Morales. About how any revolutionary leader is a hero and the only contemporary hero is Maradona and he is a capitalist	Especially when she talks about Fidel Castro and Cuba. Now she's in love with Chavez and Evo Morales. That any revolutionary leader is a hero and that the only contemporary hero is Maradona and he's a capitalist	Especially when she talks about Fidel Castro and Cuba. Now she is in love with Chavez and Evo Morales. She says that any revolutionary leader is a hero and the only contemporary hero is Maradona and he's a capitalist
Technique(s)	Foreign inclusion	Foreign inclusion	Foreign inclusion	Foreign inclusion	Foreign inclusion
Evaluation of Translation Competence	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved
	Non-expert 1	Non-expert 2	Non-expert 3	Non-expert 4	Non-expert 5
Translation	Especially when she talks about Fidel Castro and Cuba. She is now in love with Chávez and Evo Morales. Any revolutionary leader is a hero and the only	Especially when she mentions Fidel Castro and Cuba. Now she is in love with Chávez and Evo Morales. According to her, all revolutionary leaders are	Mostly when she talks about Fidel Castro and Cuba. She's in love with Chávez and Evo Morales now. Any revolutionary leader is a hero, and the only	Especially when she talks about Fidel Castro and Cuba. Now she's in love with Chávez and Evo Morales. She says any revolutionary leader is a hero, and the	Especially when she talks about Fidel Castro and about Cuba. Now she's in love with Chávez and Evo Morales. For her, any revolutionary leader is a hero, but to

	contemporary hero is Maradona and she says that he's a capitalist	heroes, and the only contemporary leader is Maradona and he is a capitalist	contemporary leader is Maradona, a capitalist	only contemporary hero is Maradona, and he's a capitalist	me the only contemporary hero is Maradona, and he's a capitalist
Technique(s)	Foreign inclusion	Foreign inclusion	Foreign inclusion	Foreign inclusion	Foreign inclusion
Evaluation of Translation Competence	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved

1. Fidel Castro was a Cuban lawyer, politician and revolutionary. He was the President of Cuba for almost 50 years.

2. For this cultureme, the technique used by all the participants was **foreign inclusion**.

3 – 4. Even if in previous paragraphs we stated that, when it comes to public figures belonging to the cultural, historical or political sphere of a country, it becomes key to give some type of clue about who that person is or what they do, in this case the cultureme was considered successfully solved in all the cases, even if none of the participants clarified who Fidel Castro is. This exception has to do with the fact that Fidel Castro is a world-renowned political figure and it was considered that no further explanation was needed regarding who he is.

Table 18: Analysis of Cultureme 13

Cultureme 13	Sobre todo, cuando habla de Fidel Castro y de Cuba. Ahora está enamorada de Chávez y de Evo Morales . Que cualquier líder revolucionario es un héroe y el único héroe contemporáneo es Maradona y es capitalista.				
Category:	History (public figures) and social universe (names of people)				
	Expert 1	Expert 2	Expert 3	Expert 4	Expert 5
Translation	Especially when she talks about Fidel Castro and Cuba. She's in love with Chavez and Evo Morales now. To her, any revolutionary leader is a hero and the	Particularly when she talks about Fidel Castro and Cuba. Now she has a crush on Chávez and Evo Morales . She says that any revolutionary leader is a	Especially when she talks about Fidel Castro and about Cuba. Now she is in love with Chávez and Evo Morales . About how any revolutionary leader is a hero and the	Especially when she talks about Fidel Castro and Cuba. Now she's in love with Chavez and Evo Morales . That any revolutionary leader is a hero and that	Especially when she talks about Fidel Castro and Cuba. Now she is in love with Chavez and Evo Morales . She says that any revolutionary leader is a hero and the

	only contemporary hero is Maradona and he's a capitalist	hero and that the only contemporary hero is Maradona and he is a capitalist	only contemporary hero is Maradona and he is a capitalist	the only contemporary hero is Maradona and he's a capitalist	only contemporary hero is Maradona and he's a capitalist
Technique(s)	Foreign inclusion	Foreign inclusion	Foreign inclusion	Foreign inclusion	Foreign inclusion
Evaluation of Translation Competence	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved
	Non-expert 1	Non-expert 2	Non-expert 3	Non-expert 4	Non-expert 5
Translation	Especially when she talks about Fidel Castro and Cuba. She is now in love with Chávez and Evo Morales . Any revolutionary leader is a hero and the only contemporary hero is Maradona and she says that he's a capitalist	Especially when she mentions Fidel Castro and Cuba. Now she is in love with Chávez and Evo Morales . According to her, all revolutionary leaders are heroes, and the only contemporary leader is Maradona and he is a capitalist	Mostly when she talks about Fidel Castro and Cuba. She's in love with Chávez and Evo Morales now. Any revolutionary leader is a hero, and the only contemporary leader is Maradona, a capitalist	Especially when she talks about Fidel Castro and Cuba. Now she's in love with Chávez and Evo Morales . She says any revolutionary leader is a hero, and the only contemporary hero is Maradona, and he's a capitalist	Especially when she talks about Fidel Castro and about Cuba. Now she's in love with Chávez and Evo Morales . For her, any revolutionary leader is a hero, but to me the only contemporary hero is Maradona, and he's a capitalist
Technique(s)	Foreign inclusion	Foreign inclusion	Foreign inclusion	Foreign inclusion	Foreign inclusion
Evaluation of Translation Competence	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved

1. Evo Morales is a Bolivian politician and union leader. He was the President of Bolivia for 13 years.

2. For this cultureme, the technique used by all the participants was **foreign inclusion**.

3 – 4. Even if in previous paragraphs we stated that, when it comes to public figures belonging to the cultural, historical or political sphere of a country, it becomes key to give some

type of clue about who that person is or what they do, in this case the cultureme was considered successfully solved in all the cases, even if none of the participants clarified who Evo Morales is. This exception has to do with the fact that Evo Morales is a world-renowned political figure and it was considered that no further explanation was needed regarding who he is.

Table 19: Analysis of Cultureme 14

Cultureme 14	Sobre todo, cuando habla de Fidel Castro y de Cuba. Ahora está enamorada de Chávez y de Evo Morales. Que cualquier líder revolucionario es un héroe y el único héroe contemporáneo es Maradona y es capitalista.				
Category:	History (public figures) and social universe (names of people)				
	Expert 1	Expert 2	Expert 3	Expert 4	Expert 5
Translation	Especially when she talks about Fidel Castro and Cuba. She's in love with Chavez and Evo Morales now. To her, any revolutionary leader is a hero and the only contemporary hero is Maradona and he's a capitalist	Particularly when she talks about Fidel Castro and Cuba. Now she has a crush on Chávez and Evo Morales. She says that any revolutionary leader is a hero and that the only contemporary hero is Maradona and he is a capitalist	Especially when she talks about Fidel Castro and about Cuba. Now she is in love with Chávez and Evo Morales. About how any revolutionary leader is a hero and the only contemporary hero is Maradona and he is a capitalist	Especially when she talks about Fidel Castro and Cuba. Now she's in love with Chavez and Evo Morales. That any revolutionary leader is a hero and that the only contemporary hero is Maradona and he's a capitalist	Especially when she talks about Fidel Castro and Cuba. Now she is in love with Chavez and Evo Morales. She says that any revolutionary leader is a hero and the only contemporary hero is Maradona and he's a capitalist
Technique(s)	Foreign inclusion	Foreign inclusion	Foreign inclusion	Foreign inclusion	Foreign inclusion
Evaluation of Translation Competence	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved
	Non-expert 1	Non-expert 2	Non-expert 3	Non-expert 4	Non-expert 5
Translation	Especially when she talks about Fidel Castro and Cuba. She is now in love with Chávez and Evo Morales. Any revolutionary leader is a hero and the	Especially when she mentions Fidel Castro and Cuba. Now she is in love with Chávez and Evo Morales. According to her, all revolutionary	Mostly when she talks about Fidel Castro and Cuba. She's in love with Chávez and Evo Morales now. Any revolutionary leader is a hero, and the	Especially when she talks about Fidel Castro and Cuba. Now she's in love with Chávez and Evo Morales. She says any revolutionary leader is a	Especially when she talks about Fidel Castro and about Cuba. Now she's in love with Chávez and Evo Morales. For her, any revolutionary leader is a

	only contemporary hero is Maradona and she says that he's a capitalist	leaders are heroes, and the only contemporary leader is Maradona and he is a capitalist	only contemporary leader is Maradona , a capitalist	hero, and the only contemporary hero is Maradona , and he's a capitalist	hero, but to me the only contemporary hero is Maradona , and he's a capitalist
Technique(s)	Foreign inclusion	Foreign inclusion	Foreign inclusion	Foreign inclusion	Foreign inclusion
Evaluation of Translation Competence	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved

1. Diego Armando Maradona was an Argentinian footballer and coach, considered one of the best footballers in history.

2. For this cultureme, the technique used by all the participants was **foreign inclusion**.

3 – 4. Even if in previous paragraphs we stated that, when it comes to public figures belonging to the cultural, historical or political sphere of a country, it becomes key to give some type of clue about who that person is or what they do, in this case the cultureme was considered successfully solved in all the cases, even if none of the participants clarified who Diego Maradona is. This exception has to do with the fact that Diego Maradona is a world-renowned sports figure and it was considered that no further explanation was needed regarding who he is.

Table 20: Analysis of Cultureme 15

Cultureme 15	Ella cree en los piqueteros , en Aníbal Verón, en la línea no Kirchnerista de las Madres de Plaza de Mayo, pero ella dice que ahora las madres son oficialistas y esas cosas... que no entiendo un pomo.				
Category:	Social structure (politics)				
	Expert 1	Expert 2	Expert 3	Expert 4	Expert 5
Translation	She believes in piqueteros , in Anibal Veron, in the Mothers of Plaza de Mayo who don't follow <i>kirchnerismo</i> , but she says that the Mothers	She believes in piqueteros , in Aníbal Verón, in Mothers of Plaza de Mayo who aren't aligned with the <i>kirchnerismo</i> , but she says that now the	She believes in the protesters , in Aníbal Verón, in the branch of Madres de Plaza de Mayo not affiliated with the Kirchners, but she now says that the	She believes in demonstrators , in Anibal Veron, in the non-Kirchner-supporter faction of Madres de Plaza de Mayo, but she says the mothers are the opposition	She's a fan of the protesters , of Aníbal Verón, of the non-Kirchnerist line of the Madres de Plaza de Mayo, who protest because their children

	support the current government now and stuff like that... stuff I don't understand	Mothers support the current government and those things... things I don't understand.	Mothers support the government and all those things... I understand nothing about	now and those things... which really pass me by	disappeared during the dictatorship, but she says that now the mothers are pro-government and things like that... I don't understand any of it
Technique(s)	Foreign inclusion	Foreign inclusion	Equivalence	Equivalence	Equivalence
Evaluation of Translation Competence	Cultureme detected but not solved	Cultureme detected but not solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved
	Non-expert 1	Non-expert 2	Non-expert 3	Non-expert 4	Non-expert 5
Translation	She believes in the picketers , in Aníbal Verón, in the non-Kirchnerist side of the Mothers of the Plaza de Mayo, but she says that right now the Mothers are pro-government supporters and stuff like that... and that I don't understand a fucking shit	She believes in strikers , in Aníbal Verón, in the Plaza de Mayo's Mothers' non-Kirchnerista faction. Now, she claims that the mothers belong to the official faction and those kind of things... honestly I don't understand a thing	She believes in picket protesters , Aníbal Verón, in the non-Kirchnerista faction of Mothers of Plaza de Mayo, but now she says they are now pro-governmental and stuff which I don't get at all	She believes in the rioters , in Aníbal Verón, in the non-Kirchnerist line of the Mothers of Plaza de Mayo, but now she says the mothers are pro-government and stuff... which I don't get at all	She believes in the picketers , in Aníbal Verón, in the non-Kirchnerist side of Madres de Plaza de Mayo, but she says that the Madres root for the official party now and things like that...of which I don't know squat
Technique(s)	Literal translation	Equivalence	Equivalence	Equivalence	Literal translation
Evaluation of Translation Competence	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and partially solved	Cultureme detected and successfully solved

1. The word “*piquetero*” derives from “*piquete*”, which refers to the act of blocking streets, routes or roads, as a form of protest to demand work, rights or attention to specific demands. In this sense, a “*piquetero*” is someone who engages in this type of social movement.

2. For this cultureme, the techniques used were **foreign inclusion**, **literal translation** and **equivalence**.

3. The only solutions that were considered not solved were those of the two experts that used foreign inclusion and left the word “*piqueteros*” as it is, with no further explanation or clarification.

On the other hand, the participants who used equivalence opted for words like “protesters”, “demonstrators” and “strikers”, which are really good synonyms, reason why they were considered successfully solved. The only exception with equivalence was the non-expert that opted for “rioters”, which is a strong word in this case because it implies violence and, even if these protests can sometimes turn violent, they intend to be, for the most part, peaceful. For this reason, this example was deemed only partially solved.

Finally, the participants who used literal translation opted for “picketers”, which worked just fine because it is a word that also exists in the English language and can be easily understood.

4. Once again, foreign inclusion failed to maintain the effect of the cultureme, while equivalence and literal translation delivered the correct meaning.

Table 21: Analysis of Cultureme 18

Cultureme 18 Ella cree en los piqueteros, en Aníbal Verón, en la línea no Kirchnerista de las Madres de Plaza de Mayo, pero ella dice que ahora las madres son oficialistas y esas cosas... que no entiendo un pomo.					
Category:	Social structure (politics)				
	Expert 1	Expert 2	Expert 3	Expert 4	Expert 5
Translation	She believes in <i>piqueteros</i> , in Anibal Veron, in the Mothers of Plaza de Mayo who don't follow <i>kirchnerismo</i> , but she says that the Mothers support the current government now and stuff like that... stuff I don't understand	She believes in <i>piqueteros</i> , in Aníbal Verón, in Mothers of Plaza de Mayo who aren't aligned with the <i>kirchnerismo</i> , but she says that now the Mothers support the current government and those things... things I don't understand.	She believes in the protesters, in Aníbal Verón, in the branch of Madres de Plaza de Mayo not affiliated with the Kirchners, but she now says that the Mothers support the government and all those things... I understand nothing about	She believes in demonstrators, in Anibal Veron, in the non-Kirchner-supporter faction of Madres de Plaza de Mayo, but she says the mothers are the opposition now and those things... which really pass me by	She's a fan of the protesters, of Aníbal Verón, of the non-Kirchnerist line of the Madres de Plaza de Mayo, who protest because their children disappeared during the dictatorship, but she says that now the mothers are pro-government and things like that... I don't understand any of it

Technique(s)	Description	Description	Description	Equivalence	Description
Evaluation of Translation Competence	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected but not solved	Cultureme detected and successfully solved
	Non-expert 1	Non-expert 2	Non-expert 3	Non-expert 4	Non-expert 5
Translation	She believes in the picketers, in Aníbal Verón, in the non-Kirchnerist side of the Mothers of the Plaza de Mayo, but she says that right now the Mothers are pro-government supporters and stuff like that... and that I don't understand a fucking shit	She believes in strikers, in Aníbal Verón, in the Plaza de Mayo's Mothers' non-Kirchnerista faction. Now, she claims that the mothers belong to the official faction and those kind of things... honestly I don't understand a thing	She believes in picket protesters, Aníbal Verón, in the non-Kirchnerista faction of Mothers of Plaza de Mayo, but now she says they are now pro-governmental and stuff which I don't get at all	She believes in the rioters, in Aníbal Verón, in the non-Kirchnerist line of the Mothers of Plaza de Mayo, but now she says the mothers are pro-government and stuff... which I don't get at all	She believes in the picketers, in Aníbal Verón, in the non-Kirchnerist side of Madres de Plaza de Mayo, but she says that the Madres root for the official party now and things like that...of which I don't know squat
Technique(s)	Description	Equivalence	Description	Description	Equivalence
Evaluation of Translation Competence	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved	Cultureme detected and successfully solved

1. The word “*oficialista*” is a political term that refers to a person or faction that is a supporter of the current government/administration.

2. For this cultureme, the techniques used were **description** and **equivalence**.

3. For both techniques, the expressions used by the participants were different versions of “the Mothers support the government” and “the Mothers are pro-government”, which conveyed the exact meaning, reason why they were considered successfully solved.

Only one expert was considered not solved, because they stated that “the Mothers are the opposition now”, which is the exact opposite of the meaning (although it could have been an interpretation mistake).

4. In this case, description and equivalence proved to be the best techniques for maintaining the effect when it comes to explain social and political terms.

EXPERT 1

The world's biggest troublemaker, a huge slut, a <i>cumbia</i> lover, unstoppable, and that's why I love her so much, that's why I love my <i>ticki</i>, the best time of my life. The best thing life has given me, <i>lo mejor de la vida</i>, as that Rodrigo song goes, is her, and her, and her, and she's the reason I went back to writing, to remember her, to keep her present, to be with her forever, because everything I do and say is to impress her. She emails me and says "<i>Cucu</i>, let's go out to <i>Picaflor Bailable</i> tonight, <i>Carlitos Bala</i> is singing".	- Hi, my darling <i>Cucu</i>. - Hi, my queen. I got your email. Let's arrange to meet up. - Oh, I thought you were calling me because you adore me... - Of course, my life, I'm calling you to hear your voice, my love, because I'm dying, everything goes soft when I hear you: my you-know-what goes tight like a box of wine in the hands of a drunk, my heart races, flowers bloom inside me, I convert to Catholicism, Bush dies... - You're so full of shit! And she bursts out laughing, and she has no idea how much joy making her laugh brings to my soul. And we keep on shooting the shit, flustered by love.	I talked to her about other things, mostly because I didn't want my <i>ticki</i> to get started on politics, which happens quite often with her. Especially when she talks about Fidel Castro and Cuba. She's in love with Chavez and Evo Morales now. To her, any revolutionary leader is a hero and the only contemporary hero is Maradona and he's a capitalist. But if I say these things to my <i>ticki</i> she'll kill me. She believes in <i>piqueteros</i>, in Anibal Veron, in the Mothers of Plaza de Mayo who don't follow <i>kirchnerismo</i>, but she says that the Mothers support the current government now and stuff like that... stuff I don't understand.
---	--	---

EXPERT 2

Mega problematic, extremely slut, unstoppable, that is why I love her so much, that is why I love my <i>ticki cumbiantera</i>, the best thing that ever happened to me. THE BEST OF LIFE, <i>lo mejor de la vida</i> as Rodrigo says, it is her, her and her, and she is the reason why I've sat in front of a computer to write, to remember her and to always be with her, because everything I do and say is to call her attention. She emails me saying "<i>Cucu</i>, let's go to <i>Picaflor Bailable</i> tonight, <i>Carlitos Balá</i> is performing.	- "Hi, Cucu darling" - "Hi my queen. I received you email. Let's meet up tonight" - "Oh, I thought you were calling because you loved me" - "But of course I do, my life, I'm calling to listen to your voice, sweetie, 'cause I'm dying and when I listen to you I become sensitive to everything: my ass puckers as a <i>tetra</i> in a boozier's hand, and my heart oh my poor heart beats faster than the speed of light, I feel butterflies in my stomach, I became a catholic, die Bush!" - "You are rubbish talker negro" And then she laughs her head off, and doesn't know how good her laugh is to my soul. And that's it, we keep talking nonsense, alienated by love.	I talk to her about other things, in order to keep my <i>ticki</i> away from politics, something that happens very often with her. Particularly when she talks about Fidel Castro and Cuba. Now she has a crush on Chávez and Evo Morales. She says that any revolutionary leader is a hero and that the only contemporary hero is Maradona and he is a capitalist. But if I tell my <i>ticki</i> these things she will kill me. She believes in <i>piqueteros</i>, in Anibal Verón, in Mothers of Plaza de Mayo who aren't aligned with the <i>kirchnerismo</i>, but she says that now the Mothers support the current government and those things... things I don't understand.
--	---	--

EXPERT 3

Super belligerent, a mega slut, unstoppable, that's why I love her so much, that's why I love my cumbia dancer, my ticki, the best thing that ever happened to me. The BEST THING IN MY LIFE, as Rodrigo says, is her, her and her, and that's why I'm back on my ride, to remember her, not to lose her and to always be with her, that everything I do and say is to impress her. She sends me an e-mail and tells me "Cucu, let's go to the Picaflor Bailable tonight, Carlitos Balá is performing."	- "Hi, Cucu, dear." - "Hi, doll. Got your e-mail and I want to set a time." - "Oh, and here I thought you were calling because you adored me..." - "Of course I do, my dear, I'm calling to hear your voice, my love, because I'm dying, when I hear you, I melt: I go weak in the knees, my heart beats faster, flowers bloom inside me, I convert, Bush dies..." - "You are such a sweet-talker!" And she dies laughing and she has no idea how good to my soul is to hear her laugh. And we stay like that, talking about silly things, dumbfounded by love.	I talked about anything other than politics, mostly so that my ticki does not get too into it, which is a common thing for her to do. Especially when she talks about Fidel Castro and about Cuba. Now she is in love with Chávez and Evo Morales. About how any revolutionary leader is a hero and the only contemporary hero is Maradona and he is a capitalist. But if I tell her these things she will kill me. She believes in the protesters, in Aníbal Verón, in the branch of Madres de Plaza de Mayo not affiliated with the Kirchners, but she now says that the Mothers support the government and all those things... I understand nothing about.
--	---	--

EXPERT 4

Mega-troublemaker, super-promiscuous, unstoppable: that's why I love her so much, that's why I love my ticky cumbia-lover, the best that happened to me in my whole life. THE BEST IN LIFE, as Rodrigo says, is her, her and her, and that's why I sat in front of a typer again, to 'member her, not to lose 'er and so that I could always be with her, as all I do and say is to impress her. She sends me an email and says: "Cucu, let's go to Picaflor Bailable tonight, Carlitos Balá is performing."	- "Hello, mi dear Cucu." - "Hello, Queen. I got your email and I want to make arrangements." - "Oh, I thought you called because you adored me..." - "Of course, my love, I call to hear your voice, sweetheart, as I'd die. When I hear you I become tender all over. Down there I become squashed as a wine carton in the hand of a drunk, my heart speeds up, flowers blossom inside me, Bush dies..." - "You are so full of yourself!" And it cracks her up and she doesn't know how good it is to my soul to hear her laugh. And like this, we remain talking nonsense, numbed by love.	I spoke about anything else, more than anything so that my ticky wouldn't get fired up by politics, which is so like her. Especially when she talks about Fidel Castro and Cuba. Now she's in love with Chavez and Evo Morales. That any revolutionary leader is a hero and that the only contemporary hero is Maradona and he's a capitalist. But if I say these things to my ticky, she'd kill me. She believes in demonstrators, in Anibal Veron, in the non-Kirchner-supporter faction of Madres de Plaza de Mayo, but she says the mothers are the opposition now and those things... which really pass me by.
---	--	--

EXPERT 5

Loudmouth, bad-ass, unstoppable, that's why I love her so much, that's why I love my ticki rock star, the best	- "Hello, Cucu dear" - "Hey, Baby. I got your email and I'm calling to figure out the plan."	I tried to change the subject, mostly so that my ticki wouldn't get too caught up in politics, something that she
---	--	--

thing that ever happened to me. The BEST THING IN MY LIFE, as the singer Rodrigo says, it's her, her and her, and that's why I sat down again in front of a computer, to remind her, to make sure I don't lose her and to be close to her constantly; it's that everything I say and do is to impress her. She sends me an e-mail that says "Cucu, let's go tonight to the Picaflor Club, Carlitos Balá is doing a show".	- "Ah, I thought you were calling because you love me?" - "Of course, babe, I'm calling to hear your voice, my love, it kills me, when I hear you I get all the feels: my stomach does somersaults like a drunk falling down the stairs, my heart races, flowers blossom inside me, I become Catholic, Bush dies.... " - "You're a complete idiot!" And she laughs her head off, and she doesn't know how much good it does my soul to hear her laugh. And so we stay on the phone talking nonsense, drunk with love.	does quite often. Especially when she talks about Fidel Castro and Cuba. Now she is in love with Chavez and Evo Morales. She says that any revolutionary leader is a hero and the only contemporary hero is Maradona and he's a capitalist. But if I say things like that to my ticki she will kill me. She's a fan of the protesters, of Aníbal Verón, of the non-Kirchnerist line of the Madres de Plaza de Mayo, who protest because their children disappeared during the dictatorship, but she says that now the mothers are pro-government and things like that... I don't understand any of it.
--	---	---

NON-EXPERT 1

Super hyper loud, slutty, unstoppable, that's why I love her so much, that's why I love my *ticki cumbiantera, the best thing that has happened to me in life. The BEST THING IN LIFE, as Rodrigo says: is her and her and her, and that's why I sat down again in front of a machine, to remember her, not to lose her and to always be with her, that everything I do and say is to impress her. She sends me an email and says "Cucu, let's go to the Picaflor Nightclub, where Carlitos Balá is going to perform". *cucu: sweetie pie, babe etc. *ticki cumbiantera: a girl that dances "cumbia".	- Hello, dear *Cucu. -Hi queen. I got your email and I want to make a deal. —Ah, I thought you called because you adored me... —Of course, my love, I'm calling to listen to your voice, my sweetheart. I just melt when I listen to you, I become so touchy: my ass puckers (or I chicken out), like a tetra Pak wine in the hand of a drunk, my heart thumps, flowers bloom inside, I become a Catholic, Bush dies... —You're a black bullshitter! And she laughs her head off, but she doesn't realize how good she is to my soul when I listen to her laughing. And just like that, we just talk nonsense, stunned by love. *cucu: sweetie pie, babe etc.	I talked to her about whatever, so that my ticki wouldn't get so into politics, something that is very common in her. Especially when she talks about Fidel Castro and Cuba. She is now in love with Chávez and Evo Morales. Any revolutionary leader is a hero and the only contemporary hero is Maradona and she says that he's a capitalist. But if I mention these things to my ticki... she curses me out. She believes in the picketers, in Aníbal Verón, in the non-Kirchnerist side of the Mothers of the Plaza de Mayo, but she says that right now the Mothers are pro-government supporters and stuff like that... and that I don't understand a fucking shit.
--	--	--

NON-EXPERT 2

A troublemaker, a bop, unstoppable, that's why I appreciate her so much, that's why I love my 'ticky cumbiantera.' She is the best thing that has happened to me in my whole life and that's	- Hello, dear 'Cucu.' - Hello, queen. I've got your email, and I want to meet you. - Oh, I thought you were calling me because you adore me...	I changed the subject to avoid heated political discussions with her. Talking about politics can inspire dread, especially when she mentions Fidel Castro and Cuba. Now she is in love with Chávez and
---	---	---

why I'm sitting down again in front of a computer... to remember her, not to lose her, to be forever with her. Everything I do and everything I say is to impress her. She sends me an email and says 'Cucu, let's go tonight to the Dancing Hummingbird. Carlitos Balá is going to be there.	- - Of course, my love, I'm calling you to hear your voice, my darling. I feel as if I could die, when I listen to you I feel sensitive... I feel as if I were an alcoholic holding a carton of wine, my heart kickstarts, flowers bloom within my body, I somehow become a Catholic, Bush dies... - - You're a chatty bastard And she laughs heartily, and she doesn't know how good she makes my soul feel. And just like that, we talk nonsense, we are incapable of thinking because of our feelings.	Evo Morales. According to her, all revolutionary leaders are heroes, and the only contemporary leader is Maradona and he is a capitalist. But if I tell her these things, she kills me. She believes in strikers, in Anibal Verón, in the Plaza de Mayo's Mothers' non-kirchnerista faction. Now, she claims that the mothers belong to the official faction and those kind of things... honestly I don't understand a thing.
--	--	--

NON-EXPERT 3

She's a badass, slutty, unstoppable. That's why I love her so much, that's why I love my cumbia queen, my ticki. She's the best that's ever happened to me. THE BEST THING IN LIFE, like Rodrigo says, it's her, her, her, for her I sat in front of a machine again, to remember her, to not lose her, and to be with her forever. To impress her is why I do and say everything. She emailed me and said "Cucu, let's go to the Picaflor Bailable tonight. Carlitos Balá is performing."	—Hi dear Cucu. —Hi, Queen. I got your email. Let's arrange something. —Oh, I thought you'd called me because you adored me... —Sure, sweetheart, I called you to hear your voice, my love, I'd die for it. When I listen to you, my body gets soften: my you-know-what clenches up like a juice box in a drunk's hand, my heart bits speed up, flowers flourish inside of me, I turn Catholic, Bush dies... —You're such a smooth-talker! She laughs and she has no idea how happy her laugh makes me feel. And just like that, we spend hours talking about silly things, dazed by love.	I talked to her about other things, so that my ticki doesn't carry herself away by politics, which is something very common in her. Mostly when she talks about Fidel Castro and Cuba. She's in love with Chávez and Evo Morales now. Any revolutionary leader is a hero, and the only contemporary leader is Maradona, a capitalist. But if I tell her this, she'd kill me. She believes in picket protesters, Aníbal Verón, in the non-kirchnerista faction of Mothers of Plaza de Mayo, but now she says they are now pro-governmental and stuff which I don't get at all.
---	---	--

NON-EXPERT 4

Swearer, slutty, unstoppable, that's why I love her so much, that's why I adore my cumbia-loving chick, the best thing that ever happened to me in life. THE BEST IN LIFE, as Rodrigo says, is her, her, and her, and that's why I sat down	—Hello, dear Cucu. —Hello, Queen. I got your email, and I want us to sort things out. —Oh, I thought you were calling because you adored me... —Of course, my love, I'm	I talked to her about anything else, mostly so my ticki wouldn't get all worked up about politics, which is something she does a lot. Especially when she talks about Fidel Castro and Cuba. Now she's in love with
--	--	--

in front of a machine again, to remember her, to not lose her, and to always be with her, because everything I do and say is to impress her. She sends me an email and says, 'Cuco, let's go to Picaflor Bailable tonight, Carlitos Balá is performing.	calling to hear your voice, my darling, because I'm dying here; when I hear you, I get all sensitive: my you-know-what clenches up like a carton of wine in a drunk's hand, my heart races, flowers bloom inside me, I turn Catholic, Bush dies... —You're such a bluffer! And she bursts out laughing, not knowing how much her laughter soothes my soul. And so we stay, chatting nonsense, drunk on love.	Chávez and Evo Morales. She says any revolutionary leader is a hero, and the only contemporary hero is Maradona, and he's a capitalist. But if I say these things to my ticki, she'd kill me. She believes in the rioters, in Aníbal Verón, in the non-Kirchnerist line of the Mothers of Plaza de Mayo, but now she says the mothers are pro-government and stuff... which I don't get at all.
---	--	---

NON-EXPERT 5

A rampant rioter, an utter slut, unstoppable, that's why I care about her so much, that's why I love my ticki cumbiagirl, the best thing that happened to me in my life. The best of life, as Rodrigo says, that's her, her and her, and that's why I sat yet again before a machine, to remember her, not to lose her and to be always with her, for all I do and say is to impress her. She emails me and says 'cucu, tonight we go to the Picaflor Bailable, for Carlitos Balá will be performing.	- Hi, my darling cucu. - Hi, queen. I received your email and I want us to set it up. - Oh, I thought you called because you adore me... - Of course, my love, I'm calling to hear your voice, my sweetheart, for I when I hear you I'm all shaken inside: my you-know-what gets as puckery as a wine brick in a drunkard's hand, my heart races, flowers blossom within me, I become a catholic, Bush dies... - You are such a talltale nigger! And she laughs her mouth out and she doesn't know just how good it is for my soul to hear her laugh. And so we go on talking nonsense, dumbed by love.	I talked to her about anything else, mostly so that my ticki does not get started on politics, which is quite common about her. Especially when she talks about Fidel Castro and about Cuba. Now she's in love with Chávez and Evo Morales. For her, any revolutionary leader is a hero, but to me the only contemporary hero is Maradona, and he's a capitalist. But if I say something like this to my ticki she will kill me. She believes in the picketers, in Aníbal Verón, in the non-kirchnerist side of Madres de Plaza de Mayo, but she says that the Madres root for the official party now and things like that...of which I don't know squat.
---	--	---

