

A Culture Marked: Racist Epithets in Translations of Mark Twain's *Adventures of Huckleberry Finn*

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Abstract

This paper examines the handling of the cultural marker *nigger* in Mark Twain's *Adventures of Huckleberry Finn* in translation to Peninsular Spanish, with the purpose of gaining insight into the general question of how cultural markers may be rendered in translation. The analysis begins by contextualizing the original term in the source text and culture, as well as situating the translated term within the context of the target culture. Then, by comparative analysis of the rhetorical device of repetition and linguistic elements such as determiners, adjectives, and adjuncts utilized in both the original work and the two translations studied, this paper hopes to show how maintaining these stylistic elements in translation may contribute to the overall comprehension of this specific cultural marker and its thematic function in the target text.

Este proyecto analiza cómo se ha plasmado el término cultural *nigger* en dos traducciones al castellano de la novela *Adventures of Huckleberry Finn* de Mark Twain, con el fin de estudiar el modo en que pueden adaptarse los elementos culturales en una traducción. En primer lugar, se ofrece la contextualización del término original en el texto y la cultura de partida, seguida de la descripción del término ofrecido por los traductores dentro del contexto de la cultura de llegada. A continuación, mediante el análisis comparativo del mecanismo retórico de la repetición y de elementos como determinantes, adjetivos y complementos, utilizados tanto en la obra original como en las dos traducciones estudiadas, este proyecto pretende demostrar que la conservación de dichos recursos estilísticos cuando se traduce puede facilitar la comprensión de las connotaciones del marcador cultural *nigger* y de su función temática en el texto de llegada.

Aquest projecte analitza com s'ha plasmat el terme cultural *nigger* a dues traduccions al castellà de la novel·la *Adventures of Huckleberry Finn* de Mark Twain, amb l'objectiu d'estudiar de quina manera poden adaptar-se els elements culturals en una traducció. En primer lloc, s'ofereix la contextualització del terme original al text i a la cultura d'origen, seguida de la descripció del terme traduït en el context de la cultura d'arribada. A continuació, mitjançant l'anàlisi comparativa del mecanisme retòric de la repetició i d'elements com ara determinants, adjectius i complementos, emprats tant a l'obra original com a les dues traduccions estudiades, aquest projecte pretén demostrar que la conservació dels esmentats recursos estilístics a la traducció pot facilitar la comprensió de les connotacions del marcador cultural *nigger* i de la seva funció temàtica al text d'arribada.

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1. Introduction

...and I see Jim before me all the time: in the day and in the night-time, sometimes moonlight, sometimes storms, and we a-floating along, talking and singing and laughing. [...] I'd see him standing my watch on top of his'n, 'stead of calling me, so I could go on sleeping; and see him how glad he was when I come back out of the fog; and when I come to him again in the swamp, up there where the feud was; and such-like times; and would always call me honey, and pet me and do everything he could think of for me, and how good he always was...

*Huckleberry Finn*¹

Mark Twain's literary masterpiece, *Adventures of Huckleberry Finn* (2008), is one of the top four books banned from American schools and one of the top ten most banned books of all time in the United States (Rawls 2001). Initially pilloried and rejected by the Concord, Massachusetts, Public Library for its "coarseness of language and questionable morals", citing it "trash of the veriest sort" (quoted in Powers 2005, 490), it has remained one of the most controversial works in American literature. Louisa May Alcott, erroneously regarding the novel as children's literature, said of it at the time, "If Mr. Clemens cannot think of something better to tell our pure-minded lads and lasses he had best stop writing for them" (quoted in Time 2011). Twain's use of language in the book was considered crass and vulgar, "more profitable for the slums than it is for respectable people" (quoted in Powers 2005, 490). In response to the flurry of banning from public libraries across the country, Twain said:

There's nobody for me to attack in this matter even with soft and gentle ridicule--and I shouldn't ever think of using a grown up weapon in this kind of a nursery. [...] I have their habits and live in the same glass house which they are occupying. I am always reading immoral books on the sly, and then selfishly trying to prevent other people from having the same wicked good time. (quoted in Schmidt, 1997)

But it wasn't until 1957 when the NAACP² (Powers 2005, 495) condemned the book as

¹ All quotations of Mark Twain are from the Twainquotes (Schmidt, 1997) web page unless otherwise specified.

² National Association for the Advancement of Colored People, an African-American Civil Rights organization founded in 1909.

racist that the criticism zeroed in on the use of a single contentious, and insidiously hurtful word: *nigger*³.

The ensuing controversies, banning of the book from public and school libraries, upsurge of lawsuits by offended parents, and general hubbub over the years have in themselves generated yet another polemic pertaining to Twain's work: in February of 2011, New South, Inc. published a revised edition of *Adventures of Huckleberry Finn*, edited by Auburn University Montgomery professor and Twain scholar Alan Gribbon, in which the inflammatory word has been suppressed and replaced by the slightly less linguistically charged term, *slave*. The ostensible purpose for this revision was to make the literary classic more acceptable, and thereby accessible, to the American reading public, particularly to students within the American public education system. Scholars and intellectuals of various "races"⁴ remain divided on the issue of censorship vs. revision of the work, lending an appropriate timeliness to the inception of this research project.

2. Objectives

The larger, ostensible purpose of this study is to examine how cultural elements, or cultural markers, are translated into another language. As this general purpose is extremely broad, this paper will focus on a particular cultural marker in a specific text. Mark Twain's *Adventures of Huckleberry Finn* was chosen primarily for the targeted specificity of a particular cultural element: the concept of racism as manifested by use of the racist slur *nigger* in American English. The choice was also made based on the timeliness of the topic, related to the recent controversy as described above.

³ It is not the intent of this paper to give offence by making explicit use of the term *nigger*; this is an academic endeavor and every attempt will be made to treat this matter with sensitivity and respect.

⁴ This paper holds the position that "race" is a social concept, and not a biological reality. For convenience' sake the term will be used herein to denote the artificial categorization of ethnic or cultural differences.

In spite of narrowing the subject to a tight corpus based on one text, the scope of this study is still very broad, and promises enough material for a doctoral thesis. This Masters project is therefore focused solely on the analysis of the translation of the word *nigger* within the context of the novel and the translations chosen for the corpus. It is proposed that the study may then be continued at a later date and developed into a doctoral thesis, expanding the research to include other detectable racial cultural markers, such as *injun*, in the hopes of shedding light on the larger question of how one culture may or may not be rendered in another.

Considering the abstract concept of racism as a prominent cultural characteristic in the United States, and focusing on the racial slur *nigger* as the cultural marker highlighting this element, this paper will examine how this epithet is translated from English to Peninsular Spanish. The questions asked were:

1. How specifically is the word *nigger* rendered in Spanish?
2. What translation techniques were employed and to what effect?
3. To what extent did the translators attempt to render a cultural “equivalent” of this term?

These questions will be examined primarily from a cultural perspective, contextualizing the term *nigger* from the original text as completely as possible within the historical setting of the novel, the time of original publication, and the present day, as well as within the context of its effective use as a literary device in presenting the themes of the novel. Ultimately, this paper hopes to show that if the central theme of a novel is intrinsically linked to a particular writing style, and that style is contingent on prominent placement of cultural markers which are in turn inextricably linked to that theme, then by closely imitating the original author's style the translator can be more effective in communicating the significance of the cultural elements. Further study at the doctoral level may show that properly contextualizing the cultural marker lends to its translation and comprehension among the target audience.

3. Theoretical Framework

How empty is theory in the presence of fact!

Mark Twain, A Connecticut Yankee in King Arthur's Court

3.1 Descriptive Translation Studies and Norms

Since Holmes (2000) first offered his assessment of the nature of Translation Studies, an important focus in the field has centered on Descriptive Translation Studies. By observing and describing what happens in translation, what translation actually *does*, the subsequent goal is twofold: to attempt to explain *why* translations behave the way they do, which may lead to the possibility of *predicting* what they are likely to do in another situation (Toury 1995, 15).

A means of realizing this type of study is offered via the concept of the study of norms (Toury 1995, 51-69). Essentially, norms might be defined as general values shared by a community at a given point in time in a given context. As norms govern behavior, then behavior that occurs repeatedly in the same types of situations may be useful in identifying the norms operating in that context. As time and context (situations) may change, norms are therefore dynamic. Additionally, they may be said to fall in the middle range of a scale that extends from rules (generally fixed) through norms (guidelines), to idiosyncrasies (less specific), and as they fall on this graded continuum, they are always evolving, never static. If a given norm does in fact exist within a given social milieu, then deviation from that norm may give rise to sanctions, either explicitly imposed (rejection of a translator's work) or an indirect consequence (the work fading into obscurity) (56). It stands to reason: if a standard exists, there is inevitably a consequence for not observing it, whether society directly imposes one or not, and which may or may not necessarily have a negative or positive value.

This essentially means that the issue of norms in translation is a complex question, and to deal with such a high complexity it is imperative to contextualize everything and give

norms their proper “position and valence” (63). And although he places norms in an historical context, he states that the idea of the sliding scale of relative novelty and the datedness of norms must be studied synchronically; something may only be called “avant garde” or “dated” after the fact, once it has been compared to the (past) “mainstream.”

In another important point, Toury (61) re-examines the concept of equivalence and states, “It is norms that determine (the type and extent of) equivalence manifested by actual translations” Equivalence still exists, however, Toury firmly places this concept in an historical context—it fluctuates, evolves over time, based on the norms of a given historical, social, cultural context. Thus it is not completely accurate to say “equivalence is A, B, or C” but rather that “equivalence *may be* A, B, or C at point X in time in culture Y,” etc.

Finally, in conducting studies involving norms, Toury (68) states that the greater incidence of a TT phenomenon, a shift from ST, or a relationship in translation, the more likely it shows 1) that the activity is more tolerated/permitted, 2) a stronger tendency, and 3) that it is a basic norm.

These theories provide the basis for the inception of this study, however the concepts are applied in a bidirectional manner: the concept of contextualizing norms of language use in the original text will be applied as well as that of investigating any characteristics of the target texts that may later be identified as norms. However, it should be reiterated that the nature of this study is primarily descriptive; taking it to the next level and extrapolating results about translational norms falls under the purview of the proposed doctoral work to follow.

3.2 Translation techniques

Part of the descriptive aspect of this study includes an analysis of the translation techniques used in each of the target texts. This analysis is based on a proposal by Amparo Hurtado Albir and Lucía Molina (2002) concerning classification of dynamic and functional translation techniques and their use as analytical tools. Hurtado and

Molina's work derived from a need to clarify and distinguish between the disparate and intersecting terms found in translation theory concerning these tools. Translation techniques look at the micro-shifts that may occur in translation and "describe the result obtained and can be used to classify different types of translation solutions" (2002, 507). They caution, however, that these techniques are not to be confused with comparative linguistics; basic, inescapable grammatical changes *per se* do not necessarily indicate the presence of a particular technique. The ostensible purpose of examining translation techniques is to begin to analyze and classify how translation equivalence functions in a target text (509). As always, the theme of context is relevant, for:

If a technique is evaluated out of context as justified, unjustified, or erroneous, this denies the functional and dynamic nature of translation. A technique can only be judged meaningfully when it is evaluated within a particular context. (Hurtado and Molina, 2002, 509)

That stated, where a grammatical change may be evaluated in context and in relation to its effect on that context, it has been considered in this study and analyzed via the translation technique employed. What is essential is to bear in mind five basic characteristics about translation techniques:

- 1) They affect the result of the translation
- 2) They are classified by comparison with the original
- 3) They affect micro-units of text
- 4) They are by nature discursive and contextual
- 5) They are functional (509)

The eighteen techniques they have proposed are the following:

Adaptation	Discursive creation	Modulation
Amplificationnn	Established Equivalent	Particularization
Borrowing	Generalization	Reduction
Calque	Linguistic amplification	Substitution (linguistic, paralinguistic)
Compensation	Linguistic compression	Transposition
Description	Literal Translation	Variation

Only those techniques that were identified in the target texts will be evaluated in this paper. Additionally, a few minor translation errors were noted in the extracts studied, and these have been included in the data. These are instances in which it seems clear that the resulting shift in translation was not a consequence of translator intention.

3.3 Cultural markers

Often the less there is to justify a traditional custom the harder it is to get rid it.

Mark Twain, The Adventures of Tom Sawyer

Since the commencement of the so-called “cultural turn” in Translation Studies in the 1980s and 90s (Hurtado 2008, 607) translation has been largely considered as a socio-cultural phenomenon, giving rise to increased studies involving those aspects of culture which present especial challenges for translators. Various denominations for these cultural aspects have arisen, such as cultural elements, culture specific references or words, culture-bound elements, cultural bumps, cultural markers, and culturemes (Saglia 2011). In 1976 Fernando Poyatos coined the term “cultureme”, defining it as “any portion of cultural behavior apprehended in signs of symbolic value that can be broken down into smaller units or amalgamated into larger ones” and applied it to a “microanalytic method for the systematic analysis of a culture within any discipline.” He goes on to define culture:

If we consider culture as a series of habits shared by members of a community, learned but biologically conditioned, such as the means of communication (language being the basis of them all), social relations at different levels, the various activities of daily life, the products of that community and how they are utilized, the peculiar manifestations of both individual and national personalities in their cultural context, its patterns and prohibitions, and their ideas concerning their own existence and their fellow man; if we think of culture in these terms, we realize that culture is made up of a complex mesh of behaviors, and of the active or static results of those behaviors. (Poyatos 1976)

Although in Spanish the morphologically similar term *culturema* tends to be used to refer to these phenomena, the term *cultural marker* appears to have gained greater purchase in English (Saglia 2011) and will be the denomination generally applied in this paper. An

effective description of cultural markers can be found in the following definition, which describes them as:

1. Verbal (or paraverbal) elements that carry a specific cultural significance.
2. Words that concentrate a symbolic capital accumulated by tradition, history, and society and which are difficult to preserve the farther they are removed from these.
3. Verbal signs that contain a surplus of meaning proceeding from a social symbolic force. (Tricàs 2011)⁵

Lucía Luque Nadal (2009) adds to this definition emphasizing the “structural and symbolic complexity” of cultural markers, elaborating them as units that constitute “a routine or a chain of causes and effects that serve as a program of action or an interpretive guide for facts and behaviors.” She affirms that cultural markers give greater expressivity, color, and force to a rationale or line of argument and are multi-functional by nature, but also cautions that “these functions may occur in isolation but that what is more usual is that a given cultureme in a given text has various simultaneous functions: aesthetic, argumentative, and cognitive-hermeneutic” (2009).

How cultural markers come into being is an extremely complex process, most aptly described in Searle's work, *The Construction of Social Reality* (1995). To summarize in very basic terms, something that may be considered as a “brute fact”, which exists independently of the language used to describe it, evolves to become a “social fact” based on the meaning that a community imparts to it through its use of language. The “collective intentionality” behind this meaning gives the brute fact a new status, which imparts the new, symbolic meaning to the original fact. The process is encapsulated in the formula: [X counts as Y in C], where X is the brute fact, Y is the social fact, or the new symbolic value of X, and C is the cultural metaphor or culture of a given group. To understand the symbol, or the cultural marker, it must be understood that meaning is not derived from X, but rather from the status that collective intentionality imparts to the intrinsic value of X. In other words, merely scrutinizing and elucidating the features of X as a brute fact will not render the cultural meaning, as X's elements or features only

⁵ All translations of citations to English are the author's.

function inasmuch as they are conventional representations of the function of Y. (Searle 1995; Tricàs 2011)

To give a more concrete example, momentarily engaging in a “willing suspension of disbelief” and considering the fictional character of Jim as if he were a real person, the idea that Jim is a human being is a brute fact. That he has a high level of melanin in his skin giving it a dark color and that he is of African ancestry may also be viewed as brute facts that are independent of whether or not words exist to talk about these facts. Slavery and “race” are social facts that only exist because a given community has applied these categorizations to social and cultural statuses; they do not exist independently of language and consequently of human institutions. To take it a step further, by referring to Jim as a *nigger*, or even as “black” or “African American”, a linguistic leap has been made from a brute fact to a social fact, resulting in a cultural marker. There is a definite collective intentionality behind the word *nigger*, which will be elaborated in a later section, and which cannot exist outside of the group or community independently of language. That a linguistic equivalence may exist between the American English term *nigger* and the Spanish term *negro* is possible, but the collective intentionality that imparts social meaning to either word is distinct and not necessarily interchangeable; the underlying cultural meaning is different.

3.4 Dialogic discourse and Voice in *Huckleberry Finn*

In his analysis of dialogic discourse, Mikhail Bakhtin (1994) presents the idea that meaning is not to be found in the word as such, but rather in the utterance, which is not comprised of a phraseological unit in general, but also encompasses a certain expressivity, style, and vision of the world and is above all bi-vocal (Bakhtin 1990, 299). The two voices consist of the meaning of the words themselves and the meaning with which the speaker, via such things as intonation, attitude, etc, infuses them. This does not preclude that a single word may be considered to be bi-vocal as well; as long as it has an author (in the sense of an initiator) then that author's voice will be present. Thus, the cultural meaning behind the word *nigger* is conveyed by the double voice of the utterances of the novel's characters alongside the intention imparted to it by the author.

Likewise, in order to be able to comprehend the utterance of its initiator, that statement must be contextualized, "For each word of the utterance that we are in process of understanding, we, as it were, lay down a set of our own answering words. The greater their number and weight, the deeper and more substantiated our understanding will be." (Bakhtin 1994, 35) With respect to the use of *nigger* in *Huckleberry Finn*, this implies that not only is an interpretation of the word *nigger* in isolation insufficient pertaining to comprehension of the original work, but also that a single-word equivalent for *nigger* is insufficient in translation; some other, more complete means must be found to understand this cultural marker within the context of the original work and to carry out a translation that will impart the full impact of its significance to the reader in the target language.

Twain made a point of alerting the reader to the presence of numerous dialects in the novel in his "Explanatory" prior to chapter 1:

IN this book a number of dialects are used, to wit: the Missouri negro dialect; the extremest form of the backwoods Southwestern dialect; the ordinary "Pike County" dialect; and four modified varieties of this last. The shadings have not been done in a haphazard fashion, or by guesswork; but painstakingly, and with the trustworthy guidance and support of personal familiarity with these several forms of speech.

I make this explanation for the reason that without it many readers would suppose that all these characters were trying to talk alike and not succeeding. THE AUTHOR. (Twain 2008, 2)

Two things stand out here: first of all, on the one hand its meaning may be literal, but on the other hand it signals to the alert reader the presence of many voices in the narrative and also serves to further disguise the author's voice. Thus the reader is drawn in to the dialogue and made an accomplice to all that ensues. Secondly, Twain signed the note "The Author" and not "Mark Twain", thereby more completely disguising and embedding his voice within the narrative; the story is told in first person by Huck Finn, thus we have the double-blind of Twain's voice as "true" author and Huck's as fictitious author to contend with.

Much has been made of the varied dialects found in *Huckleberry Finn*, particularly regarding their (in)translatability, however as Bakhtin (1994, 104) states, "what matters is

not the mere presence of specific language styles, social dialects, and so forth, a presence established by purely linguistic criteria; what matters is the *dialogic angle* at which these styles and dialects are juxtaposed or counterposed in the work.” And he continues:

“Dialogic relationships are possible not only among whole [...] utterances; a dialogic approach is possible toward any signifying part of an utterance, even toward the individual word, if that word is perceived not as the impersonal word of a language but as a sign of someone else's semantic position, as the representative of another person's utterance; that is, if we hear it in someone else's voice.” (104)

For this reason the word *nigger* is so problematic, not only in American English but particularly within the context of a work such as *Adventures of Huckleberry Finn*. If the word is taken merely as “the impersonal word of a language”, then the pain and tragedy of its past and the anger and anguish of its present have effectively been denied and suppressed, an operation that itself is inevitably tragic. If it is to be heard “in someone else's voice”, it must be clearly contextualized as to whose voice is heard; in the mouth of a white supremacist, it is a hurtful verbal weapon, in the mouth of an African American, it is multi-faceted and may even represent the verbal weapon disarmed or appropriated. In the mouth of Twain, through Huck and Jim, it is a tool that serves to convey the pain and tragedy and criticism of a history and a culture that pretends to be other than it is. Therefore, the colloquial, vulgar, derogatory use of this word is also juxtaposed with the pretentious air of those who would consider themselves superior to blacks, or to any other human being, for that matter. Twain puts the word *nigger* in *our* mouths as we read it, and it burns acid on our tongues, whether we taste it through our perspective of coming from the culture of the oppressor or from that of the oppressed.

4. Background

Before delving into the data and analysis of this study, it would seem best to provide some background on the author and the original text. Reasons for dedicating so much space to contextualizing this work as thoroughly as possible have been elaborated in the theoretical discussion, and discussion and analysis of this study cannot effectively take

place without having a basic understanding of the cultural implications of Twain's masterpiece.

4.1 Mark Twain

Although *Adventures of Huckleberry Finn* is not strictly biographical, it is permeated with the experiences that shaped the author's life. Samuel Langhorne Clemens was born on November 30, 1835 in the town of Florida, in the state of Missouri, and spent the majority of his formative years on or in the vicinity of the Mississippi River, the omnipresent setting for his most famous novel. While it is not the intention here to present his complete biography, a few highlights of his life are given as germane to this study; a means of contextualizing both Twain's novel and his dexterous use of language, particularly within the context of his treatment of racism and its importance as a cultural element.

a) Aunt Hannah and Uncle Dan'l

The skin of every human being contains a slave.

Mark Twain

Growing up in the pre-Civil War South⁶, Mark Twain's family owned approximately eleven slaves at one time during his childhood, and from about four years old he spent much of his playtime down at the slave cabins alongside his cousins and the slave children, often listening to stories at the knees of two slaves known as Aunt Hannah and Uncle Dan'l (Powers 2005, 12). In his biography of Mark Twain, Ron Powers describes Aunt Hannah as seen through the eyes of the slave children:

She was a thousand years old. She had known Moses, and Pharaoh, the wicked slave-master of Egypt. The horror of watching Pharaoh drown while chasing Moses [...] had

⁶ The term "South" here refers to the historical designation of slave-holding states located to the south of the Mason-Dixon line, a conceptualized border between those states where slavery was permitted, and the "free" states in the North. The term (the South) is still used today to refer to this region as a whole, although the boundary is now cultural rather than officially political.

given her a bald spot. Aunt Hannah prayed a lot, and when she wasn't praying she terrified the children with tales of witches. (12)

Like everything else he turned his ear to⁷, these witch stories and other Negro superstitions were permanently engraved on Twain's memory and later found expression in his satirical stereotyping of white perception of black culture and in his painstaking craftsmanship of authentic dialect.

Uncle Dan'l was also a consummate storyteller, however he appears to have played a more significant role in Twain's early life as a mentor. While the young boy hung on Uncle Dan'l's every word, particularly while listening to the classic shiver tale, "The Golden Arm,"⁸ a mature Twain later described him as a man "whose sympathies were wide and warm, and whose heart was honest and simple and knew no guile [...] a faithful and affectionate good friend, ally and adviser." (quoted in Powers 2005, 12). What is certain, from Twain's own account, is that Uncle Dan'l's voice was subsequently incarnated and immortalized in the controversial character of Jim in *Huckleberry Finn* (12).

Alongside the plethora of dialects, register, and vocabulary Twain amassed through his world-wanderings in his life, the voices of the African American slaves were extremely influential on Twain's writing and likewise impacted the tenor of American literature. As Powers points out:

"...these voices challenged the genteel paradigm that had sonorously governed the first epoch of indigenous American literature. They ushered in a replacement: gutbucket truth rooted in the solo riffs of the dispossessed—the advent of an American voice derived not from European aesthetics, but entirely from local improvisational sources, black and white. Mark Twain's baton began to mute the Anglican symphony, and strike up the rhythms of American jazz." (8)

⁷ Twain was born two months premature, was not expected to live, and was sickly until at least the age of seven (Powers 2005, 23). What effect this may have had on his ability to retain near-perfect memory of spoken language has not, as far as it would appear, been studied. For an interesting study of developmental issues related to language acquisition, see Dr. Ellyn Arwood's (University of Portland) work on the subject.

⁸ Twain's skillful imitation of Uncle Dan'l's storytelling style led to his success on the lecture circuit.

b) Minstrel shows

One particular aspect of Twain's emersion in the culture of his day has provided fodder for critics who insist on his racism: he loved minstrel shows. The traveling minstrel show was a type of variety spectacular in which white entertainers performed sketches, songs, and dances in blackface, burlesquing Negroes, presenting them as buffoons in what is now considered a highly offensive "burlesque of slave behavior, created and performed by men of the oppressing race" (36). His favorite performer was Thomas "Daddy" Rice in the role of Jim Crow⁹, a name that was later to become inextricably associated with oppression of blacks long after the Civil War. To add fuel to the fire, throughout his life he referred to them not as minstrel shows, but by the other common term, *nigger-shows*. However, it has been made clear by Twain's own remarks and by people who knew him, including Frederick Douglas, that Mark Twain only felt a deep regard and respect for blacks and a pervasive sorrow over their treatment in the dominant white culture (36-7). His preference for this obviously bigoted type of performance lay rather in his appreciation for showmanship and burlesque in general, which he would later use to great effect in his writing.

c) Confederate soldier

A product of the South and the politically confused and divided state of Missouri, a very young Mark Twain and a few Hannibal friends formed a small company of Confederate soldiers at the onset of the Civil War, the "Ralls County Rangers", part of the Missouri State Guard. Twain arrived ready for war "on a four-foot-high yellow mule [named Paint Brush], clutching a valise, a homemade quilt, a frying pan, a squirrel rifle, twenty yards of seagrass rope, and an umbrella" (Powers 2005, 98). After a few "close calls", one involving a Union recruiting office, another with a stalk of flowers that was mistaken for the encroaching enemy (and shot), and finally a tragi-comic episode in which a drunken Ranger shot his own horse, Twain "absquatulated" and headed for the golden promise of

⁹ Jim Crow Laws, in effect between 1876-1965, were the nefarious state and local laws that permitted the practice of racial segregation and "separate but equal" status for African-Americans. Although overturned in 1965, their effects can still be felt in the disparities in many areas of life for minorities in the US.

the West. He later turned his warmongering into one of his literary gems, *The Private History of a Campaign That Failed* (99). In spite of this brief stint as a Confederate soldier, he was not committed to the cause and later put the war into its proper perspective, stating, "Our Civil War was a blot on our history, but not as great a blot as the buying and selling of Negro souls" (quoted in Schmidt, 1997).

d) Out West

In the "Wild West", as a budding journalist, Twain encountered flagrant proof of man's inhumanity to man. In the early days of the California Gold Rush and the construction of the railroads, Chinese immigrants filled the demand for manual labor. Twain was appalled by the abuse they suffered at the hands of the allegedly "superior" whites, and had his first run-in with censorship when an article of his about police abuse of a Chinese man was omitted from a San Francisco newspaper (Fishkin 1985, 65). In a piece published in the *Galaxy* in 1870 entitled "Disgraceful Persecution of a Boy" (Schmidt, 1997), Twain evoked his memories of abuses against the Chinese and turned them into biting satire. His early days in journalism honed his writing skills and allowed him to give vent to his most caustic voice in *Adventures of Huckleberry Finn*. As Sally Fisher Fishkin (71-2) explains:

When Twain returned to the issue of racism and racial persecution in *Adventures of Huckleberry Finn*, the time, the place, and the race would be different. But the central question would be much the same: how can a society which systematically denies the humanity of large numbers of human beings consider itself civilized? How can a society which degrades and debases human lives on a mass scale dare think of itself as refined, genteel, or cultured? As he did in his *Galaxy* articles of the 1870s, in *Huckleberry Finn* Twain would use the lethal weapon of irony to shame his countrymen into recognizing the gaps between their images of themselves and reality.

e) "Only a nigger"

Back on the eastern side of the country, in August of 1869 Twain purchased a one-third ownership in a Buffalo newspaper, the *Express* (Powers 2005, 275). Awaiting the publishing of his first book, *The Innocents Abroad*, as editor he eventually became a

primary contributor to the paper and continued to develop his voice. On August 26 the *Express* ran a piece of Twain's entitled "Only a Nigger." An African-American man who had been lynched for a rape he did not commit was exonerated when the real criminal confessed, and Twain responded:

Ah, well! Too bad, to be sure! A little blunder in the administration of justice by Southern mob-law; but nothing to speak of. Only "a nigger" killed by mistake -- that is all. [...] But mistakes will happen, even in the conduct of the best regulated and most high toned mobs, and surely there is no good reason why Southern gentlemen should worry themselves with useless regrets, so long as only an innocent "nigger" is hanged, or roasted or knouted to death, now and then. [...] What are the lives of a few "niggers" in comparison with the preservation of the impetuous instincts of a proud and fiery race? (Twain 1869)

Although brief (a mere 375 words), the article clearly shows Twain's intentionally ironic use of the word *nigger*. He would whittle this vignette down further to achieve ironic precision and perfection in *Huckleberry Finn*, in the scene in which Huck describes a riverboat explosion to Aunt Sally (the first speaker):

"Good gracious! Anybody hurt?"

"No'm. Killed a nigger."

"Well, it's lucky; because sometimes people do get hurt." (Twain 2008, 199)

f) Was Twain a racist?

I have no race prejudices, and I think I have no color prejudices or caste prejudices nor creed prejudices. Indeed I know it. I can stand any society. All that I care to know is that a man is a human being--that is enough for me; he can't be any worse.

Mark Twain

It is particularly relevant here to address the question of Mark Twain's alleged racism as it pertains to the interpretation of *nigger* as a cultural marker in *Huckleberry Finn*, and thereby to its rendition in translation. Critics of Twain and his novel have cited the unrestrained use of the word *nigger*, as well as the characterization of the escaped slave, Jim, as hard evidence condemning the author. On the one hand, it is true that Twain used the word *nigger* in everyday life as part of his idiolect, referring to minstrel shows as

nigger-shows, to give one example. But as his words are situated in their proper historical-social context, it becomes more evident and more likely that Twain was a product of his time in his manner of expressing racial concepts rather than an incontrovertible racist. Slavery was an inescapable reality that pervaded the culture of nearly half of Twain's life. As he described it:

In those old slave-holding days the whole community was agreed as to one thing--the awful sacredness of slave property. To help steal a horse or a cow was a low crime, but to help a hunted slave, or feed him or shelter him, or hide him, or comfort him, in his troubles, his terrors, his despair, or hesitate to promptly to betray him to the slave-catcher when opportunity offered was a much baser crime, & carried with it a stain, a moral smirch which nothing could wipe away. That this sentiment should exist among slave-owners is comprehensible--there were good commercial reasons for it--but that it should exist & did exist among the paupers, the loafers the tag-rag & bobtail of the community, & in a passionate & uncompromising form, is not in our remote day realizable. It seemed natural enough to me then; natural enough that Huck & his father the worthless loafer should feel it & approve it, though it seems now absurd. It shows that that strange thing, the conscience--the unerring monitor--can be trained to approve any wild thing you want it to approve if you begin its education early & stick to it. (quoted in Schmidt 1997)

Furthermore, on February 7, 1870, Twain married Olivia Langdon. His wife's parents and friends were staunch abolitionists who were deeply involved with the Underground Railroad¹⁰, to the extent that they aided in the escape of a slave who subsequently became one of America's leading intellectuals: Frederick Douglas (Powers 2005, 243). The Langdons, and eventually Twain, were on intimate terms with the Beecher family, whose main claim to celebrity was Harriet Beecher Stowe, author of *Uncle Tom's Cabin*. Evidently Olivia and her family were well established in the upper echelons of east coast society; Mr. and Mrs. Langdon would have had enough objections to their somewhat unpolished and flamboyant future son-in-law, but they certainly would never have allowed their daughter to marry anyone who harbored racist views. In late 1869, Twain finally had the opportunity to meet Frederick Douglas (278), and became a close friend

¹⁰ The Underground Railroad consisted of a network of abolitionists who maintained a network of safe houses and routes to aid slaves in escaping to freedom in the northern states and Canada.

for the remainder of his life, endorsing Douglas for an important political position and perhaps representing Douglas' achievements metaphorically in the figure of the "professor" in Pap's speech (Chadwick-Joshua 1998, 17).

In fact, it is Pap's speech in *Huckleberry Finn* that Jocelyn Chadwick-Joshua (1998) cites in her compelling work, *The Jim Dilemma: Reading Race in Huckleberry Finn*, as the most convincing argument against painting Twain as a hardened racist. In the speech, Huck Finn's bigoted, uneducated, illiterate, self-righteous father spews forth a tirade against a free Negro professor that he encounters on the street. Chadwick-Joshua (37) states, "I have often asked students to explain to me if, as his critics assert, Twain is a racist writing a racist novel, would he render such a bigot as Pap or show an elevated Negro—the professor walking so blatantly and deliberately down the main street?" And she continues, "given Pap's depiction of the professor and the psychological effects such a man's presence would have on slaves who would see him, not only is the scene not racist but it is in fact racially uplifting and threatening to the stability of slavery." (38). Twain's use of the word *nigger* in *Adventures of Huckleberry Finn* is a deliberate choice, just as it was in "Only a Nigger." However, it is not racist; rather he takes the single most injurious and malicious racial insult in American English, a veritable verbal weapon, and turns it back on its wielders: the bigoted white Southerner and the sanctimonious pillars of a hypocritical American society. Randall Kennedy (2003, 109) states: "Twain is not willfully buttressing racism here; he is seeking ruthlessly to unveil and ridicule it. By putting *nigger* in white characters' mouths, the author is not branding blacks, but rather branding the whites." This context is vital to understanding the novel and its language prior to undertaking its translation.

4.2 Adventures of Huckleberry Finn

A book of mine where a sound heart and a deformed conscience come into collision and conscience suffers defeat.

Mark Twain

a) Publishing and Initial Criticism

Adventures of Huckleberry Finn was first published in England and Canada on December 10, 1884 and in the United States on February 18, 1885 (Twain 2008, lii). It began to encounter problems even before it reached the American public: someone in the printing room altered one of the illustrations to make it appear as if Uncle Silas was sexually aroused, the necessary corrections thus delaying its “hometown” debut. Twain’s goal was to sell 40,000 copies immediately and initially fell short by 25%, but by the following month 10,000 additional copies had been printed and sold. It is estimated that by the 1990s over 20 million copies had been sold worldwide (Powers 2005, 489) and it is now available electronically (and gratis) on the Project Gutenberg (2006) and the Mark Twain Project (2007) websites.

Almost as soon as it hit the bookshelves, the novel began to cause a stir, although for different reasons than critics find today. As stated earlier, it was deemed vulgar and immoral by many critics and upstanding citizens, due chiefly to the character of Huck and his apparent disregard for social norms. No early comments were made about the problematical word that has kept the story in the limelight one way or another since the mid-twentieth century, but rather the protagonist’s smoking, swearing, truancy from school, repugnance of church-going, and justification of “necessary” stealing were more than ample to condemn the book as “the veriest trash.” (Powers 2005, 490)

Early on, Twain recognized that the controversy might boost sales of the book, and throughout the years he was not overly concerned with the rejection of his work by the “pillars of society”:

But the truth is, that when a Library expels a book of mine and leaves an unexpurgated Bible lying around where unprotected youth and age can get hold of it, the deep unconscious irony of it delights me and doesn't anger me. (quoted in Schmidt 1997)

b) Synopsis

On the surface, *Adventures of Huckleberry Finn* tells the story of an adolescent Euro-American boy, the eponymous Huck, and an African American man named Jim, who flee together on a raft down the Mississippi River: the boy to escape an abusive father and the constrictions of “proper” society and the man to escape the oppression of slavery. On a deeper level the novel presents universal themes that relate to the struggle for individual freedom and that condemn the inhumane way that human beings have habitually treated each other. Along their journey, Huck and Jim encounter characters who are vivid portrayals of the common and commonplace, the uncouth and ethnocentric, the hypocritical and callous: characters who equally represent the ordinary people of Twain's world as well as those of the present.

c) American voices

The groundbreaking achievement of Twain's masterwork lies in the way it catapulted the everyday voices of ordinary Americans to the lofty heights of literature. His predecessors in the literary field were the likes of Emerson, Thoreau, Wordsworth, Longfellow, and Holmes. They may have shaped the thinking of the intelligentsia of the era, but could hardly be said to have been representative of larger American culture. Part of what Twain achieved in writing *Huckleberry Finn*, and especially as a result of writing the narrative in the first person, was to allow the voices of everyday folk be heard, in all their raw bigotry and ignorance, as well as their honesty and common sense. Among those voices, eloquent in its understatement and heartfelt in its simplicity, is that of Jim, the African American slave. The other voice—frank, conflicted, encumbered by the bigotry of his time—is Huckleberry Finn's.

It is not that black voices did not previously exist in American letters; the slave narrative, autobiographical stories of escaped slaves, were promoted by abolitionists and extremely popular in the years before the Civil War (Gates 1987, 81). One of the pervasive arguments presented by “enlightened” whites throughout Europe and the Americas in defense of slavery was that Africans were somehow sub-human and that the greatest indicator of this “fact” was the supposed inability to create written literature (which is directly related to why it was illegal for slaves to learn to read and write and indirectly related to why Pap is so offended by a literate black man in *Huckleberry Finn*). Without their own literature, the humanity of blacks was essentially invisible to whites and their voices unheard. As Gates (105) points out, “To become subjects, as it were, black ex-slaves had to demonstrate their language-using capacity before they could become social and historical entities.”

While slaves were struggling to make their voices heard, the Southern aristocracy was developing another genre of writing that reflected a growing anxiety to maintain the status quo, to “defend, by ruthless satire, the interests of the region’s monied classes against a rising tide of populism” (Powers 2005, 19). The Southwestern “frame story” was a popular type of newspaper story or novel in which a cultured, suave, Southern gentleman began the narrative by relating a conversation with a vulgar, uneducated, low-life whose vernacular speech reflected not only his social class but also his ostensibly dubious morals. The grammatical polish of the “gentleman” provided the frame in which the “white trash” began another story, which was usually as coarse as it was funny. By couching the comical situation within the voice of the “superior” first narrator, the reader shared complicity with that narrator: “the unspoken but obviously disapproving alliance against the lowlife telling the story” (20). The ostensible purpose of this genre was to perpetuate negative sentiment against the underclass, and it was fairly effective in achieving this. Naturally, although very popular, the frame story was not considered to be literature by any means. At first, neither was *Huckleberry Finn*.

Twain was as intimately familiar with the Southern frame story as he was with the voices of the slaves he played with in his childhood and the blacks he counted among his friends

throughout his life; he appropriated each of these and used them to new purpose in *Huckleberry Finn*. Twain puts the narration into the mouth of a “low-life”, “white trash” boy, Huckleberry Finn, and he also gives a strong, persistent voice to the runaway slave, Jim. He allows Huck to tell the story in his own way, in his own language, in his own voice. He allows Jim to fight for his survival speaking in his own dialect, expressing his own reality. By doing this, he inverts the traditional structure of the frame story and turns it back on the society that initially created the genre to oppress the poor and the enslaved. And one of the most powerful tools that he uses to achieve this end and to accentuate these voices is one of the preferred words of the oppressor: *nigger*.

d) Controversy and Censorship

Censorship is telling a man he can't have a steak just because a baby can't chew it.

Attributed to Mark Twain (unverified)

Nigger is used over 200 times in the original text (tallies vary: some report 213, some 219; this study has counted 212 instances of the word *nigger*, both by manual count and by using WordSmith Tools). A comprehensive list of all the book bannings, lawsuits, and debates that have occurred since the initial publication of *Huckleberry Finn* is not itself germane to the purposes of this paper; suffice it to say that the fact that such controversy exists and has led to the suppression of the term in the original text makes it worthwhile to examine the topic of this problematical word and the translation of its cultural meaning to other languages. The New South edition, with its broad generalization of the highly offensive word *nigger* to the “less” offensive¹¹ word *slave* sparked heated debate in the United States when first announced.

¹¹ Larry Wilmore, renowned American comedy writer and actor, remarked on The Daily Show with Jon Stewart (Mark Twain Controversy 2011), “Well, congratulations on the promotion Jim! Wow, this is a huge upgrade: from nigger to slave!” On a slightly more serious note, he then goes on to say, “Mark Twain put that word in for a reason. The N-word speaks to a society that casually dehumanized black people. *Slave* was just a job description!”

Randall Kennedy is a Harvard Law professor and author of *Nigger: The Strange Case of a Troublesome Word* (2003). He was asked in a personal interview¹² for his reaction to the new edition and his opinion of the effect of the changes to the overall text. Initially, he made it clear that he felt that Alan Gribbon's motives were not "badly intentioned" in producing this version. He understands that Gribbon's position is that he wants more readers to have access to *Huckleberry Finn*, and that if the presence of the word keeps people from reading it then it should be changed, it shouldn't be a "deal breaker." However, Kennedy (pers. comm.) continues, stating that he believes this position is

...unfortunately wrong—We're talking about a novel, a wordsmith, ideas... If the word was used 213 times, it's a major thing to change it. Is there a cost for keeping it in? Yes. Is there a cost for taking it out? Yes—(and that cost) is steeper than the benefits. It might be different if (one is discussing) a new edition of the *Canterbury Tales* and wanted to make them more accessible by changing from Old English to Modern English—that's essentially a translation—it's different than what has happened here. Changing from Old to New English is different; this (the new edition of *Huckleberry Finn*) is suppressing—engaging in an act of censorship.

4.3 Racism

There are many humorous things in the world: among them the white man's notion that he is less savage than the other savages.

Mark Twain, Following the Equator

While this paper is not expressly concerned with the nature of racism either as it manifests itself in the United States or in Spain, a few words must be written to place it in its proper context. Suffice it to say that both nations have long histories of practicing discrimination against groups and individuals based on the "dominant" (white) group's perception of the inferiority of the (mostly black) "other", a statement that itself may spark controversy and vehement denial in some circles.

¹² Randall Kennedy, personal interview with the author, May 19, 2011.

Racism can be generally defined as a “social system of *domination*” (Van Dijk 2005, 1), which promotes the belief that a given “racial” group is somehow inferior to another, generally in terms of biological or cultural differences, and which uses that belief to exercise power over that allegedly “inferior” group (Bulmer and Solomos 1999, 4). In the United States, racism flourished as justification for the “peculiar institution” of slavery, which left an indelible mark on the culture. While undoubtedly the first racial prejudices were felt by the indigenous peoples when the first Europeans set foot on North American shores, the subsequent rise of the slave trade gave free reign to this bigotry, for as Bulmer and Solomos (8) state in their introduction to *Racism*, “there is no doubt that the enslavement of tens of millions of people of African origin and their transportation to the Americas constitutes one of the most important historical roots of contemporary racism in a country like the United States.” Since the years following the abolition of slavery to the present day, racism has been one of the most divisive issues in the US, a country that has prided itself on being a nation of immigrants and an example to the world. All too often this division manifests itself in extraordinarily hurtful language in the form and proliferation of racial slurs.

Before pointing an accusatory finger solely at the United States regarding its racist attitudes and practices, a brief look must be made into the situation in the culture of translation: Spain. In van Dijk's (2005) analysis of contemporary racist discourse, he makes it clear that evidence of racism in present-day Spain can be seen in the focus of negative media coverage of immigrants, who also happen to primarily be black. It is obvious that the presence of a targeted racist epithet is not requisite for racism to be felt within the culture. It is more the actions and attitudes of the people that indicate this phenomenon. For example, in 1993 55% of teenagers in Spain believed that whites were a superior “race”, and that figure had only dropped to 38% by 1997 (van Dijk 2005, 55). Moreover, certain racial terms such as *negro* do not carry the same racist stigma in Spain as does *nigger* in the US. The nearest connection to this concept is the racist view that many Spaniards hold of the Romani people, or *Gitanos* (Gypsies) in Spanish culture, a group that “since 1425 constitute the ethnic minority group that was most discriminated against in Spain” (van Dijk 2005, 40). Van Dijk continues:

“As is the case for African Americans in the USA, Gitanos are usually only treated positively in relationship to their culture, and especially to their music, the flamenco. [...] the culture of Gitanos is represented as exotic but stereotypical, rather in terms of the past than the present.” (64)

However, the word *gitano* is not generally used as an insult in the same way that *nigger* is used in the United States.

Perhaps owing to the lack of specifically targeted racist epithets, racism is not perceived as readily in Spain as a current problem:

...in Spain, surprisingly, racism tends to be perceived as a foreign phenomenon far removed from our country. [...] A few years ago, on the International Day Against Racism, it was customary on the news to see almost exclusively images of Nazi Germany, discrimination against African Americans in the United States or of South African *Apartheid*. Nothing, or very little, about the expulsion of the Jews, discrimination towards Gitanos (widely standardized) or *anti-moorish* sentiment. Neither was there anything about our “great” colonial past. (Espelt 2009, 24)¹³

In spite of this apparent lack of awareness, or at least lack of public attention, discrimination and prejudice against these three groups, Jews, *Gitanos*, and *Moros* (North African Muslims) is very real. A fundamental difference, however, between racism in the United States versus racism in Spain perhaps lies in the status of involuntary versus voluntary immigration of the respective groups to these two countries and how this manifests itself in self-perception within the group, as well as in the image held by the larger culture. Blacks who were transported to the Americas were treated like cattle and seen as sub-human from the onset, creating psychological and social complexities not only between the “races”, but also within the African American community itself. The idea that blacks were somehow an inferior sub-group eventually evinced itself in gradations of “blackness”, and thereby of inferiority or superiority, within the population, whether relating to social conduct or physical appearance.

¹³ The point here is not to preach, but to express the idea that racism is an unfortunately universal social depravity. Given the evident transparency of manifestations of racism in all cultures, undoubtedly readers of this paper, like Twain, will refrain from throwing stones in their respective houses.

In Spain, the other hand, Jews have not necessarily been viewed as an inferior people, but rather as belonging to a group that is to be feared due to its political, intellectual, and financial power. *Gitanos* may be looked on as inferior due to their deviation from the mainstream culture, as a result of their insistence on maintaining and preserving their own cultural practices, and again, are perhaps the closest regarding experience to African Americans. *Moros* have a long history of conflict in Spain, dating from the beginnings of the so-called *Reconquista* in the eighth century to the Franco regime in the twentieth century, and therefore may tend to present an antagonistic rather than an inferior image to the minds of many modern Spaniards. As previously stated, an in-depth analysis of the nature of racism is beyond the scope of this paper and will be deferred to the proposed future doctoral work. However this brief examination of the relative cultural position of racism in the source and target languages serves to stress the fact the issues are both subtle and complex and do, in fact, bear further investigation and discussion.

Returning to the culture of the original text, at the heart of racist attitudes in the United States are the thorny issues associated with the word *nigger*, some of which will be detailed in the next section. That the word is powerful is evident, as is its association with the development of racism in the United States:

To understand how racism works in America it is necessary to understand how this word has been used to inflict pain on black people, challenge their humanity, and undercut their achievements. Leading black writers in America from Frederick Douglass to Ralph Ellison have understood this: to criticize racism effectively you have to make your reader hear how racists sound in all their offensive ugliness. When Malcolm X famously asked, "What do you call a black man with a Ph.D.?" and answered "Nigger," he was testifying to the destructive power of this word and the world view it embodied. (Fishkin 2011)

Recognizing racism as a social phenomenon is germane to this study in that it provides ample justification for examining just how such an abstract yet powerful concept might be dealt with in translation and how it might be received in the target culture. Nevertheless, an enormous challenge remains in the fact that no such word with such negative significance exists in the Spanish language.

4.4 The “N-word”

Words realize nothing, verify nothing to you, unless you have suffered in your own person the thing which the words try to describe.

Mark Twain, A Connecticut Yankee in King Arthur's Court

a) Origins and Translation

The Online Etymology Dictionary (2010) gives the origins of the English word *nigger* as the Spanish or Portuguese *negro*, and the origins of this term as the Latin *nigrum*, meaning “black.” It has been traced back as early as 1568 in Scottish and northern England dialect as *neger* and later in 1786 in its present form (Online Etymology Dictionary, 2010). Its use as a pejorative term in the Americas was recorded in 1837 by Rev. Hosea Easton (1837), in his treatise on the social condition of blacks in the US. He made the purpose behind white use of this term in pre-Civil War America perfectly clear:

Negro or nigger, is an opprobrious term, employed to impose contempt upon them as an inferior race, and also to express their deformity of person. Nigger lips, nigger shins, and nigger heels, are phrases universally common among the juvenile class of society, and full well understood by them; they are early learned to think of these expressions, as they are intended to apply to colored people, and as being expressive or descriptive of the odious qualities of their mind and body. These impressions received by the young, grow with their growth, and strengthen with their strength. The term in itself, would be perfectly harmless, were it used only to distinguish one class of society from another; but it is not used with that intent; the practical definition is quite different in England to what it is here, for here, it flows from the fountain of purpose to injure. It is this baneful seed which is sown in the tender soil of youthful minds, and there cultivated by the hand of a corrupt immoral policy.

It is interesting to note here that Twain echoed the idea that racism is a social phenomenon and not an innate personality trait in his description of “those old slave-holding days.” Evidently, judging from the above quote, at the very least Twain knew what the word meant in American English; he knew what it signified to his readers and to the characters of his novel and used it with a purpose.

In Spanish, the “equivalent” word is *negro* (*nigger* might be seen as the diminutive in English, thus making *negrito* perhaps more grammatically accurate, however the differentiation would be excessive). The word literally means “black”, as its Latin root-word, and unlike English may be used to designate the color black as well as a person who is dark-skinned and generally of African descent (although anyone who is brunette or happens to have a greater abundance of melanin than another, and thereby an appearance of being “darker”, may be called *negro*). Additionally, when referring to a person, *negro* (or its feminine form *negra*) may be used as a term of endearment, regardless of the individual’s perceived “race” or color of skin or hair, as in the use of “mi negra” to refer to one’s wife or girlfriend. Conversely, in many Spanish-speaking cultures the word is also used pejoratively, as in the Argentinean term “cabecitas negras” used to refer to the poor, usually mestizos (van Dijk 2005, 111) or the phrase “cosa de negros” to indicate an act that is considered to be vulgar or low-class. Finally, unlike the English word, there is no apparent stigma attached to the utterance of the word by a person of any race, thus someone who is “white” may call someone else *negro* without incurring social repercussions. This is definitely not the case with the American word *nigger*.

Before Randall Kennedy (2003) begins his detailed examination of the role *nigger* has played in the American judicial system, in his book he tells of his personal experiences and understanding of the word. He was told by his father to defend himself against it and by his mother to ignore it (xii). He heard some friends, classmates, and family members use it in a derogatory manner and others use it in a context of self-respect. Almost completely taboo for Euro-Americans, its use is controversial among African Americans, who may utter it to express affection, pride, denigration, disgust, friendship, and solidarity, among its many nuances. It may be viewed as a manifestation of racial self-loathing or acquiescence to the dominant white culture, the “rhetorical equivalent of black-on-black crime” (36). Or it may be viewed as a racial affirmation, an appropriation of a verbal weapon that is ripped from the mouths of the oppressors and thus rendered harmless. Explaining its complicated connotations Kennedy states, “Some blacks use *nigger* to set themselves off from Negroes who refuse to use it. To proclaim oneself a

nigger is to identify oneself as real, authentic, uncut, unassimilated, and unassimilable” and not using it is seen as an attempt to blend into the white mainstream (39). What is unmistakable, and what *every* American knows, is that issued from the mouth of someone who is not African American, *nigger* is usually only one thing: the most hurtful and insulting racial epithet that can possibly be uttered.

According to Kennedy, “It is impossible to declare with confidence that when hurled as an insult, *nigger* necessarily inflicts more distress than other racial epithets. [...] In the aggregate, though, *nigger* is and has long been the most socially consequential racial insult” (25). He goes on to say that by 2001 *nigger* had been cited in over 89% of court decisions involving racial slurs, above all other terms used against all other groups (26). Regardless of any ranking, statistical or perceived, of the injurious power of this word, what is indisputable is that it is charged with social and historical connotations that go beyond a mere descriptive for “black.”

b) Purpose in the novel

In the minds of American readers, the novel's primary themes center on the racist history of the United States and its contemporary reality. Readers outside of US culture are likely also able to perceive racism as a theme, but perhaps will see the novel more as a vehicle for conveying the larger themes of a “journey” toward personal freedom and man's inhumanity to man, or the very nature of humanity itself. Regardless of whether the target reader of the translation zeroes in on racism or views the larger universality of the work, the word *nigger* bears the responsibility for facilitating these interpretations. Its sheer proliferation in the novel makes it impossible to ignore the fact that something more is happening in the story than a mere “adventure” of the kind that Tom Sawyer cooks up toward the end of the book. This is not a tale that skims the surface of human experience; it dives down under the black water of the soul and examines its depths, usually resurfacing more muddied and slimy than washed clean. The use of such an offensive word as *nigger* reminds the reader of the fact that this story depicts a very ugly side of human nature, while at the same time allowing nobler aspects of humankind to emerge via the portrayals of Huck's moral awakening and Jim's strength.

Much has been made of the realism of *Adventures of Huckleberry Finn*, driven by Twain's constant striving for authenticity in "dealing directly with everyday components of his world" (Fulton 1997, 3). It is this realism, ugly though it may be, expressed by Twain's masterful use of language, vulgar or otherwise, that ultimately gives the novel its "universal" appeal:

"Twain essentially created an innovative form of satire by merging classical stylistic satire with regional realism [...] –the burlesquing, the exaggeration, the extensive use of verbal and situational irony, the logomachies (verbal battles), the symbolic reversals, ...and the use of dialect itself. It is with these classical elements [...] that Twain's narrative literally transcends race and gender as well as time and place." (Chadwick-Joshua 1998, 32-33)

In *Mark Twain's Ethical Realism*, Joe Fulton (1997, 57) makes the case for how disturbing and unsettling this realism is, while simultaneously underscoring its vital social role. He affirms that:

"...the word 'nigger' becomes 'like another conscience' for the reader, continually confronting society with the 'signified' it would expunge from consciousness under the guise of ridding public discourse of the offensive 'signifier.' Many of the novel's harshest uses of the word indict not only those who endorse the sentiments within the word, but also those who would just as soon not think of the issues the word raises." (Fulton 1997, 57)

Arguing against those who would just as soon not face the reality of the use of this word, Kennedy (pers. comm.) states that Twain "is affirming the humanity of black slaves in *Huckleberry Finn*," reiterating that the book is a "criticism of racist slaveholders". With the use of *nigger*, he points out that Twain is "trying to be realistic and critical with the use of the word—he is not joining in with the racists; his purpose is to affirm the humanity of slaves and to criticize the slaveholders."

Does this realistic criticism imply a resolution to the moral dilemmas it presents? Not necessarily, as can be seen in the use of an ostensibly contrasting term, *white*, as it is used to signify "race." Toward the end of the story, after Huck and Tom Sawyer have successfully "set Jim free", and Tom has been shot during the escape, Jim makes his famously self-sacrificing and humane decision to stay with the injured boy until help can

be summoned. Huck, in an apparent reversion to racist paradigm says of Jim and his decision, "I knowed he was white inside." (Twain 2008, 247). Chadwick-Joshua examines this passage and its implications when she asks,

"Is Huck's racism emerging in his saying that Jim is white inside? Yes, Huck still has much to learn about race. [...] Is he a racist? No. Can we presume that a long course of development will have to take place before his voice no longer shows its southern origin? Sadly, yes. Twain is a realist." (1998,128-9)

Through repeated use of racist words and imagery, and particularly through the word *nigger*, Twain's painful realism not only exposes the reader to all of society's ugliness, but also insists on its presence in such a way that it will not likely be forgotten, giving the novel lasting universal value.

c) Objectification and Identification

The opprobrious word accomplishes these aims initially by thoroughly objectifying the character of Jim, and then later by standing in sharp contrast to the reader's gradually acquired perception of his humanity. The various criteria required for a person to be objectified, as postulated by Martha Nussbaum (1995), are almost entirely met in Twain's portrayal of the runaway slave, Jim. He: 1) is treated as a tool, 2) is treated as if he lacks autonomy, 3) is owned by another, 4) is treated as if he may be exchanged for another slave, 5) it is permissible to damage or destroy him, and 6) there is no concern on the part of whites (as evidenced by Tom Sawyer's treatment of him) to consider his feelings or experiences. Additionally, according to the ideas presented by Bakhtin (104), Huck and Jim's use of dialect and realistic vocabulary, their "clear-cut speech characterizations", are the principal factor in this objectification, and are of "greatest artistic significance precisely in the creation of objectified and finalized images of people." Furthermore, not only does the word *nigger* as used principally by whites, as well as when it is used by Jim, serve to isolate and objectify blacks, but other linguistic elements contribute to augmenting this effect as well. As will be shown in the data, the collocation of various determiners (articles, possessives, and quantifiers) and the positive or negative affect of adjectives used to modify *nigger* heighten and intensify the treatment of Jim as an object rather than as a person. It is not until toward the end of the novel that the author and

narrator tend to address Jim more often by his name, or at least by a pronoun, but by that time the reader is hooked and should have completely identified with the suffering caused by the inhumane nature of the ubiquitous dehumanization.

Although it may seem a contradiction in terms, this objectification, and Jim's apparent invisibility, are necessary in order for the reader to fully recognize and identify with Jim's humanity by the end of the novel. As Chadwick-Joshua points out:

“...despite what happens in the text, the reader will recognize some facets of the action, reactions, and developments that pertain to his or her own time and experience, either directly or indirectly. With *Adventures of Huckleberry Finn*, for example, while many readers will have had no direct experience with child abuse or slavery or a lynch mob, Twain captures the essence of each of these realities so that readers can acknowledge, or identify with, each incident even though they may wish to reject them or deny them for personal reasons.” (1998: 8)

Ideally, the reader of a translation of *Huckleberry Finn* will share the same type of identification, provided that the cultural nuances are carried across the border between languages.

Returning to the current situation of the novel involving censorship of the word *nigger*, the establishment of its indispensable function in the original text may be extrapolated to include the irrefutable necessity of preserving that function in translation. Racism is, unfortunately, a pervasive social phenomenon worldwide. While it may be less disturbing to view Twain's masterwork as “just” a metaphor for journeying down the “river of life” in search of individuality and freedom, valid themes in and of themselves to be sure, it seems facile to overlook the fact that these themes are couched in terms of harsh expressions of racist attitudes and of the most vile form of inhumanity possible: slavery. The fact that Twain's work has been recognized outside of its parent culture as a valuable work, worthy of translation, would imply that the target culture recognizes a need or desire to incorporate it into its own. In describing translations as “cultural facts”, Toury states:

Semiotically, then, translation is as good as *initiated* by the target culture. In other words, the starting point is always one of a certain deficiency in the latter, even if sometimes –

e.g. in a “colonial” situation— an alleged gap may be factually pointed out for it by a patron of sorts who also purports to “know better” how that gap may best be filled. Even here, the more persuasive rationale is not the mere existence of something in another culture/language, but rather the observation that something is “missing” in the target culture which should have been there and which, luckily, already exists elsewhere. (1995, 27)

Is it, then, important to convey the connotations, nuances, and cultural associations of “nigger” as well as its purpose in the novel in a translation to another language? Randall Kennedy (pers. comm.) answers:

“Yes, absolutely. (It’s) essential to light upon a term that would evoke the complicated scheme of meanings in the word. In Twain’s time, on the one hand was ‘no big deal’, but on the other hand had a very hurtful connotation. (The translation) should be simple and ordinary but also able to evoke the strong sentiments that *nigger* contains.”

From a local (original culture) perspective, Chadwick-Joshua (1998, 26) states that: “Failure to recognize the African American presences in this novel places us in the position of appearing to deny a significant portion of our part in the fabric of American history—whether or not our ancestors were slaves or born free.” From a global (target culture) perspective, this is also why it is important to address the issue of this racist cultural marker in translation, assuming that translators are truly interested in cultural mediation. It is not merely enough to dismiss “political correctness” (refer to the section on the Introductions, below) and forge ahead with a literal rendition of the word. The full weight of the cultural marker *nigger* and the racist themes it depicts must be addressed in some way. Otherwise, for the target reader in Spanish the effect of a superficial reading of the misadventures of Twain’s unlikely pair would be akin to an English-speaking reader merely laughing at the pranks played on Don Quixote without being able to recognize the cruelty of deception or to contemplate the meaning of rationality or the role of the imagination in reality. The verbal bludgeoning that Twain inflicts upon the reader is his way of ensuring that we share in the reckless cruelty of the events and are not merely titillated by them, pushing the limits of our comfort zone and compelling us to question the world we live in.

5. Methodology

5.1 Corpus

As an initial step in addressing this rather convoluted question of how such a culturally charged marker has been handled in translation, a very narrow corpus was selected, limiting this study to a synchronic examination of two translated texts. The purpose of such limitation is to give a preliminary view or hint at what might be necessary for the next step to a larger project. Naturally, the narrow scope of this study precludes any generalized conclusions as to the results. Two sources have been used for the original text. The first is the electronic text provided by Project Gutenberg (2006), chosen for its digitalization and ease of reproduction and use in WordSmith Tools. To provide greater control over the quality and accuracy of the original text, the Oxford University Press (2008) edition was also incorporated into the study. This edition is based on the first edition published by Twain in 1885.

Of the translations, the first was completed by Doris Rolfe and Antonio Ferres and published by Cátedra Letras Universales in 1998, the text used here being the fourth edition from 2010 (hereafter Translation 1). The translators chose to base their translation on three versions of *Adventures of Huckleberry Finn*: a facsimile of the first American edition reproduced by Harper and Row Publishers, New York; the second, a version that appears in the *Library of America* collection compiled by Guy Cardwell and which closely follows the original edition; and finally the third being “A Norton Critical Edition, published by W.W Norton and Co, London (Twain, 2010, 62).

The second text was translated by Fernando Santos Fontenla and published by Alianza Editorial as part of a Biblioteca Juvenil also in 1998; this study utilizes the fifth edition published in 2009 (hereafter Translation 2). Translation 2 does not specify which edition of Twain's original work the translation is based on.

5.2 Procedure

Although there may be several means to present the themes pertaining to race and racism in *Adventures of Huckleberry Finn* that go beyond the mere proliferation of the word *nigger* in the text, this is in fact the ostensible object of this study. Having stated that, while the focus is on textual extracts in which the word *nigger* occurs, other examples from the texts involving words that may be viewed as supporting an ironic, racist motif have also been examined. For example, the uses of the words *black*, *white*, *yaller*, *buck*, and *wench* when used to refer to people in a “racial” and racist context provide added insight into the handling of race as a cultural marker.

It would be moot to discuss the translation of this cultural marker solely at the lexical level: *nigger* is translated as *negro* in 99.5% instances, and it would appear that nothing further could be said on the topic. Rather, the word was examined in both the original and translated texts in context, and accompanying grammatical features such as determiners and adjectives were considered in relation to how these contribute to the theme of dehumanizing/humanizing Jim's character. To facilitate quantification of frequencies and collocations, WordSmith Tools was used, although additionally manual counts were taken to verify results. A total of one hundred eighty seven extracts from the original text in which the word *nigger* or other terms pertinent to this study occur were compiled for a side-by-side comparison with the corresponding texts in translation; these may be seen in Appendix 4. The rhetorical device of repetition was considered and translation techniques quantified. Additionally, introductions and any footnotes were examined to try to gain insight into the translators' processes.

6. Analysis of Data

Get your facts first, and then you can distort 'em as much as you please.

Mark Twain interview by Rudyard Kipling, in From Sea to Sea (Kipling 2010)

6.1 Supplementary Texts: Introductions and Footnotes

a) Introductions

In an attempt to gain insight into the translators' understanding of the significance of the cultural marker *nigger*, the introductions of both translations and the footnotes of Translation 1 were examined (Translation 2 did not utilize footnotes, possibly due to its status as "Juvenile Literature"; this would need to be ascertained).

The two translators made it clear in the introduction to Translation 1 that they understood the importance of the word *nigger* in modern American society, but did not appear to feel it necessary to dwell on this cultural aspect. Rather, they considered the use of the word from the perspective of the controversy perpetually surrounding Twain's novel, criticizing the preposterousness (in their view) of such debates. This is best illustrated in their own words:

It would take the arrival of the decades of the eighties and nineties of this unhappy and bloody twentieth century to renew the old controversy¹⁴, this time from an apparently distinct and more rigorous premise, but at its base fairly coincidental with that of the previous era as far as concerns stupidity, fearfulness, self-censorship, and, in short, rather poorly disguised ignorance. It has to do with the fact that Mark Twain's novel makes regular use of the word "nigger", the most pejorative, racist form of address with respect to African Americans that exists today [...].

Applying such "African American" parameters as they are currently understood—and with which it goes without saying that we are in complete agreement—with respect to a novel that unfolds in the American heartland in the first half of the nineteenth century, in a context in which slavery, racism, backwardness, and cruelty have their roots, where

¹⁴ Referring to censorship and banning of *Adventures of Huckleberry Finn*, previously mentioned in this paper.

everyone not only uses the word “nigger” every hour of the day but also lives and breathes these racist, inhumane traits; and reflecting on all of these circumstances in a novel that is set in the small river towns of the 1840s from Missouri to Arkansas, ultimately the use of the word “nigger” does not seem that out of place. What would be abnormal would be to hear Huck Finn chatting with his friends about elevated concepts, using the type of terminology employed by Emerson in “The American Scholar”; or that an uneducated, ill-mannered scapegrace might express himself like the three little sisters in the novel previously mentioned.¹⁵ But as one can see, human stupidity knows neither limits nor boundaries. Today it may already have planted itself on the moon and is well on its way towards Mars or Saturn. (Twain 2010, 36-7)

The translators continue to discuss the exclusion of *Adventures of Huckleberry Finn* from schools and libraries in the US, negating the accusations of racism leveled against Mark Twain, and pointing out that

If a similar outrage had taken place in Spain, for example, with respect to one of Baroja's irreverent novels, the avalanche of protests would have resuscitated Torquemada himself. (37)

They conclude with the very salient observation that:

Huck Finn used the word “nigger” and not “African American”; but has racism ended in the United States? That is the question. And of course, not only as far as blacks are concerned. (38)

Although this no-holds-barred assessment of the American handling (or mishandling) of the controversial word is culturally appropriate both as regards the perspective of the Spanish target reader and that of analysis of an academic endeavor, and although it clearly indicates the translators' justification for maintaining the application of the word *negro* throughout the translation, at no time have they given sufficient background pertaining to the underlying meaning of the word in itself or its harmful intent when employed by whites in past or current social context. It is entirely possible that the cultural transculturation existing between the US and Spain may have led the translators to feel that such explication was unnecessary, that the target reader was sufficiently familiar with the word *nigger* via movies and television, for example, as to not require

¹⁵ *Little Women*, by Louisa May Alcott.

further explanation. The specific issues relating to the word itself were addressed once more, in a footnote, as will be seen later.

Translation 2, on the other hand, forms part of a series of “Juvenile Literature”, and although it does include a well-developed introduction, it is less extensive than that of Translation 1. The introduction in this case does not directly address the cultural connotations of the word *nigger*, nor the use of the word *per se*, but rather examines the issue in the context of the larger themes of the novel, as can be seen in this excerpt:

His (Huck's) dialogues with his conscience are authentic battles between the social values instilled in him from childhood and his own individual instincts. They may be banal, or even seem absurd by modern standards, but what must be understood was the omnipresence—above all in the South—of the “Peculiar Institution” of slavery, and to what extent the entire structure of society, economics, culture, and even daily life was based on the premise of the black as a slave and of the slave as a mere animated thing, thereby purchasable and saleable like any head of cattle. As this served to materially benefit the rich landowner, likewise it served to keep the poor whites satisfied, since at the very least they knew that they were not on the lowest rung of the social ladder; there would always be someone lower than they: blacks. In other words, someone would always be worse off, as slaves could not help being anything but black. (Twain 2009, 10-11)

Following this brief consideration of slavery as a theme, the translator does discuss choices that were made regarding dialect and lexicon:

Yet again rigid editorial norms governing translation into Spanish have prevented the translator from reflecting—assuming that it was possible to do so—the rich variety of dialects employed by and commented on by the author in his Explanatory at the beginning of the text. All English-speaking critics and commentators are in agreement that this is the stylistic wonder of *Huckleberry Finn*, of which a great deal has been lost. What has definitely been maintained is the direct style of the narration, with its asides, comments to the reader, succinct explanations, and without sanitizing the spoken language. The introduction of some—a very few—colloquialisms, above all those relating to pronunciation which slightly differentiate the language in accordance with the

race and social class of the speaker, is included along with that which would be natural to the narrator, who is not Mark Twain, but rather Huck. (14)

What is evident in this explanation is the clear intent to preserve the style of the original author as a means of conveying the major themes of the novel. In this way, the translator may have facilitated the understanding of the cultural marker by the target reader.

b) Footnotes

As previously mentioned, Translation 2 did not make use of any footnotes; again, it would need to be ascertained whether or not this was due to its purpose as a work of juvenile literature, including constrictions imposed by the publisher, and whether the practice of excluding footnotes was intended to facilitate accessibility by older children and adolescents or served some other purpose. The full texts of the footnotes from Translation 1 will be found in Appendix 3.

Translation 1 employed the use of footnotes sparingly (76 footnotes total in a 392 page novel) but effectively. Specific reference to the word *nigger* is only found in footnote 5 (Reference number 1 in Appendix 3) at the first instance of the translation to *negro*. In it the translators refer to the English term as “the discordant word”, stating that it is “currently considered politically incorrect due to its derogatory semantic significance” and refer the reader to their comments in the introduction, announcing that they will make no further reference to the use of the word (Twain 2010, 80). In describing African American superstitions and beliefs, footnote 7 explains that these aid in highlighting the racial differences and the “presumed racial superiority of the whites” (83). Footnotes 14, 27, and 30 elucidate laws and practices pertaining to slavery at the time of the novel, including the practice of selling family members of black slaves to separate owners in distinct areas of the country, while footnote 38 points out Twain's ironic presentation of white “aristocracy.” Various episodes relating to Huck's moral dilemma surrounding his imbued attitudes towards race and slavery in contrast to his relationship with and growing respect for Jim are mentioned and elaborated in footnotes 20, 24, 28, and 61.

One particular footnote, number 75, seeks to explain what might have been understood by Twain's original readership when Huck states that he knew that Jim was "white inside", an expression that in the 19th century meant that someone was honorable and trustworthy. Thus, at one time to say "that's mighty white of you" carried the same connotation as "that's mighty decent of you."¹⁶ While the translators succeed in making the original meaning clear, they do not extend the explanation to include modern connotations, the danger in this omission being that the phrase no longer has this meaning and might be misinterpreted (not to mention misused). To say, "that's mighty white of you" in a modern context is generally intended sarcastically for the purpose of criticizing underwhelming acts of generosity or other patronizing attitudes, particularly in interracial situations. An explanation that the first interpretation constitutes archaic usage might have been helpful here to put the racial issues into a more meaningful context.

Finally, footnote 63 reiterates the details of the "only a nigger" passage, which may at first seem redundant, however it effectively highlights the importance of this succinct dialogue stating, "in two words, to great effect, Mark Twain once more denounces unadulterated racism" (316).

Although these footnotes do not focus on and make explicit the cultural meaning behind the word *nigger*, they serve to reinforce the racial themes and the idea of overcoming racist views. Hence the footnotes support Twain's intent without amplifying the translated text of the story, and considered in this manner may be said to be contributing to a target reader's understanding of the cultural marker.

6.2 Translation techniques

Of the eighteen translation techniques presented by Hurtado and Molina (2002), thirteen were identified in Translation 1 and fourteen in Translation 2. Adaptation, Borrowing, and Substitution were absent in both translations, while Discursive Creation did not appear in Translation 1. Given that Variation may involve changing social or

¹⁶ In Spanish, this might be compared to the application of the expression "*un cristiano viejo*", "an old christian."

geographical dialects and that dialect has generally not been translated in these editions of *Huckleberry Finn*, it was not taken under consideration; the entire translated work (or at least the dialogue) may be considered a variation, a fact that would unnecessarily skew the results and is irrelevant to the focus of this study. Additionally, one translation error was found in Translation 1 and two in Translation 2.¹⁷ Finally, content of the introductions to the translations and usage of footnotes in the body of the work were not counted as Amplification or Description in these statistics, but were rather treated separately, as has been shown. The full texts of the extracts will be found in Appendix 4.

As can be clearly seen from Figures 1 and 2 in Appendix 1, Literal translation was identified as the primary technique employed in both translations, occurring 72 times in Translation 1 and 75 in Translation 2 (bearing in mind that this technique refers to the happy instance when formal and functional equivalences coincide). Text extract (2) from Appendix 4 gives a simple example:

(2) Original Text	Translation 1	Translation 2
Miss Watson's big nigger , named Jim,	El negro grande de la señora Watson , llamado Jim,	El negro grande de la señorita Watson , que se llamaba Jim,

The incidence of Literal Translation tends to be high as it reflects the use of repetition as a rhetorical device; for example, the translation of *runaway nigger* to *negro fugitivo* reflects 38% of all counted examples of Literal Translation in Translation 1 and 33% in Translation 2:

(60) Original Text	Translation 1	Translation 2
"Goodness sakes! would a runaway nigger run SOUTH?"	---¡Por el amor de Dios...! ¿Se escaparía un negro fugitivo hacia el Sur?	---¡Por Dios santo! ¿Iba un negro fugitivo a huir hacia el Sur?

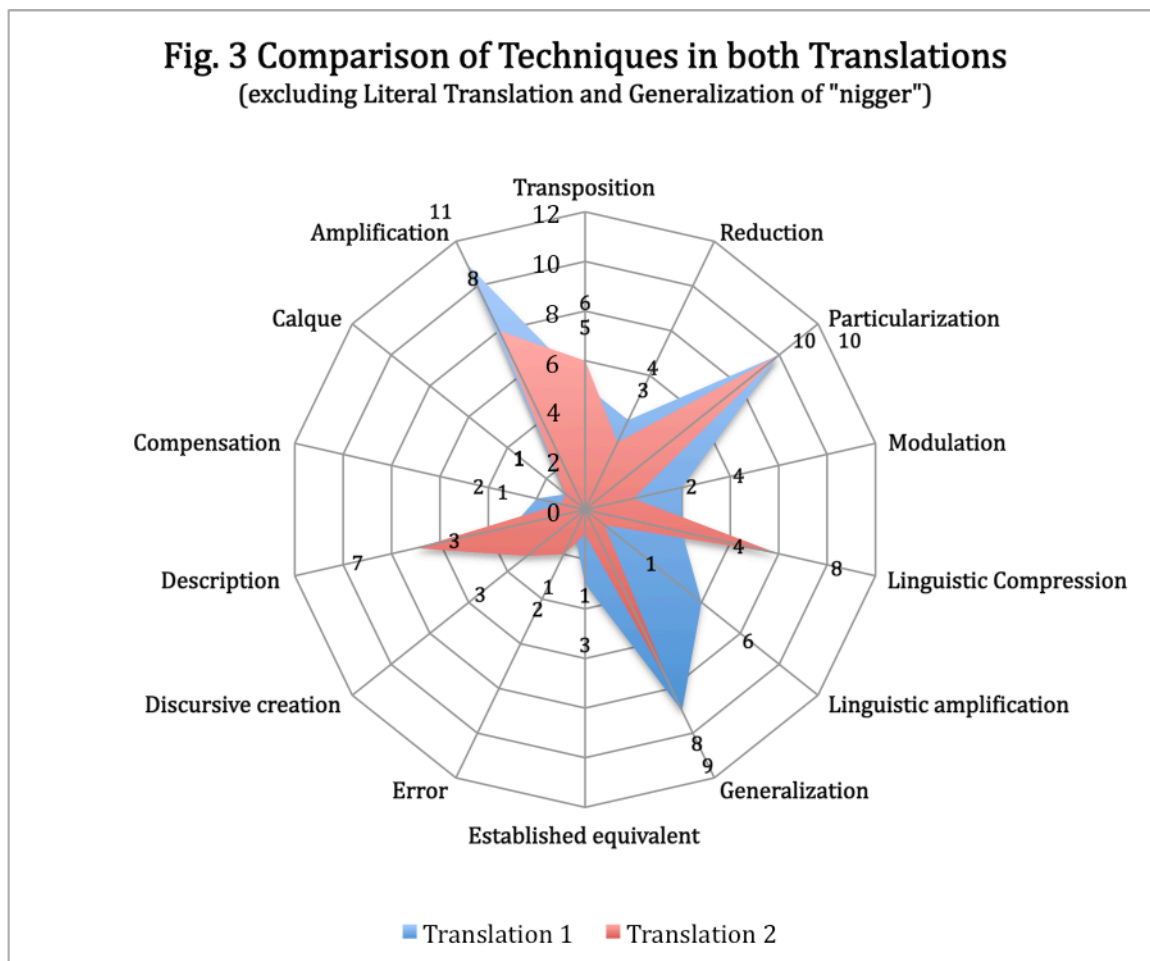
Reviewing the data in Figure 3, which compares all other translation techniques utilized, there is a clear coincidence in the frequencies of the various techniques. Literal Translation was removed from this chart as it is represented with significantly greater frequency in both translations, as well as Generalization of the word *nigger*, which will

¹⁷ While this study endeavors to remain as objective as possible, it was unquestionable that on these rare occasions errors did, in fact, occur.

be explained in the next section. A bar chart (Fig. 4) showing linear representation of the translation technique frequencies may be found in Appendix 2.

Figure

3:



In broad terms, there appears to be a preference among all three translators for Amplification, Particularization, and Generalization. Translation 2 also shows a tendency to use Description and Linguistic Compression as translation techniques.

a) Generalization of *nigger*

As has been shown previously, the word *nigger* carries a heavy cultural load in American English, one that cannot be rendered by a mere one-word translation. Therefore, this study has determined that all translations of the word to *negro* in Spanish are

Generalizations to a broader or more neutral term (Hurtado and Molina 2002). The word *Negro* as it is used in American English to refer to African Americans in a more respectful way may also be considered as a cultural hypernym of the word *nigger*. However the opposite may not be said of *negro* as it is commonly used in Spanish; it certainly does not convey all the injurious connotations found in the American usage. As the word *nigger* occurs 212 times in the original text and *negro* 212 and 210 times in Translations 1 and 2, respectively, these figures would unnecessarily skew the results of comparisons to the other techniques. It could be construed that the translation to *negro* consists more of a Literal Translation as it is somewhat of a forced option, since an equivalent cultural marker does not exist linguistically in Spanish. However, that is essentially an implicit objective of this study—to show that when, as in this case, a word-for-word equivalence does not exist, other resources must be found to relay the cultural connotations to the reader in the target culture.

Where Generalization has been counted and tallied in Figure 3, it reflects micro-shifts pertaining to other elements of the texts. For example, in the first occurrence of the adjective *runaway* in its collocation with *nigger*, Translation 1 has opted for a Generalization to *escapado*. The effect of this highlights the fact that Jim was not merely fleeing, but that he had been living a life of bondage. Thereafter Translation 1 reverts to the Literal Translation as *negro fugitivo* which refers more directly to Jim's actions:

(22) Original Text	Translation 1	Translation 2
and judged it was done by a runaway nigger named Jim.	decidieron que lo hizo un negro escapado, llamado Jim.	y decidieron que lo hizo un negro fugitivo que se llama Jim.

On the other hand, only the occasional Particularization of *nigger* was found, especially in Translation 2, which may explain why *negro* has slightly less frequency in this version than in Translation 1. For an undetermined reason as far as context is concerned, *nigger* has been translated to the more particular term *esclavo* twice in Translation 2, as seen in this example:

(59) Original Text	Translation 1	Translation 2
THEY asked us considerable many questions; wanted to know what we covered up the raft that way for, and laid by in the daytime instead of running--was Jim a runaway nigger ? Says I:	Nos hicieron una cantidad de preguntas; querían saber por qué cubríamos la balsa de esa manera, y descansábamos durante el día en vez de navegar...¿Era Jim un negro fugitivo ? Contesté yo:	Nos hicieron un montón de preguntas; querían saber por qué escondíamos así la balsa y descansábamos de día en lugar de seguir adelante: ¿Es que Jim era un esclavo fugitivo ? Contesté yo:

It is possible that the translator wished to emphasize Jim's bondage and the "crime" of escaping it, wished to avoid repetition of the word *negro*, or felt that the word *esclavo* might sound more natural coming from the characters of the king and the duke, but it is impossible to know for certain.

b) Other Translation Techniques

What follows are some of the more pertinent examples of each of the translation techniques used and how their use affected the texts. Where a particular technique is used in one translation but not the other, only that textual extract will be shown unless there is an applicable comparison to be made. Where only a fragment of a longer extract is discussed in order to point out a given feature, this will be indicated in the table. Again, the complete textual extracts and their comparisons may be found in Appendix 4.

--Amplification

In this example the amplification occurs in Translation 2, in which the English singular indefinite article, *a*, has been changed to the Spanish plural definite article, *los*, and the noun also made plural. This shift from the use of *a nigger* as a collective singular noun to

the plural places added emphasis on the condemnation of the entire "race" (group) of blacks:

(37) Original Text	Translation 2
I see it warn't no use wasting words- -you can't learn a nigger to argue. So I quit	Vi que no tenía sentido seguir gastando saliva: a los negros no se les puede enseñar a discutir. Así que lo dejé.

Here, the amplification in Translation 2 creates a much stronger negative affect than in the original and is contrasted with the reduction in Translation 1:

(46) Original Text	Translation 1	Translation 2
Betsy, you old fool	Betsy, tonta	Betsy, vieja idiota

In the next example, Translation 1 assumes (probably correctly) that the servant is a woman, but then reverts to the masculine as a singular collective noun. Translation 2 does not change the gender of the servant, which is not particularly significant but ultimately may have been more historically accurate:

(77) Original Text	Translation 1	Translation 2
"Because Mary Jane 'll be in mourning from this out; and first you know the nigger that does up the rooms will get an order to box these duds up and put 'em away; and do you reckon a nigger can run across money and not borrow some of it?"	---Porque Mary Jane estará de luto desde ahora; y acto seguido, la negra que arregla los cuartos tendrá órdenes de recoger esta ropa y guardarla; y ¿tú crees que un negro puede encontrar dinero sin llevarse un poco?	---Porque a partir de ahora Mary Jane estará de luto y lo primero que va a hacer es decirle al negro que limpie las habitaciones, que meta esa ropa en una caja y se la lleve; y, ¿te crees tú que un negro va a encontrarse con el dinero y no tomar prestado algo?

The amplification here from *woman* to *señora* distinguishes her status as the owner rather than as merely any white woman.

(115-fragment) Original Text	Translation 1
here comes the white woman running from the house,	Y ya venía corriendo de la casa la señora blanca ,

And finally, the translation of this extract might also be considered a Calque, but the end result is to amplify the meaning to the assumption that Jim's prison cabin was literally full of other slaves. In this context, *house-full o' niggers* simply means "a large quantity":

(166) Original Text	Translation 1
"Why, dog my cats, they must a ben a house-full o' niggers in there every night for four weeks to a done all that work, Sister Phelps.	---Pues que me parta un rayo, si no ha tenido que estar esa casa llena de negros allí dentro de todas las noches durante cuatro semanas para haber hecho todo ese trabajo, hermana Phelps.

--Generalization

Translation 1 utilizes a broad generalization to translate *one-laigged*, rendering it *cojo*. Someone who is *cojo* is lame, but is not necessarily missing all or part of a leg. Translation 2 employs a Description of the person Jim is talking about in this initial reference, and then later on reverts to the Generalization *cojo*. While seemingly unimportant, *one-laigged* may be an oblique reference to the sinister practice among slave-owners of amputating the foot of a slave that has repeatedly attempted to escape. Twain would have been a witness to some of the harsher practices of slavery during his youth, so it is not unreasonable to imagine that he had this in mind when writing this scene. At this point in the story, Jim has just fled his owner and would have been acutely aware of the potential consequences of his escape:

(15) Original Text	Translation 1	Translation 2
You know that one-laigged nigger dat b'longs to old Misto Bradish?	¿Conoces a ese negro cojo que pertenece al viejo señor Bradish?	¿Te acuerdas de ese negro del viejo señor Bradish que sólo tiene una pierna ?
(19) de one-laigged nigger say de bank's busted	el negro cojo también va y dice que el banco está en quiebra	el negro cojo dijo que el banco había quebrado

This next text does not directly utilize the word *nigger*, but is apropos in that it contains Huck's explanation of the term *nigger-head* in referring to a type of chewing tobacco. The description is metaphorical; the description of the masticated tobacco plug is derogatory given the denomination *nigger-head*, yet one more slur against blacks and one more example of their objectification. In Translation 1, the original descriptor, *black*, has been generalized to *oscuras*. It could have been important to maintain the metaphorical

link to the word *black*, as in the adjective *negra* in Translation 2, to preserve the metaphor:

(68) Original Text	Translation 1	Translation 2
Store tobacco is flat black plug , but these fellows mostly chaws the natural leaf twisted. When they borrow a chaw they don't generly cut it off with a knife, but set the plug in between their teeth, and gnaw with their teeth and tug at the plug with their hands till they get it in two; then sometimes the one that owns the tobacco looks mournful at it when it's handed back, and says, sarcastic: "Here, gimme the CHAW, and you take the PLUG."	El tabaco de tienda se vende en tabletas aplastadas y oscuras , pero estos tipos del pueble mascan por lo general la hoja retorcida. Cuando piden prestada una mascada, no la cortan con un cuchillo, sin que meten la tableta entre los dientes y la roen y tiran de ella con las manos, hasta partirla en dos; luego algunas veces el dueño del tabaco la mira con lástima cuando se la devuelve el otro, y dice, sarcástico: ---Toma, dame la mascada, y tú quédate con la tableta, ¿eh?	El tabaco comprado en la tienda es el de tableta negra lisa , pero esos tipos casi siempre mascan la hoja natural retorcida. Cuando piden una mascada, por lo general no la cortan con una navaja, sino que se meten la tableta entre los dientes y la van royendo y tirando de ella con las manos hasta que la parten en dos; entonces, a veces, el que ha prestado el tabaco lo mira melancólico cuando se lo devuelven y dice sarcástico: ---Eh, dame la mascada y tú te quedas con la tableta.

In this next portion of the texts all translators were left with little choice but to generalize, as the racist terms *bucks* and *wenches* do not have correlations in Spanish that would convey their cultural meaning. These terms refer to adolescent or young adult slaves who were of breeding age. A *buck* is the male of a given animal species, like deer or a rabbit, and *wench* has a direct link to *prostitute*, although it also implies a serving woman (women at wayside inns historically also worked as prostitutes and not just as serving maids). These terms are particularly painful as they imply yet another aspect of the human as tool or object, but this time in a sexual way. These young slaves and their offspring would have constituted a considerable asset to the slave owner, who acquired more property with the birth of black children. These nuances are not conveyed in the translation or explained in any way, and would therefore constitute a loss.

(69) Original Text	Translation 1	Translation 2
and there was nigger boys in every tree, and bucks and wenches looking over every fence; and as soon as the mob would get nearly to them they would break and skaddle back out of reach.	y subidos en cada árbol había muchachos negros ; y hombres negros y jóvenes negras miraban por encima de cada cerca, y en cuanto la multitud llegaba cerca, se retiraban y huían fuera de su alcance.	y chicos negros en cada árbol y negros y negras adultos que miraban por encima de todas las vallas, y en cuanto llegaba la horda cerca de ellos, se apartaban y salían fuera de su alcance.

In the following ironic passage, Joanna posits the assumption that slaves are treated well in America, denying the inherent cruelty of slavery itself. The change is from the more particular possessive *our* to the definite article *los*. While the possessive is acceptable in English and could also have been used in Spanish, the definite article *los* would sound more natural in speech, and this extract is part of a dialogue. There is a slight loss here, as this section is parodying the idea of “benevolent slavery”; the family would naturally refer to the blacks as theirs rather than using a less personal determiner. Of course, the definite article in Spanish still objectifies the slaves:

(75) Original Text	Translation 1
How is servants treated in England? Do they treat 'em better 'n we treat our niggers ?"	¿Como tratan a los sirvientes en Inglaterra? ¿Los tratan mejor que nosotros tratamos a los negros ?

Wool is a racist reference to the extraordinarily curly hair that is genetically inherent to Africans. The racist tone is lost here, inevitably:

(127) Original Text	Translation 1	Translation 2
This nigger had a good-natured, chuckle-headed face, and his wool was all tied up in little bunches with thread.	Este negro tenía cara de buenazo y de cabezota boba, y llevaba el pelo atado por pequeños mechones con hilo.	El negro tenía cara de buenos amigos, muy sonriente, y llevaba el pelo todo atado en ricitos con pedazos de hilo.

--Particularization

It is important to note that throughout the novel, whenever Twain wished to present Jim as a human being, a character in his own right, he uses Jim's name or a pronoun such as

he or *him*. When he wished to present Jim through the eyes of the white (un)reconstructed South (Chadwick-Joshua 1998), Twain (via Huck) refers to Jim by the epithet *nigger* preceded by a determiner. Although the pronoun *él* is not always required in Spanish, and can even be superfluous, yet it is the only "humanizing" element in this sentence as it is rendered in English. In this case, Translation 1 opted to use the proper noun *Jim*, effectively compensating for the grammatical omission of the pronoun, thereby personalizing Jim. The second translation did not choose this option:

(33) Original Text	Translation 1	Translation 2
Well, he was right; he was most always right; he had an uncommon level head, for a nigger .	Bueno, tenía razón; Jim siempre tenía razón; para ser negro , era bastante sensato.	Bueno, tenía razón; casi siempre tenía razón; tenía una cabeza de los más razonable para un negro .

Returning to the description of the tobacco plug, Translation 2 has found an interesting solution for the term *nigger-head*. While Translation 1 opts for a literal rendition of "*cabeza de negro*", enclosing the term in quotation marks (a Linguistic Amplification), Translation 2 opts for the more specific word, *alquitrán*. *Alquitrán* is *tar* in English, so "blacker than tar" effectively preserves the insult given to blacks by associating them with something as undesirable as the chewed end of a tobacco plug. There is another cultural reference here to the "tar baby" in the Uncle Remus tales of Brer Rabbit and Brer Fox. "Tar baby" generally refers to being "stuck" in a "sticky" situation (as in Boggs' confrontation with Colonel Sherburn), although it can be used as a racial slur referring to blacks. Assuming that the translator was aware of this, *alquitrán* could be said to play off these images:

(67) Original Text	Translation 1	Translation 2
"Yes, you did--'bout six chaws. You borrry'd store tobacker and paid back nigger-head ."	---Sí, es verdad..., unas seis mascadas. Pero tú pides prestado tabaco de tienda y devuelvas tabaco de « cabeza de negro ».	---Sí, es verdad: unas seis mascadas. Me pediste tabaco comprado en la tienda y me devolviste del más negro que el alquitrán .

--Linguistic Amplification and Linguistic compression

Interestingly, each translation provides an example of one or the other of these two techniques in this same fragment. In Translation 1, *ésa* reflects a linguistic amplification in that in Spanish *ésa* is more derogatory than *ésta* would have been and *la* objectifies more so than *una* would have done. Translation 2 compresses (or may even be said to reduce) the determiner to merely the indefinite article, which does not convey the same negative affect:

(47) Original Text	Translation 1	Translation 2
"Betsy" (this was a nigger woman)	---Betsy (ésa era la negra)	---Betsy (era una negra)

--Transposition

Transposition involves exchanging one grammatical category for another. In this case, the noun *property* has been transposed to the possessive pronoun *mío*. The shift retains the objectification of Jim as property, so nothing is lost:

(104) Original Text	Translation 2
'They've got into trouble and had to leave; and they've took my nigger , which is the only nigger I've got in the world, and now I'm in a strange country, and ain't got no property no more, nor nothing, and no way to make my living;	«Se han metido en líos y se han tenido que ir, y se han llevado a mi negro , que es el único negro que tengo en el mundo, y ahora estoy en un país extraño y no tengo nada mío , no me queda nada de nada ni tengo forma de ganarme la vida»,

In this transposition, the noun *slavery* (the “Peculiar Institution”) changes to the verb *liberarlo*. Although the meaning is essentially the same, the shift de-emphasizes the social context of slavery in the South:

(117) Original Text	Translation 2
"All right; but wait a minute. There's one more thing--a thing that NOBODY don't know but me. And that is, there's a nigger here that I'm a-trying to steal out of slavery , and his name is JIM--old Miss Watson's Jim ."	---Muy bien, pero espera un momento. Queda algo más: algo que no sabe nadie más que yo, y es que ahí hay un negro que quiero robar para liberarlo , y se llama Jim; el Jim de la vieja señora Watson .

--Linguistic Compression

The shift here might be construed as strictly grammatical, ostensibly to avoid repetition of *negro*, and therefore not a translation technique, but the option of *tu negro* also existed (and was used in Translation 2), and the subtle change perhaps does more to objectify Jim than a more literal rendition would have:

(109) Original Text	Translation 1
"Well, you can't GET your nigger , that's all--so dry up your blubbering.	---Bueno, no puedes conseguirlo y no hay remedio..., así déjate de lloriquear.

--Modulation

This next is taken from the “feud” episode with the Grangerfords. The change of point of view from *there was* to *tenía* is significant here. In the original text, there is no direct reference to the ownership of the slaves, while in Spanish the use of the verb *tener*, (*to have*) highlights this aspect and maintains the objectification of the blacks. The irony presented here is that the “old lady”, as a member of the Southern aristocracy, is meant to be seen to feel deeply, so deeply that she cleans the room of her dead child herself, yet she is unable to see either the cruelty of slavery or the horror of the feud that is about to annihilate the remainder of her family:

(49) Original Text	Translation 1
The old lady took care of the room herself, though there was plenty of niggers , and she sewed there a good deal and read her Bible there mostly.	La vieja señora cuidaba por si misma el arreglo del cuarto, aunque tenía muchos criados negros ; y además ella se metía allí a coser bastantes veces, y casi siempre era allí donde leía la Biblia.

--Reduction

As Jim is relating to Huck how the slaves on the Grangerford plantation have taken care of him, in Translation 2 there is a reduction of the qualifier *pretty smart* (sic), which had been translated to *bastante listo* in Translation 1. There does not seem to be a explanation for this change.

(56) Original Text	Translation 2
Dey's mighty good to me, dese niggers is, en whatever I wants 'm to do fur me I doan' have to ast 'm twice, honey. Dat Jack's a good nigger , en pooty smart ."	Estos negros se portan muy bien conmigo, y cuando quiero que hagan algo no tengo que pedírselo dos veces, mi niño. Ese Jack es un buen negro, y listo .

In this next vignette, through the behavior of the children, Huck is beginning to see that there is no difference between "races" as far as their humanity is concerned. Translation 1 eliminates the possessive in referring to the white children, and they become objectified like the blacks, however there is a loss in intent. In the original text, Huck has the audacity to elevate black children to the same level as whites, therefore specifying that the whites are the children of the mistress is important. Translation 2, on the other hand, maintains the possessive, but specifies the behavior of the children, amplifying it from a general description to a particular description of their timidity.

(115) Original Text	Translation 1	Translation 2
And behind the woman comes a little nigger girl and two little nigger boys without anything on but tow-linen shirts, and they hung on to their mother's gown, and peeped out from behind her at me, bashful, the way they always do. And here comes the white woman running from the house, about forty-five or fifty year old, bareheaded, and her spinning-stick in her hand; and behind her comes her little white children, acting the same way the little niggers was doing .	Y detrás de la mujer venían una negra pequeña y dos muchachitos negros que no llevaban más que camisas de lienzo, y se agarraban a las faldas de su madre, y asomaban tímidos los ojos por detrás de ella, como siempre hacen. Y ya venía corriendo de la casa la señora blanca , de unos cuarenta y cinco o cincuenta años, sin nada en la cabeza, y con la rueca en la mano; y detrás de ella asomaron los niños pequeños blancos, comportándose de la misma manera que los pequeños negros .	Y detrás de la mujer aparecieron una niña negra y dos niños negros que no llevaban nada puesto más que unas camisas de lino y se agarraba al vestido de su madre y me miraban desde detrás de las faldas muy tímidos, como hacen todos. Entonces salió corriendo de la casa la mujer blanca , que tendría cuarenta y cinco o cincuenta años, sin sombrero y con el huso de la rueca en la mano, y detrás de ella sus hijos blancos, que eran igual de tímidos que los negros .

There is an error or inconsistency in the original text here; some editions have changed the phrase to "Aunt Sally's gown" (Twain 2008, 283), which is the basis for Translation 1, and so the reduction of the word *negro* was inescapable. Translation 2 maintains the original "error" and refers to the servant's dress instead.

(155) Original Text	Translation 1	Translation 2
I'll stuff Jim's clothes full of straw and lay it on his bed to represent his mother in disguise, and Jim 'll take the nigger woman's gown off of me and wear it, and we'll all evade together.	Rellenaré la ropa de Jim con paja y la dejaré en la cama para representar a su madre disfrazada, y Jim cogerá el vestido de la tía Sally y se lo pondrá, y nos evadiremos todos juntos	Rellenaré de paja la ropa de Jim y la dejaré en la cama en representación de su madre disfrazada; Jim me quitará a mí el vestido de la negra , se lo pondrá y nos evadiremos juntos.

The Reconstruction saw the inception of the Ku Klux Klan, the notorious white supremacist group, and the era of lynching of blacks that would last well into the twentieth century. Twain would undoubtedly have been aware of the KKK, and may have had this horror in mind when he wrote this passage (consider his article, "Only a Nigger", mentioned previously). While Translation 1 specifies what comprises "doing right" when it mentions *reglas*, the second translation offers a vague reference to "doing something." The loss involved here is the connection to the white viewpoint of "right":

(170) Original Text	Translation 1	Translation 2
The men was very huffy, and some of them wanted to hang Jim for an example to all the other niggers around there, so they wouldn't be trying to run away like Jim done, and making such a raft of trouble, and keeping a whole family scared most to death for days and nights. But the others said, don't do it, it wouldn't answer at all; he ain't our nigger , and his owner would turn up and make us pay for him, sure. So that cooled them down a little, because the people that's always the most anxious for to hang a nigger that hain't done just right is always the very ones that ain't the most anxious to pay for him when they've got their satisfaction out of him.	Los hombres estaban muy encrespados, y algunos querían ahorcar a Jim para que sirviera de ejemplo a todos los otros negros de los alrededores, para que no intentaran escaparse como Jim había hecho, creando un sinfín de dificultades y asustando casi de muerte a una familia entera durante días y noches. Pero los otros dijeron: no, no se debe hacer, no conviene en absoluto; no es nuestro negro , y su dueño puede aparecer y hacemos de seguro pagar por él. Así que eso los enfrió un poco, porque la gente que siempre está con tantas ganas de ahorcar a un negro que no se ha portado exactamente según las reglas , siempre son las mismas personas que no quieren pagar su precio cuando ya han sacado de él lo que querían.	Los hombres estaban rabiosos y querían ahorcar a Jim para dar un ejemplo a todos los demás negros de los alrededores, para que no trataran de escaparse como había hecho Jim ni organizaran tantos jaleos y tuvieran a toda una familia casi muerta del susto días y noches. Pero los otros dijeron: «No, eso no se puede hacer; ese negro no es nuestro , y seguro que aparece el dueño y nos hace que paguemos por él». Así que enfriaron un poco, porque la gente que tiene más ganas de ahorcar a un negro que ha hecho algo es siempre la misma que no quiere pagar por él cuando ya les ha servido para lo que querían.

--Description

Strange niggers was itself a descriptive a term used to refer to slaves who did not live in the local area (Twain 2008, 275). Both translations utilize the technique of Description to explain the term:

(6) Original Text	Translation 1	Translation 2
Strange niggers	Negros que nadie conocía	Había negros que llegaban de fuera

It is also interesting to note that Description tends to be used when *nigger* is used as a noun adjunct, as in these two examples:

(113) Original Text	Translation 1	Translation 2
three little log nigger-cabins in a row	y para los negros, tres pequeñas cabañas de troncos en fila	tres pequeñas cabañas de troncos para los negros , puestas en una fila

(136) Original Text	Translation 1	Translation 2
And yet he made a mighty fuss, one day, after that, when I stole a watermelon out of the nigger-patch and eat it; and he made me go and give the niggers a dime without telling them what it was for.	Y, sin embargo, Tom me echó una bronca cuando algunos días después robé y me comí una sandía de la huerta de los negros , me obligó a ir allí y darles a los negros diez centavos sin decirles para qué eran.	Y sin embargo, un día, después de aquello, organizó un lío tremendo cuando yo robé una sandía del huerto de los negros y me la comí, y me hizo ir a darles a los negros diez centavos sin explicarles por qué.

--Established Equivalent and Discursive Creation

Again, the same textual extracts offer contrasting examples of translation techniques. All three of these texts employ the adjective *yaller* with *girl* or *wench* to signify a young, light-skinned Negro girl, a mulatto. The word in English is actually a loanword from the original Spanish *mulato* (Online Etymology Dictionary 2010). Translation 1 takes advantage of this established equivalent in all three cases. Translation 2, however, resorts to some rather unusual Discursive Creations, particularly with *negra clara*. An explanation given by a native speaker for why this seems so unusual is that “the word *negro* does not allow for shades of color”¹⁸ Earlier in the novel the word *mulato* appears in Translation 2, so it is mystifying why this sudden change occurs here:

(149) Original Text	Translation 1	Translation 2
"Missus," comes a young yaller wench , "dey's a brass cannelstick miss'n."	---Señora ---dijo entrando una joven mulata--- , falta un candelero de bronce.	---Sita ---llega diciendo una negra clara--- , falta un candelabro de bronce.

¹⁸ Thanks are due to Ana Mata Buil for that insight.

(153) Original Text	Translation 1	Translation 2
You slide in, in the middle of the night, and hook that yaller girl's frock.	Te deslizas por ahí a medianoche y te llevas el vestido de la muchacha mulata .	Te cuelas en mitad de la noche y te llevas el vestido de esa chica de piel clara .

(156) Original Text	Translation 1	Translation 2
So Tom he wrote the nonnamous letter, and I smouched the yaller wench's frock that night, and put it on, and shoved it under the front door, the way Tom told me to.	Así que Tom escribió la carta anónima, y esa noche yo birlé el vestido de la mulata , y me lo puse y metí la carta por debajo de la puerta de entrada, como Tom me había mandado.	Así que Tom escribió la carta nónima y aquella noche yo robé el vestido de la chica de color claro , me lo puse y metí por debajo de la puerta principal lo que me había dicho Tom.

--Compensation

In the Project Gutenberg version of the original text, certain words are written all in capitals for emphatic effect; in the newer Oxford University Press (Twain 2008) edition, these words have been printed in italics to achieve the same purpose. Translation 1 also italicizes the equivalent words in all instances except this one. Here, the first *nuestro* is not in italics, but a second *nuestro* has been added. To reiterate, the possessive would not normally be used as often in Spanish as in English, so this would appear to be a type of compensation:

(106) Original Text	Translation 1
Fact is, I reckon we'd come to consider him OUR nigger ; yes, we did consider him so	La verdad es que ya lo considerábamos nuestro negro ; sí, lo teníamos por nuestro ...,

The partial rendition of the word *runaway* in the original texts is an example of feigned orality, used to maintain the authenticity of the dialogue. In both translations, the phrases were truncated instead of the adjective to compensate for the shortening of the English word, maintaining coherence in the target texts.

(182) Original Text	Translation 1	Translation 2
"Good land! Set the run--- What is the child talking about!	---¡Por Dios! Pusisteis al negro... ¡De qué habla este niño!	---¡Dios mío! ¿Que lo pusisteis en... ?

--Calque and Translation Error

As previously explained, *nigger-show* was a vulgar term for minstrel shows, which were performed by whites in blackface to ridicule blacks. Although not as inaccurate as the use of *para* in Translation 2, Translation 1 does not convey the nuance of meaning, nor is it explained anywhere (footnote, etc.) At best Translation 1 is somewhat ambiguous, and could be interpreted to mean either shows performed by blacks or shows about blacks, the latter being closer to reality. Translation 2 constitutes a definite translation error, as these shows were not intended for blacks. The shift to *para* is responsible for this error.

(72) Original Text	Translation 1	Translation 2
nor nigger shows	ni a los espectáculos de negros	ni a espectáculos para negros ,

--Error

The modulation that occurs in Translation 2 changes the meaning of the original text; what is meant here is that Jim wouldn't look like a runaway slave that had been caught unless he was already tied up, which is the key to the deception. Translation 2 changes the meaning to exactly the opposite: if he weren't tied everyone would think Jim was a runaway slave, as if this were counter to their purpose. It constitutes a possible translation error.

(71) Original Text	Translation 2
and not tied it wouldn't look much like he was a runaway nigger , you know.	y sin atar parecería que era un negro fugitivo , ya sabéis.

When Huck uses the expression *I'm a nigger*, he does not necessarily mean that this is a negative idea; the concept is more akin to the "world being turned upside down" –roles

and outlooks are now reversed. Modulating the text to *que me llamen negro* means that others will call him that, which implies an insult. This is not what Huck is trying to say and could be a possible error in the translation.

(72) Original Text	Translation 1
Well, if ever I struck anything like it, I'm a nigger . It was enough to make a body ashamed of the human race.	Pues, que me llamen negro , si me he tropezado yo otra vez con algo semejante. Aquello era bastante como para hacerle a un individuo sentir vergüenza de la raza humana.

6.3 Linguistic analysis

The difference between the almost right word & the right word is really a large matter--it's the difference between the lightning bug and the lightning.

Mark Twain

a) Rhetorical Devices

It bears mentioning that this paper is aware of various stylistic devices that Twain used to develop his story and message in *Adventures of Huckleberry Finn*. One such device is seen in his use of chiasma, created by placing the word *nigger*, the tool of the oppressor, in the mouth of the oppressed, as well as by the role-reversal of Jim and Huck –Huck apparently in command of the situation by dint of his “race” and Jim’s self-preserving attitude of submission in spite of his obvious superior experience, intelligence, and humanity. The novel is riddled with situational irony, particularly in the final section dealing with Tom Sawyer’s intervention. Tom’s shenanigans in arranging Jim’s “adventurous” escape are now generally seen as representative of the false promises made by whites to blacks in the “reconstructed” South, eerily foreshadowing the social conditions that led to the American Civil Rights Movement (Chadwick-Joshua 1998). However, at this point in the study this paper will focus on Twain’s use of repetition as a rhetorical device, a linguistic tool that serves to present Twain’s ideas and evoke a strong emotional reaction in the reader, whether it be sadness, outrage, frustration, sardonic laughter, or bitter resignation at the picture of cruel reality that the author paints. Suffice it to say that in repeating *nigger* over two hundred times in the novel, Twain practically bludgeons the reader with this linguistic blunt instrument (a fact which, as stated, is the

prime factor surrounding current controversy with the work)—only an unabashed, blatantly racist, white supremacist might not perceive Twain's not-so-subtle message. *Nigger*, therefore, becomes a motif to signify slavery, oppression, and the hypocrisy of Southern white society; a literary challenge to the status quo.

This study has compared how nouns specifically denoting “race” and their corresponding determiners (articles, demonstratives, possessives, and quantifiers) have been treated in both the original text and the two translations, as well as adjectives, *nigger* as noun adjunct, and the descriptors *black* and *white* as they apply to racist imagery.

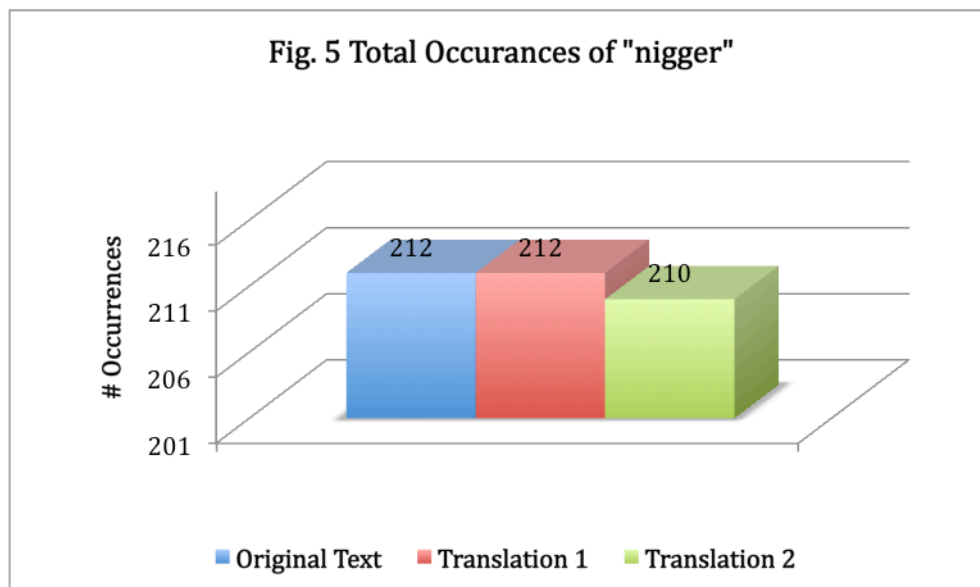
b) Nouns connoting race/racism

The minute we get reconciled to a person, how willing we are to throw aside little needless punctilios and pronounce his name right.

Mark Twain, *The Shrine of St. Wagner*

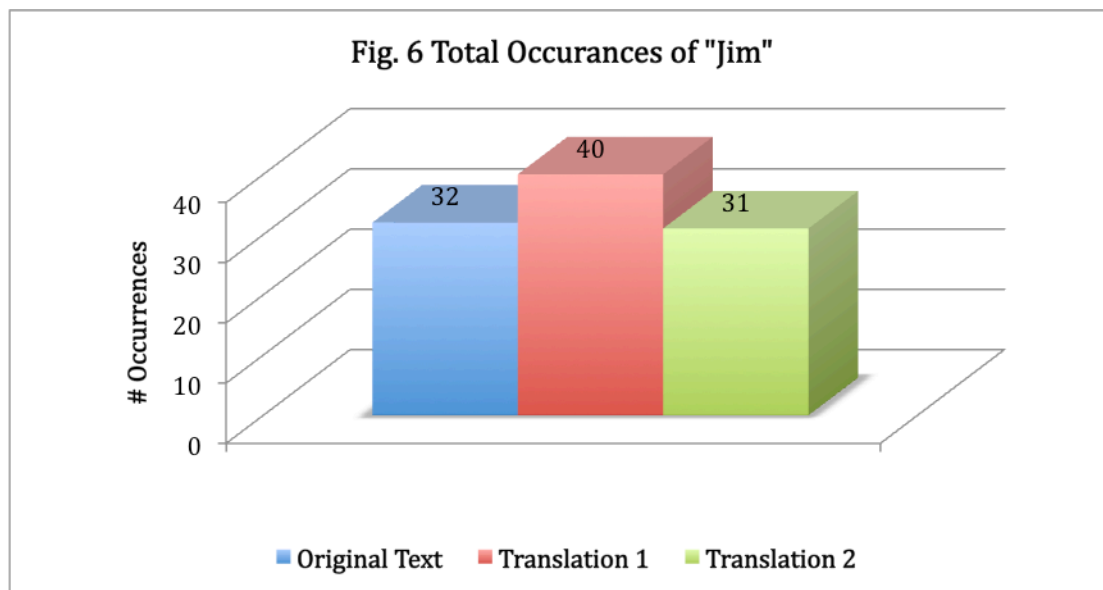
As indicated above, the principal object of this study, *nigger*, was rendered fairly consistently as *negro* across the two translations, contributing to Jim's objectification.

Figure 5:



When Twain wishes for Jim to be seen and heard as a person in his own right, he is addressed by name in the original text, for a total of thirty-two instances in these extracts, and showing a substantial increase in Translation 1 and one reduction in Translation 2.

Figure 6:



The increase in the use of Jim's name in Translation 1 is generally due to instances of particularization employed to compensate grammatically for omitting the pronoun before the verb in Spanish, as previously seen in this example:

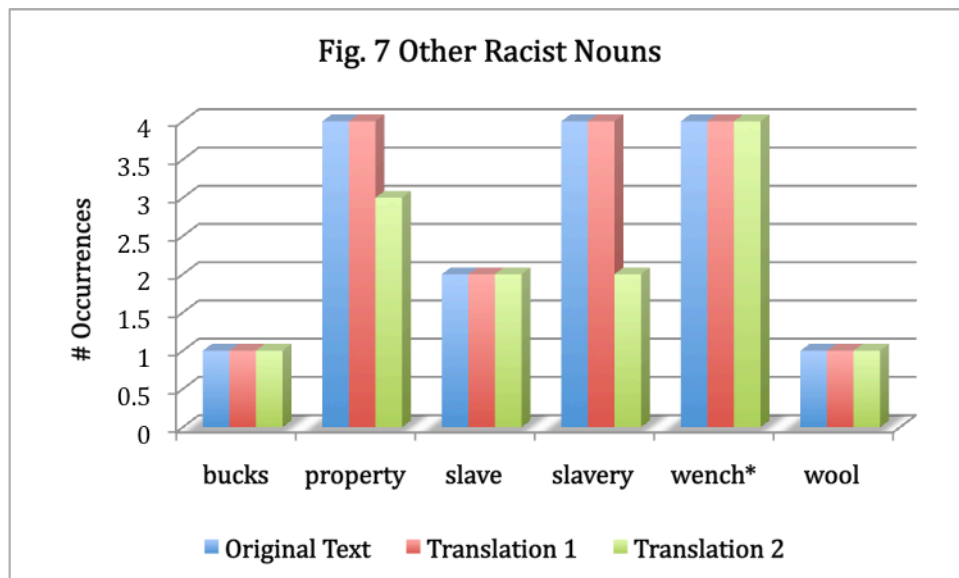
(33) Original Text	Translation 1	Translation 2
Well, he was right; he was most always right; he had an uncommon level head, for a nigger .	Bueno, tenía razón; Jim siempre tenía razón; para ser negro , era bastante sensato.	Bueno, tenía razón; casi siempre tenía razón; tenía una cabeza de los más razonable para un negro .

Additionally, several nouns were identified in context as having racist connotations in related to the word *nigger* and which were used in direct reference to either Jim or other slaves; these also carry objectifying connotations and are: *bucks*, *property*, *slave*, *slavery*, *wench*¹⁹, and *wool*. The quantities in which these nouns appear in each text are listed in Figure 6 and only reflect that some type of technique was employed to retain the term in

¹⁹ * indicates a wildcard: wench, wench's, wenches, etc.

translation other than Reduction (for example, *wench* has been generalized to *joven negra* in most instances).

Figure 7:



The data in Figures 5, 6, and 7 show that the translators tended to adhere to rendering as close an equivalent to the relevant nouns as possible, with a few exceptions already mentioned, such as *slavery* in Translation 2, which was transposed from the verb clause *free from slavery* to the verb *liberarlo* on two occasions, for example. This tendency may lend itself to the transference of the cultural references, at least in the sense of the larger themes of the novel.

c) Determiners

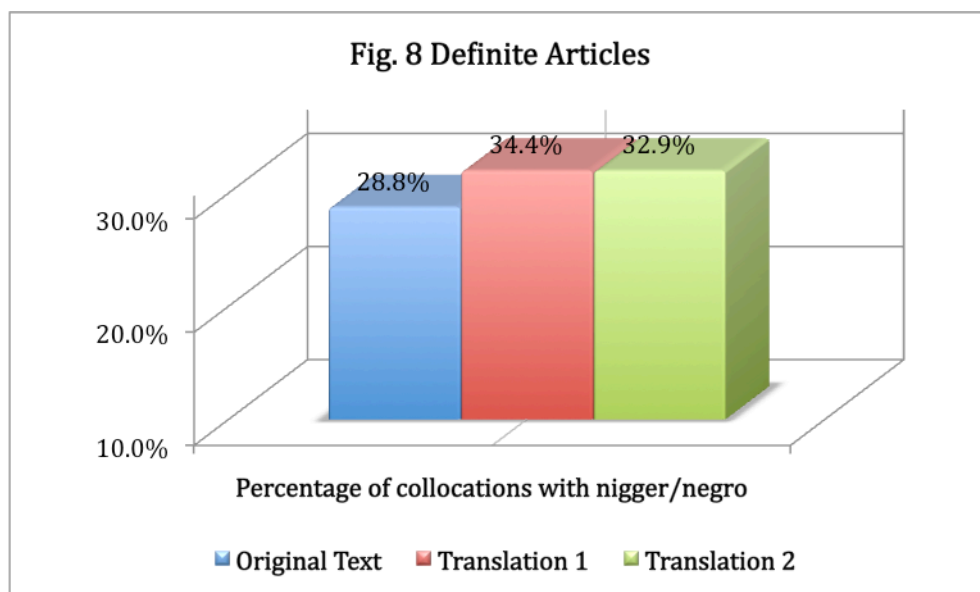
As the repetition of various determiners that collocate with the word *nigger* may serve to contribute to the objectification of blacks in the narrative, this section will examine how these have been rendered in translation. Specifically considered were the use of definite and indefinite articles, demonstratives, possessives, and also determiners relating to number or quantity (these include indefinite determiners such as *any*, *none*, *algún*, *ningún*, *cualquier*, etc. as these represent quantifiable categories). In general terms, insofar as they do not constitute required grammatical shifts, it would appear that these

parts of speech have been maintained across the translations, with a few interesting shifts along the way.

d) Determiners: Definite articles (the nigger*)

The various collocations of the definite article with *nigger* in the original text were: *the nigger**, *de nigger**, *Nat*, *the nigger*, and *the nigger Nat*.

Figure 8:



The slightly higher percentage of definite articles in translation is due largely to grammatical shifts, as definite articles occur with higher frequency in Spanish. For example:

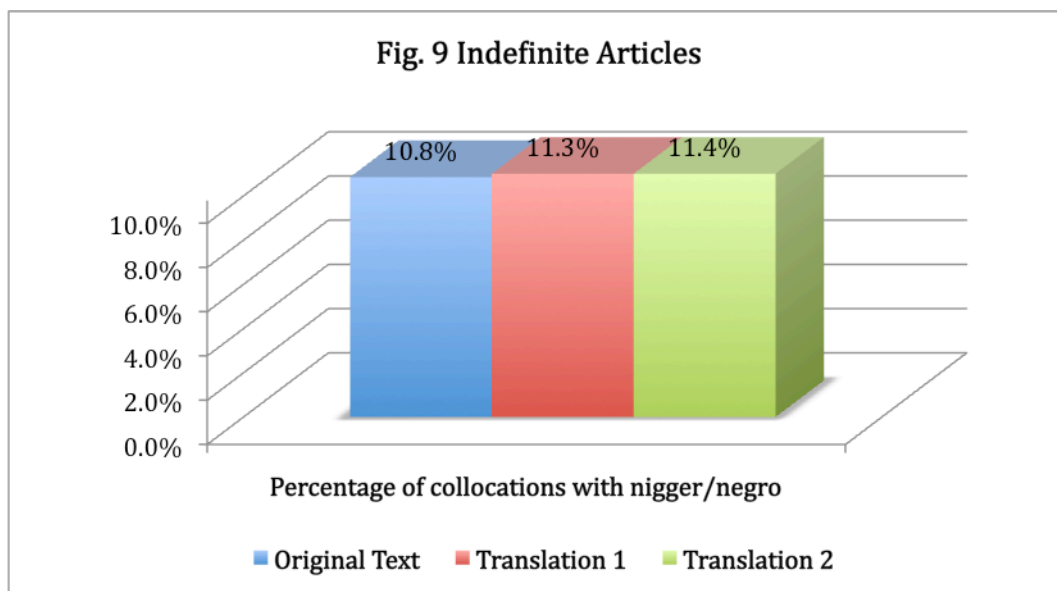
(7) Original Text	Translation 1	Translation 2
Niggers is always talking about witches	Los negros siempre hablan de brujas	Los negros se pasan la vida hablando de brujas

What is significant is that the use of definite articles did not diminish in collocation with the word *negro*, and this is spite of another increase in the frequency of demonstrative adjectives, which will be explained below.

e) Determiners: Indefinite articles (a nigger)

The indefinite articles did not present any significant shifts.

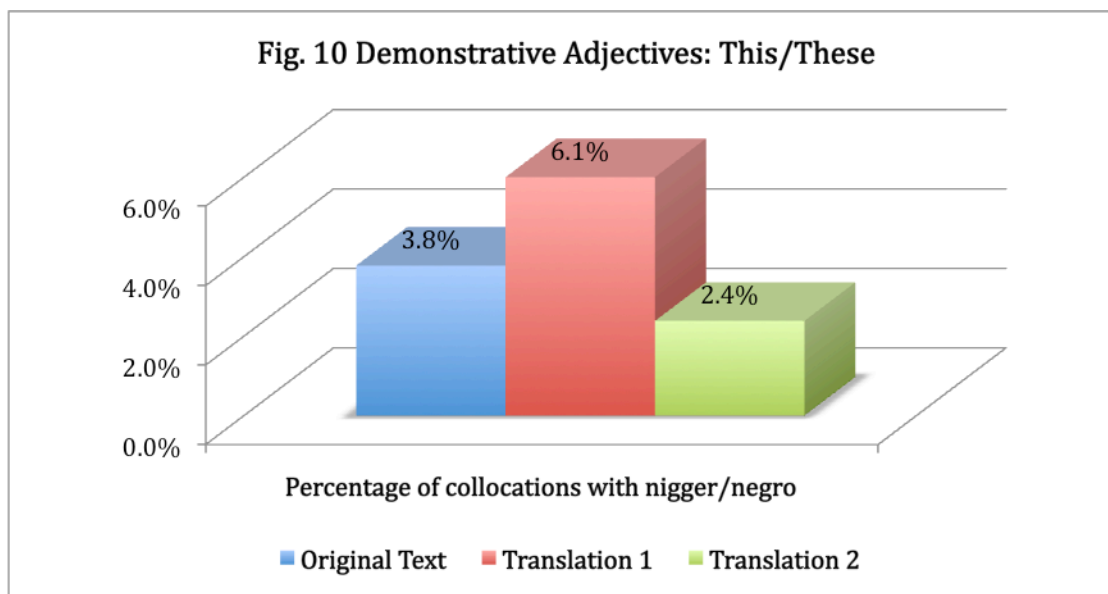
Figure 9:



f) Determiners: Demonstrative Adjectives (this/these)

The various collocations of the demonstrative adjectives *this/these* with *nigger* were: *this nigger*, *this runaway nigger's*, *dis-yer runaway nigger*, and *dese niggers*.

Figure 10:

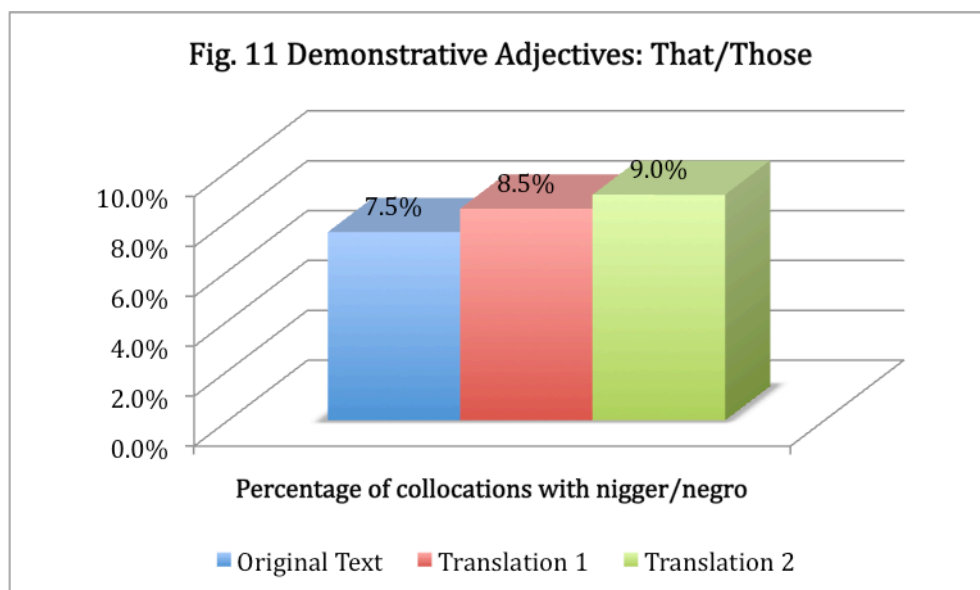


It is clear from Figure 9 that Translation 1 incorporated greater use of the deictic determiners *este/estos* (and their variants) than the original text, thereby fomenting objectification. The decrease in these particular determiners in Translation 2 may be due in part to an increase in other forms: *ese/esos* and *aquel/aquellos* and their variants.

g) Determiners: Demonstrative Adjectives (that/those)

The various collocations of the demonstrative adjectives *that/those* with *nigger* were: *that nigger**, *dat nigger*, and *them niggers*. Note that there are two forms of these demonstrative adjectives in Spanish: *ese* (and its variants), which indicates someone or something that is farther from the speaker and closer to the hearer in place and time, and *aquel* (and its variants) which indicates that someone (or thing) is far from both the speaker and the hearer (Gómez Torrego 2007, 74). This distinction does not exist in English, and so the choice of which to use is open to interpretation.

Figure 11:



Utilizing a demonstrative adjective to refer to a person can be considered derogatory in Spanish, depending on the context. The degree to which the person indicated may be said to be “insulted” varies in intensity as the speaker shifts from the definite article to the demonstrative adjective, and is particularly negative if only the deictic determiner is used and the noun omitted. (For example, *la mujer* is acceptable, *esa mujer* could be construed

as derogatory in certain contexts, but referring to a woman as merely *ésa* is highly insulting). Not only is there often a shift from a definite article in English to a demonstrative adjective in Spanish due to generalization, particularization, or amplification, but also an additional shift to *aquel* was observed on several occasions, augmenting the degree of “insult.” The shifts in these deictic determiners range in “intensity” from *the: el/la/los/las* (lowest), to *this/these: este/esta/estos/estas* (middle), to *that/those: ese/esa/esos/esas* (mid-high) to *that/those: aquel/aquella/ aquellos/aquellas* (high). All serve to objectify Jim and other blacks, but their relative use heightens or diminishes the affect and may serve to further distance the narrator and the reader from the subject, as seen in these examples:

(8) Original Text	Translation 1	Translation 2
and that nigger was corked up	y a ese negro era como teparle la boca con un corcho	y aquel negro estaba acabado

(17) Original Text	Translation 1	Translation 2
dat nigger want' to keep me out er de business	ese negro no quería que yo me metiera en el negocio de bancos	que aquel negro no quería que yo le hiciera la competencia

Here these shifts amplify the insult intended by *punkin-headed* (foolish or stupid):

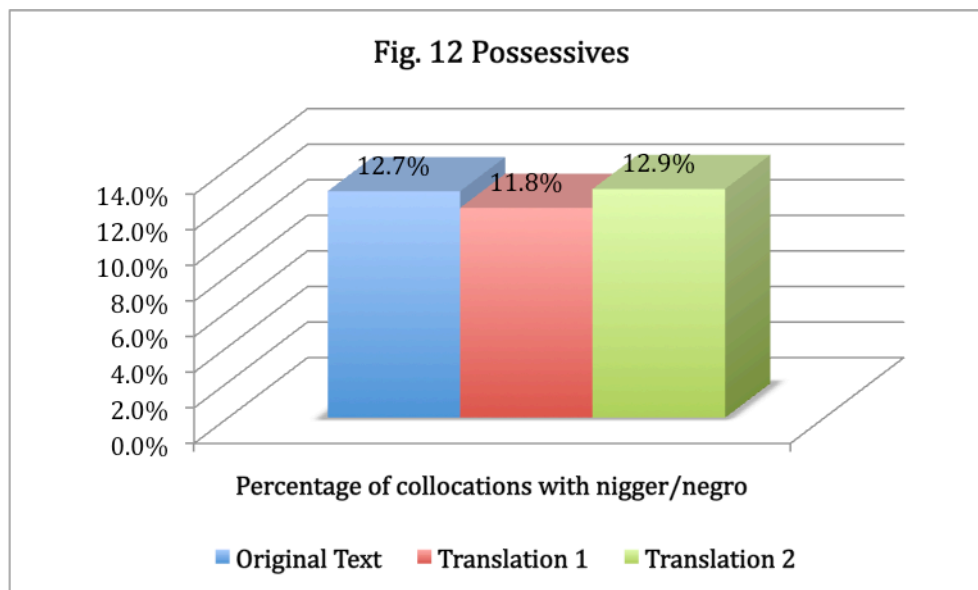
(134) Original Text	Translation 1	Translation 2
And Uncle Silas he trusts everybody; sends the key to the punkin-headed nigger , and don't send nobody to watch the nigger .	Y el tío Silas se fía de todo el mundo; le da la llave a ese negro cabeza de calabaza y no manda a nadie vigilar al negro .	Y el tío Silas se fía de todo el mundo. Manda la llave a ese negro de chorlito y no manda a nadie a vigilar al negro .

h) Determiners: Possessives

A clear-cut indicator of the objectification of human beings is found in the use of possessives to indicate the ownership of slaves. The various collocations of possessives with *nigger* examined are presented in this table:

a poor old woman's nigger	my nigger
Buck's	our nigger, Jim
her nigger	our nigger*
her nigger woman	that nigger's owner
Jim's nigger	their own nigger
Miss Watson's big nigger	their runaway nigger
Miss Watson's Jim	your nigger
Miss Watson's nigger	your runaway nigger (, Jim)

Figure 12:



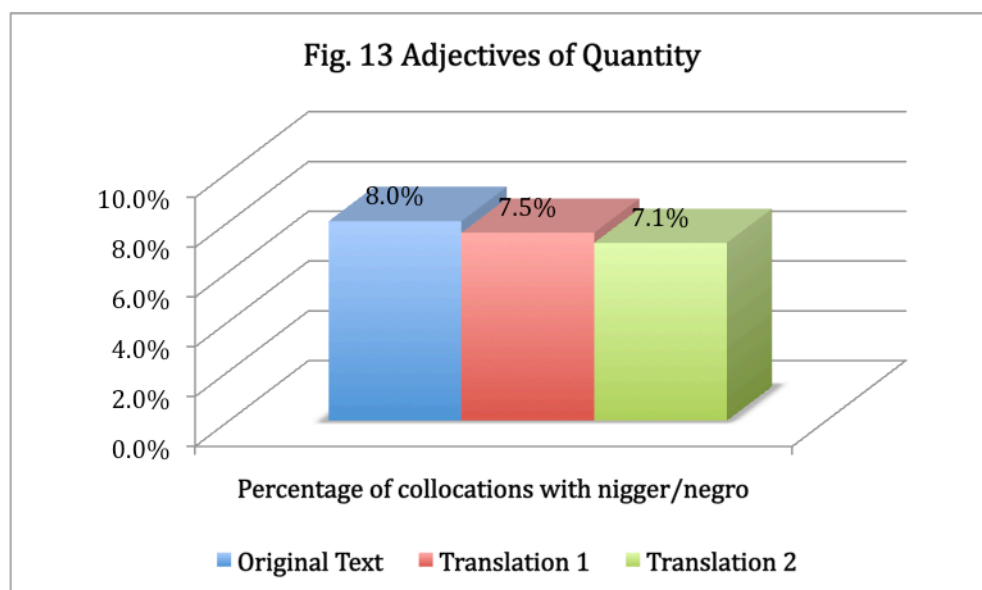
The slight decrease in frequency in Translation 1 may be due to the translators' choices to conform to norms of the Spanish language. It should be remembered that there were increases in the use of both articles and demonstrative adjectives in this text, with a significant increase showing in the use of *este* (and its variants).

i) Determiners: Quantity

The various collocations of determiners of quantity with *nigger* that were examined were:

a lot of poor niggers	no nigger*
all the (other) niggers	no runaway niggers
any nigger*	only nigger
any runaway nigger*	over a hundred niggers
every last nigger on this place	plenty of niggers
five niggers	two little nigger boys
house-full o' niggers ²⁰	

Figure 13:



In the case of quantifiers, both sets of translators occasionally shifted to a definite article or omitted the determiner altogether, as seen here:

(42) Original Text	Translation 1	Translation 2
If you see any runaway niggers you get help and nab them, and you can make some money by it.	Si ves algún negro fugitivo , busca ayuda y cógelo, y con eso ganarás algún dinero.	Si ves negros fugitivos , busca quien te ayude a atraparlos y sacarás algo de dinero.

²⁰ Although a “house-full” is not strictly a determiner, it was included in this list as a quantifier.

j) Adjectives connoting race/racism

A man's character may be learned from the adjectives which he habitually uses in conversation.

Mark Twain

The tenor of the adjectives that collocate with the word *nigger* is significant as it affects the perception of racist attitudes in the novel. That is to say, the presence of adjectives that create a negative affect would tend to support the notion that the racist “voice” of the white South is heard loud and clear through Twain’s narration. Additionally, the use of adjectives in collocation with the word *nigger*, instead of simply *man* or *woman* for example, further sets the blacks in the novel apart and designates them as “the other.”²¹

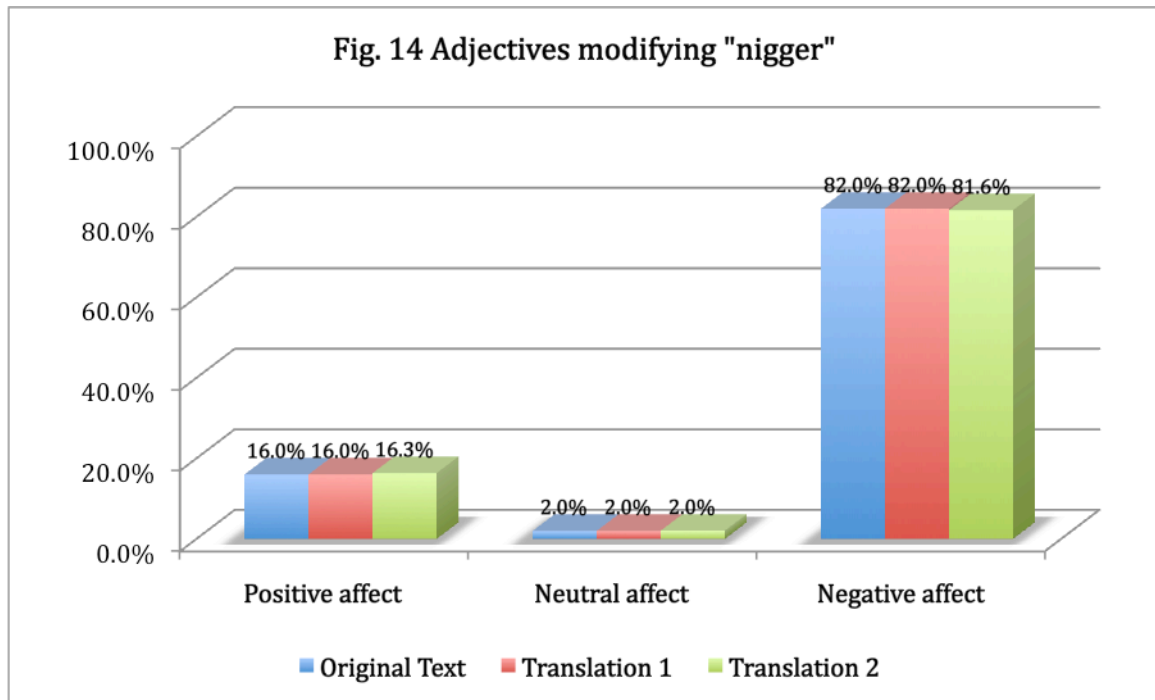
The following adjective collocations were observed in the texts presented in this study:

bad nigger	punkin-headed nigger
easiest nigger	runaway nigger*
free nigger	sick nigger
good nigger	strange nigger*
little niggers	such a nigger
mighty good nigger	the nigger's crazy
one-laigged nigger	the other niggers
po' niggers	ungrateful nigger

In the original text, only 16% of these adjectives can be said to have a positive affect in their collocation with the word *nigger*; 2% are neutral, and 82% are negative. Both translations are consistent with the original; the minute shift in Translation 2 is due to a reduction from *negro fugitivo* to simply *negro*.

²¹ Based on a personal communication with an acquaintance (who also happened to be African American), it is interesting to note that Euro-Americans tend to use racial terms to describe other people, but African Americans tend not to. The young woman told the author that she wouldn't say either "my white friend Mary" or "my black friend Mary", whereas whites would tend to add "black" or other racial labels when describing a person.

Figure 14:



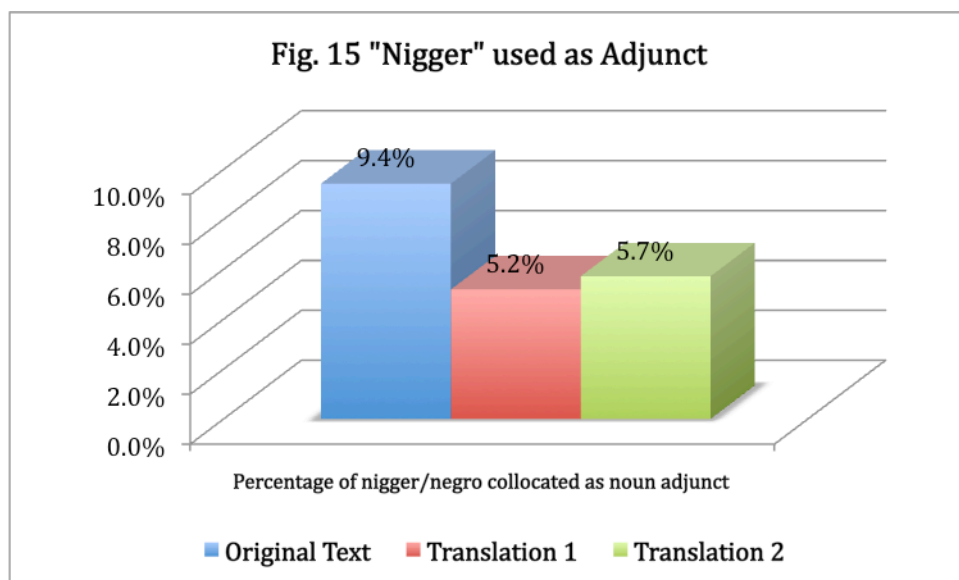
k) Nigger used as noun adjunct

On several occasions *nigger* was used as a noun adjunct, a reflection of common speech of the time of the novel. The noun adjuncts identified were:

nigger boys	nigger trader*
nigger cabins	nigger woman
nigger girl	nigger-head
nigger man	nigger-patch
nigger shows	nigger-stealer

The correlation between texts is shown here.

Figure 15:



There is a marked decrease in the use of *negro* as a noun adjunct due to grammatical restrictions inherent to Spanish. In many cases the changes involved transposing the adjective to another part of speech, such as a noun. For example, *nigger woman* was translated to *negra* in both translations. On the other hand, *nigger girl* was translated as *negra pequeña* in Translation 1 and to *niña negra* in Translation 2, which may explain the slight difference in quantity.

l) Black and White and “race”

In the texts studied here, the words *black* and *white* were examined via two criteria by which these colors are used as adjectives pertaining to racist imagery. The first involves the use of *black* and *white* as adjectives describing race, as in the example below:

(41) Original Text	Translation 1	Translation 2
"Well, there's five niggers run off to-night up yonder, above the head of the bend. Is your man white or black ?"	---Bueno, se han escapado cinco negros esta noche, de allá, arriba del recodo. ¿Es blanco o negro tu hombre?	---Bueno, pues hay cinco negros que se escaparon esta noche de allá arriba, donde está la curva. Tu hombre, ¿es blanco o negro ?

The second involves *black* and *white* used as adjectives that describe other objects, but which have racist connotations, as in the example of the tobacco plug, already mentioned:

(68) Original Text	Translation 1	Translation 2
Store tobacco is flat black plug , but these fellows mostly chaws the natural leaf twisted.	El tabaco de tienda se vende en tabletas aplastadas y oscuras , pero estos tipos del pueble mascan por lo general la hoja retorcida.	El tobaco comprado en la tienda es el de tableta negra lisa , pero esos tipos casi siempre mascan la hoja natural retorcida.

The most telling example of *white* used as a racist adjective is in Pap's diatribe against the free, black professor that occurs early in the novel (Twain 2008, 26-7). Before developing this idea, a minor difference in the two translations should be noted: Translation 1 rendered *almost as white as a white man* literally as: *casi tan blanco como un hombre blanco*, whereas Translation 2 translated to: *casi igual de blanco que un blanco*. Both translations, however, fulfill the same function and convey the same meaning. The literal translations of *black* and *white* throughout the novel appear to serve to maintain the author's original intent. The translations of Pap's rant illustrate how maintaining the language maintains the theme. Although long, it bears examining here:

(11) Original Text	Translation 1	Translation 2
"Oh, yes, this is a wonderful govment, wonderful. Why, looky here. There was a free nigger there from Ohio--a mulatter , most as white as a white man . He had the whitest shirt on you ever see, too, and the shiniest hat; and there ain't a man in that town that's got as fine clothes as what he had; and he had a gold watch and chain, and a silver-headed cane--the awfulest old gray-headed nabob in the State.	Ah, sí, es un gobierno maravilloso, maravilloso. Pues, fijate en esto. Había por ahí un negro libre de Ohio, un mulato , casi tan blanco como un hombre blanco . Llevaba la camisa más blanca que has visto nunca, y también el sombrero más brillante; y no hay hombre en ese pueble que tenga ropa tan fina como la que llevaba él; y tenía un reloj de oro y una cadena, y un bastón con empuñadura de plata: el más horrible nabab viejo y canoso del estado.	»Ah, sí, este gobierno es maravilloso, maravilloso y no hay más que verlo. Yo he visto a un negro libre de Ohio: un mulato , casi igual de blanco que un blanco . Llevaba la camisa más blanca que hayáis visto en vuestra vida y el sombrero más lustroso, y en todo el pueble no hay naide que tenga una ropa igual de buena, y llevaba un reloj de oro con su cadena y un bastón con puño de plata: era el nabab de pelo blanco más impresionante del estado.

And what do you think? They said he was a p'fessor in a college, and could talk all kinds of languages, and knowed everything. And that ain't the wust. They said he could VOTE when he was at home.	¿Y qué te parece? Dijeron que era profesor de la universidad, y que podía hablar todo tipo de lenguas, y que todo lo sabía. Y eso no era lo peor. Dijeron que podía votar cuando estaba en casa.	Y, ¿qué os creéis?» Dijeron que era profesor de una universidad, y que hablaba montones de idiomas y que sabía de todo. Y eso no es lo peor. Dijeron que en su estado podía votar.
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Well, that let me out. Thinks I, what is the country a-coming to? It was 'lection day, and I was just about to go and vote myself if I warn't too drunk to get there; but when they told me there was a State in this country where they'd let that nigger vote, I drawed out. I says I'll never vote agin. Them's the very words I said; they all heard me; and the country may rot for all me--I'll never vote agin as long as I live.	Bueno, esto ya es el colmo. Pienso yo, ¿adónde va a parar este país? Era día de elecciones, y yo mismo estaba a punto de ir a votar si no me hubiera encontrado demasiado borracho para llegar al sitio; pero cuando me dijeron que había un estado en este país donde dejaban votar a ese negro , me retiré. Dije, digo, nunca votaré jamás. Las mismísimas palabras que dije; todos me oyeron; y el país puede pudrirse; en cuanto a mí, no votaré jamás mientras viva.	Aquello ya era demasiado. Digo yo: «¿Qué pasa con este país? Si fuera día de elecciones y yo pensara ir a votar si no estaba demasiado borracho para llegar, cuando me dijeran que había un estado en este país donde dejan votar a ese negro , yo ya no iría». Y voy y digo: «No voy a volver a votar». Eso fue lo que dije, palabra por palabra; me oyeron todos, y por mí que se pudra el país: yo no voy a volver a votar en mi vida.
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And to see the cool way of that nigger --why, he wouldn't a give me the road if I hadn't shoved him out o' the way. I says to the people, why ain't this nigger put up at auction and sold?--that's what I want to know. And what do you reckon they said? Why, they said he couldn't be sold till he'd been in the State six months, and he hadn't been there that long yet.	Y era de ver la cara que tenía ese negro , pues no se habría apartado para dejarme pasar si no le doy un empujón. Digo a la gente, ¿por qué no llevan a este negro a la subasta y lo venden...? Eso es lo que yo quería saber. ¿Y qué crees que me dijeron? Pues dijeron que no se le podía vender hasta que hubiera pasado seis meses en el estado, y que él todavía no llevaba aquí tanto tiempo.	Y los aires que se daba ese negro : pero si no se abría el camino si no le hubiera dado yo un empujón. Y yo voy y le digo a la gente: «¿Por qué no mandan a subasta a este negro y lo venden? Me gustaría saberlo». Y, ¿sabes lo que dijeron? Pues dijeron que no se podía vender hasta que llevara seis meses en el estado y todavía no llevaba tanto tiempo.
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<p>There, now--that's a specimen. They call that a govment that can't sell a free nigger till he's been in the State six months. Here's a govment that calls itself a govment, and lets on to be a govment, and thinks it is a govment, and yet's got to set stock-still for six whole months before it can take a hold of a prowling, thieving, infernal, white-shirted free nigger, and---"</p>	<p>Ahí lo tienes..., es una muestra. Lllaman gobierno a eso y no puede vender a un negro liberto hasta que haya pasado seis meses en el estado. Ahí tienes un gobierno que se llama a sí mismo gobierno, y pasa por gobierno, y piensa que es gobierno, y tiene que quedarse quieto como un poste durante seis meses enteros antes de coger a un liberto negro, que lleva camisa blanca, que es merodeador y ladrón y un ser abominable, y...</p>	<p>Pero vamos, para que veas. Y llaman a eso un gobierno cuando no se puede vender a un negro libre hasta que lleva seis meses en el estado. Pues vaya un gobierno que dice que es gobierno y hace como que es gobierno y se cree que es gobierno y luego se tiene que quedar tan tranquilo seis meses enteros antes de echarle mano a un negro libre que anda por allí al acecho, robando, infernal, con sus camisas blancas, y...»</p>
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Pap's rant is representative of the hypocritical attitudes prevalent in the South both at the time of the novel and at the time of writing, and which are often still seen today. Pap is a "white trash" drunk who can vote. Freed black slaves were promised the vote, yet for decades following the Civil War they were harassed and prevented from exercising this right. The contrast of Pap's position in society with his white-supremacist attitudes, epitomized by his repetition of the word *white* in contrast to the "race" of the professor is extremely important in this fragment: while Pap clearly feels that he is superior because he is "white", the adjective becomes pejorative in reference to the erudite professor. In Pap's (and in white society's) view, even though the professor is socially and culturally far above the likes of Pap, he is still a *nigger* and therefore considered to be sub-human. He is "almost as white as a white man", but will never fully realize a higher social status if the dominant white culture has its way. Pap, just one of the personifications of "white south" in the novel, is like the hick-characters of the "Frame story" —low, ignorant, dirty, drunk— and yet he represents the mainstream attitudes of white society, in perfect ironic chiasma to his counterparts in the Southern frame story.

In this final example shown here, it is clear from all three texts that *white/blanco* represents race; whether or not the irony is understood is left to the skill and perception of the reader:

(160) Original Text	Translation 1	Translation 2
I knowed he was white inside	Yo sabía que Jim era blanco por dentro	Yo ya sabía que por dentro era blanco

7. Conclusions

I was gratified to be able to answer promptly, and I did. I said I didn't know.

Mark Twain, Life on the Mississippi

This paper has attempted to show how the use of language in the original text and the preservation of the style of that language usage in target texts may have been effective in transmitting the sense of the cultural marker *nigger* in Mark Twain's *Adventures of Huckleberry Finn*. It would appear that all translators made an effort to adhere to Twain's style by likewise employing the rhetorical device of repetition in their translations. As seen by the data, where grammatical considerations are not involved, there is a fairly consistent correspondence not only between occurrences of the words *nigger* and *negro* (and their variants) but also between instances of modifiers collocated with those words. As has been shown, the use of various determiners in collocation with *nigger/negro* contributes to the objectification of the character of Jim and of blacks in general. Insofar as this objectification serves to illustrate the harshness and cruelty of slavery and the injustice of racism overall, then it may be said that these translations have been successful in transmitting the larger themes. Whether or not the full nuances of the word *nigger* have come across is another matter, which cannot be concluded in this study. Aside from the constriction of data due to a small corpus, it is not known how the target reader may or may not perceive this cultural marker.

Regarding translation techniques employed to maintain the rhetorical devices, in broad terms there appears to have been a preference among all three translators for

Amplification, Particularization, and Generalization, while Translation 2 also shows a tendency to use Description and Linguistic Compression as translation techniques. It cannot be concluded from the scope of this data if there is a tendency to apply these, or any other specific techniques, in conveying the significance of *nigger* in translation, much less in translating the significance of any cultural markers in general. Neither can this study conclude what the implications may or may not be regarding the fact that these three particular techniques are prevalent; were a larger corpus to be studied and more patterns of this nature emerge, then conclusions might be drawn as to whether or not application of these techniques constitutes translation tendencies or norms when referring to cultural markers. Amplification of this study to include a larger corpus is recommended in order to observe a larger sampling of the data and attempt to obtain statistical significance. Only then might conclusions be drawn as to the probability of any tendencies correlating between translation techniques and cultural markers.

As the corpus is increased, other variables must also be taken into account. For example, an examination of where and how the translations fit into the polysystem of the target culture should be undertaken, which could then lead to insight regarding their function in that culture and how this might affect reception, perception, and transference of the cultural marker. Once that function is ascertained, it could then be possible to develop a reception study to further examine the awareness of this cultural marker. Questions to be asked would first establish who the target readers of a translation of *Adventures of Huckleberry Finn* might be, and why it is read. A reception study would pertain to how the target reader perceives the work in general as well as his or her understanding of the specific linguistic elements, such as how the objectification of Jim or the epithet *nigger* translated as *negro* reads in Spanish.

Additionally, transculturation and multiculturalism should be taken into account regarding their possible affect on reception and comprehension of the work and its cultural markers. It is entirely possible that extensive explication of the word *nigger* is unnecessary due to the almost daily contact with US culture that Spaniards experience via television, movies, and internet (Martínez Sierra 2008). Margaret Jull Costa (In

Anderman 2007, 121) in her article *Mind the Gap: Translating the 'Untranslatable'* feels that in many cases she does not need to explicitate cultural markers in translation because she can "rely on readers being sufficiently well-read, well-educated and, sometimes, well-travelled to be able to 'translate' these things for themselves."

In another consideration, if a further study reveals that the sense and import of this cultural marker is somehow reduced, how and why this may have occurred could be examined. As "political correctness" has affected the presentation of Twain's original masterpiece in the United States, might not similar considerations and practices (perhaps as consequences of transculturation) in other countries affect the resulting translations? Questions about the word *nigger* in translation might reveal whether or not it has been deleted altogether, or "softened" or changed in some way (for example, would newer translations arise based on the New South edition, substituting the word *esclavo* for the overtly racist term?). It is even likely that the entire work might be abridged and sanitized, eliminating the word and sidestepping the issue completely (This would be a prickly task, however, due to the proliferation of the word in the novel, akin to attempting to extricate Sancho Panza from Don Quixote's side).

The question of translating culture is inextricably linked to translation itself, just as language is a manifestation of its culture and a culture of its language. Andrew Parkin in *Cultures of Translation* looks at the issue another way:

All cultures are already translations: cultures translate human drives and preferences and adaptations to local conditions into sets of behavior or practices. Every culture has one, sometimes more than one, spoken language as well as gestures and other non-verbal signs. These words and signals are themselves translations of our experience into a symbolic system that other members of the culture and outside observers can learn. When we read, we read in a language, and thus we read a culture that is in flux. When we read in a language other than our native one, we are also reading a snapshot of a culture in flux from the point of view of our *own* culture that is also in flux. The good translator has to be at home in two cultures in flux and their respective languages. Reading translations is a matter of reading beyond words into cultures. (In Stierstorfer and Gomille 2008, 178)

Building on this image of reading one's own culture into other cultures, it would stand to reason that such a complex process may require a certain degree of "assistance" to bridge such a fluid gap. For example, if a Spanish reader sees only the word *negro* and has no other assistance in understanding the original cultural marker *nigger*, s/he may only read into the word a personal experience of what that word is that may not necessarily have the same impact, thereby losing some part of the cultural experience. The reader needs "help" if s/he is to "read" the original culture. The degree of help offered may be based on the skill and integrity of the translator, the consciousness with which the task of translation is undertaken.

Walter Benjamin (In Venuti 2000, 16) wrote that "Translatability is an essential quality of certain works; [...] a specific significance inherent in the original manifests itself in its translatability." It is possible, to borrow from Benjamin's idea, that likewise transmitting the nuances of culture, if the work is well-written originally, is an "essential quality" of that work which "translates itself." Mark Twain's masterful use of language, his meticulous attention to the details of the dialects and customs of his characters, if followed closely in the translation, inevitably shine through if this premise is followed. However, it seems a bit too facile to leave the words completely to themselves, and here the art of the translator may be discerned. The target reader may be able to detect the cultural elements regardless, but the translator aids and augments their perception and significance with judicious use of the tools of the trade: introductions, footnotes, amplifications, descriptions, and so forth. With an issue of such paramount importance as racism in the world today, it would seem all the more crucial for any translator to strive to find the appropriate course for making the cultural meanings clear, ensuring that not only the voice of the author be heard, but also the voices of those he has chosen to represent, thereby perpetuating dialogue between the reader and between cultures. As has already been stated several times in this paper, "race" does not exist as a biological fact; therefore when the term "race" is used, what is really meant is a perception of culture. "Race" or, more precisely, a racial slur as a cultural marker takes on something akin to the idea of "double voice" as presented by Bakhtin (1994); it becomes a doubly charged motif that

insists on translation. The way, then, to translate culture may be to find and translate that voice into one that corresponds to it and that will be heard in the new culture.

When asked if he thought that the new edition of *Adventures of Huckleberry Finn* would affect future translations of the work, Kennedy (pers. comm.) responded:

I would hope that translators would take the controversy into account and explain it to the reader. The best way to handle it is to lay it out there. The more knowledge we have the better off we'll be. Cutting off the conversation is the worst (thing that could happen)."

Whether the conversation is a private one, such as the latest polemic in the United States surrounding Twain's work, or whether it belongs to the larger human community, such as communicating the pain and cruelty of racism through the story of Huck and Jim's adventures, what is clear is that translation will always play a vital role in the dialogue.

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Appendix 1: Translation Techniques

Figure 1

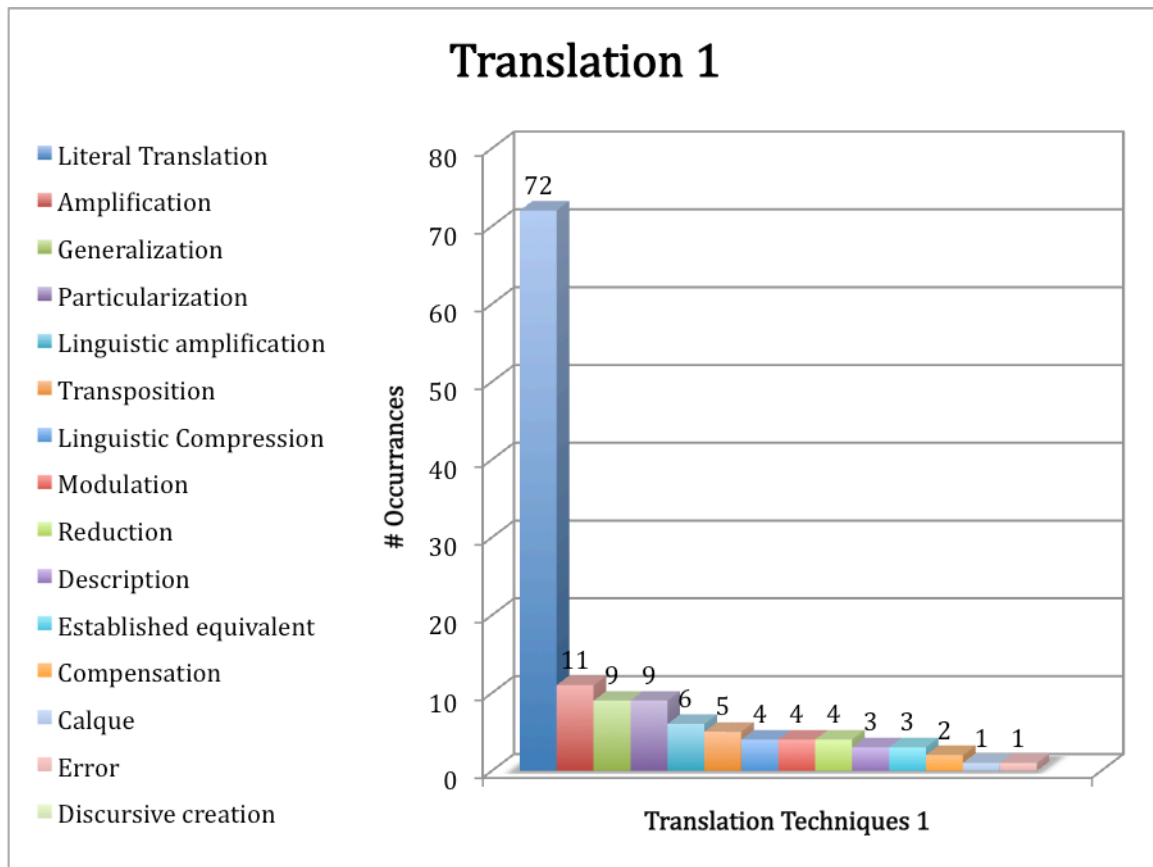
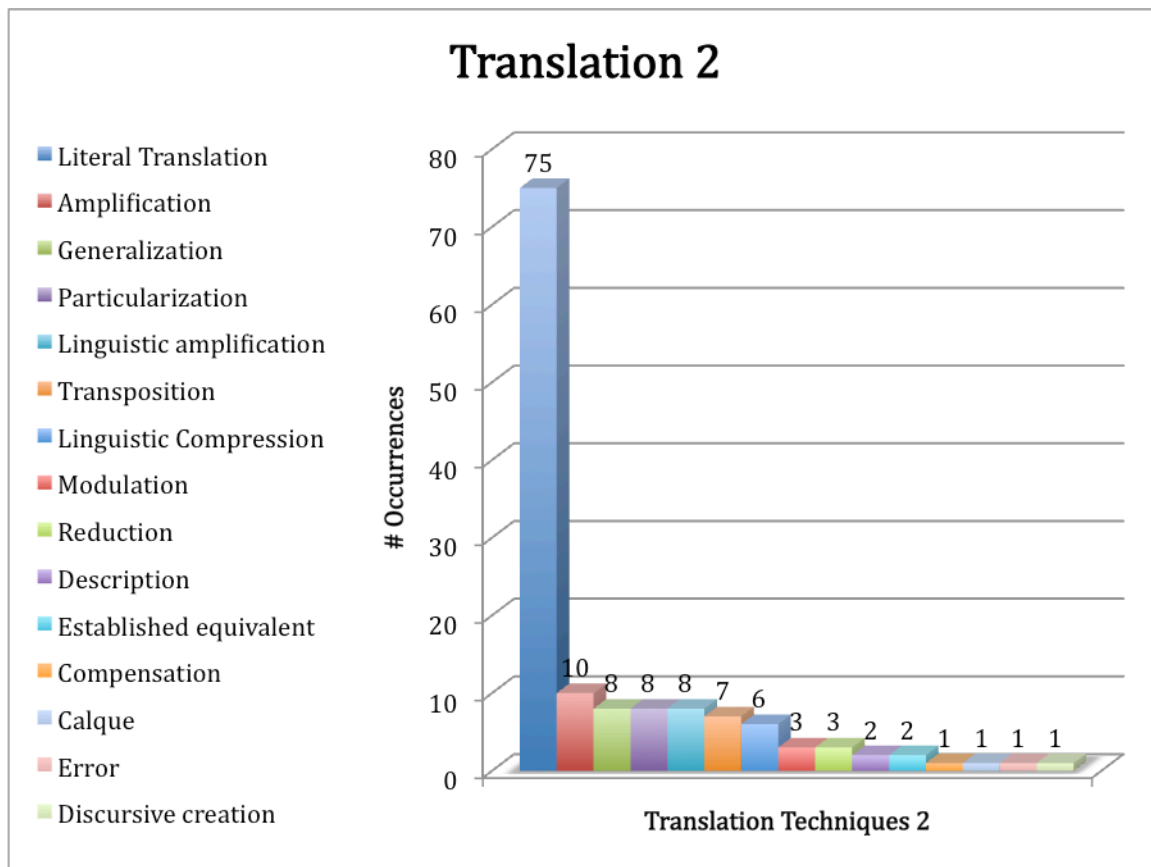
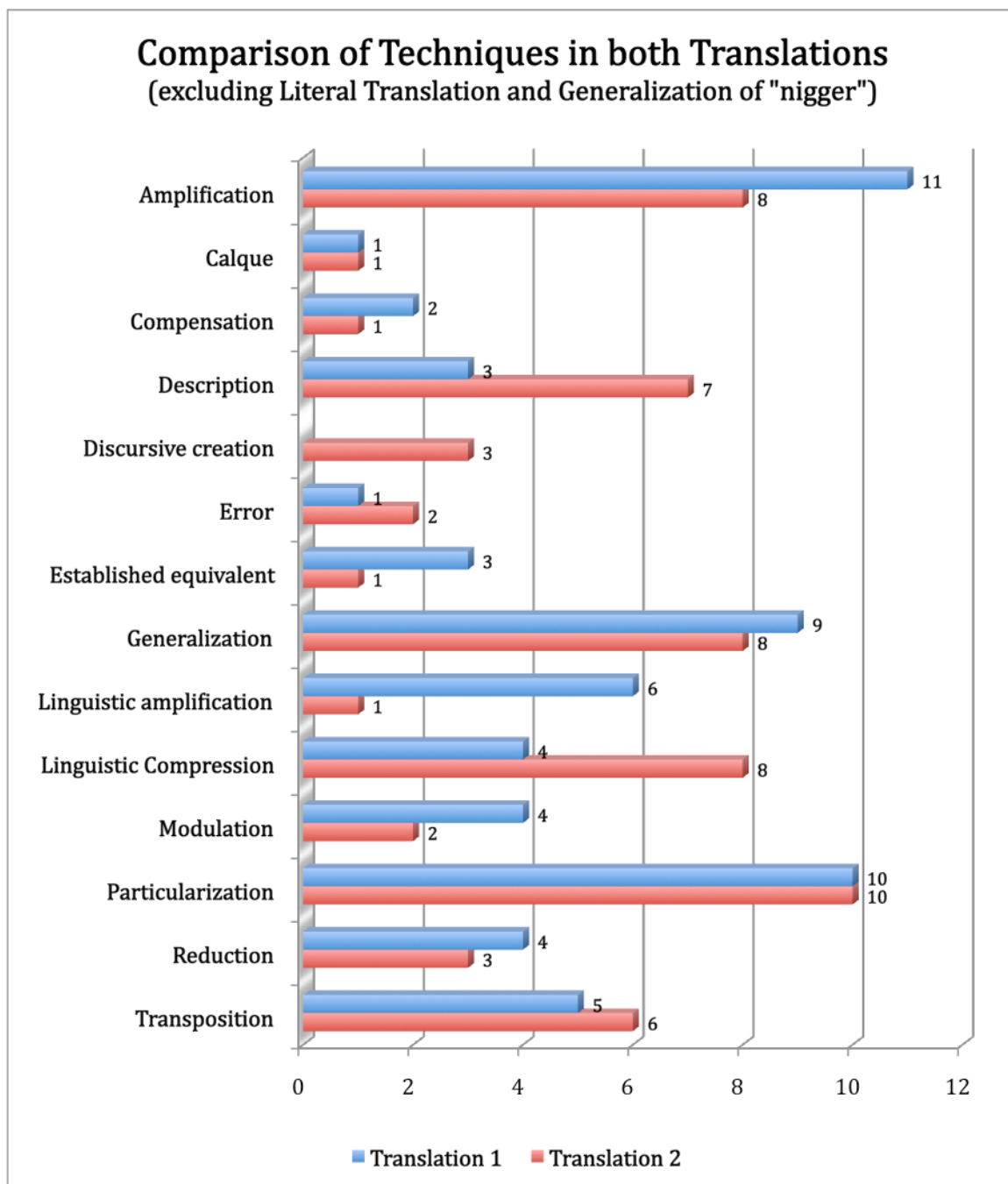


Figure 2



Appendix 2: Comparison of Techniques

Figure 4



Appendix 3: Footnotes

insert footnotes appendix here

Appendix 4: Text Extracts

insert text extract appendix here

Appendix 3: Footnotes

Ref #	CH/ PG	TRANSLATION 1
1	80	5. En el original, «niggers», la palabra de la discordia. Actualmente se considera políticamente incorrecta por su carga semántica despectiva. Así se utilizaba en tiempos de Mark Twain y en la zona geográfica en que tiene lugar la acción de la obra es algo habitual. No se volverá a mencionar este tema en notas subsiguientes. Cfr. también la introducción.
		Refers to the translation of <i>niggers</i> to <i>negros</i> . As in the introduction, this dismisses the cultural connotations of the word, the race issue, out of hand.
2	83	7. Elementos del folclore del mundo negro y de su propia cultura que Mark Twain conocía de primera mano. También estos elementos ayudan a resaltar la diferencia existente entre el mundo blanco y el negro, y la presunta superioridad cultural y racial de los blancos.
		Addresses race; but shows how Twain pandered to the prejudices of the day to reinforce the later character development of Jim: his humanity
3	105	14. El denominado «segundo compromiso de Missouri», y el posterior de 1850, hace referencia al tema de la esclavitud en ese territorio. En el texto original hay aquí un punto y aparte y el párrafo que sigue se extiende, mediante las opiniones del padre de Huck, en esta situación racista extrema. En 1821 Missouri fue admitido como estado de la Unión con esa condición de estado esclavista.
		This footnote is at end of previous tirade about "rights" but is used to explain what follows about slaves in free or semi-free states.
4	124	20. Vence Huck sus primeros escrúpulos racistas al prometer no hacer caso de la ley que obligaba a entregar esclavos fugitivos. La contradicción entre «humanidad» o «moralidad» de un lado, y «legalidad» de otro, aquí aparece por primera vez en el relato.
		Footnote is after "Me llamarán puerco abolucionista" [People would call me a low-down Abolitionist]
5	162	24. Huck va conociendo poco a poco, y «reconociendo», las virtudes y valores de Jim «a pesar de ser negro».
		Explicitates Huck's moral development.
6	166	27. Cairo es una ciudad del estado de Illinois, en la confluencia de los ríos Ohio y Mississippi, un punto en el que termina Illinois, que queda al norte y donde se separan, por medio del Mississippi, los estados de Kentucky al este y Missouri al oeste. A través del río Ohio que viene del nordeste, los fugitivos podrían llegar a Indiana, primero, y a Ohio más adelante, que son estados del norte, donde la esclavitud no estaba autorizada. El plan de vender la balsa y comprar pasaje en un vapor que remontase el río no deja de ser un engaño al que se someten tanto Huck como Jim: difícilmente un negro indocumentado, sin papeles de libertad ni documentos que demostrasen que era propiedad del niño blanco, hubiese sido admitido como pasajero en un barco que traspasase hacia el norte la llamada «Mason-Dixon Line», que trazada en 1760 para resolver disputas fronterizas entre el sur de Pennsylvania y el norte de Maryland, fue adoptada más tarde junto con su prolongación, como línea de separación de los estados en razón de su actitud frente a la esclavitud: al sur de la línea Mason-Dixon, los estados permitían la esclavitud, y al norte, aquellos en que estaba prohibida.

		Detailed explanation of the division between North and South, pre-Civil War
7	172	28. Otro momento crítico en el proceso de transformación interior por el que atraviesa Huck. Un blanco --aunque sea un niño-- pidiéndole disculpas a un negro, no es poco esfuerzo moral, dada la época.
		Critical explanation related to Huck's transformation.
8	175	30. Las separaciones familiares, hombre y mujer, e hijos, a que estaban siempre expuestos los negros, fue una de las más nefastas consecuencias sociales y personales de la «institución peculiar».
		Referring to Jim's dream of buying his family. This phenomenon (selling family members away from each other) was well-documented prior to the Civil War and dramatized in Harriet Beecher Stowe's "Uncle Tom's Cabin." Twain was a close friend of the Beecher family.
9	192	38. «Un clan de aristócratas» como les llama Huck un poco después. La barbarie de semejantes «aristócratas» en este episodio deja al descubierto la sátira feroz de Twain con respecto a toda aristocracia.
		Description of Coronel Grangerford
10	309	61. Aquí está la clave definitiva en la transformación moral de Huck. Nada tiene contra Jim, muy al contrario. Nada hará por tanto, contra él, aunque quebrante las leyes humanas y divinas. La conciencia de Huck queda transfigurada y su conducta también.
		Refers to moment when Huck tears up the letter to Miss Watson.
11	316	63. No hubo heridos, sólo un negro muerto. Una gran suerte, en efecto; y en dos palabras, de un gran efecto, denuncia Mark Twain una vez más el racismo más absoluto.
		Refers to the conversation with Aunt Sally
12	374	75. «Yo sabía que Jim era blanco por dentro», o en el original «I knowed he was white inside»: a partir de aproximadamente 1810 está documentado el uso de «white» con el sentido de «Ethical, honest, fair, faithful, dependable, decent» (que es el sentido que aquí le da Mark Twain), en expresiones como «That's white of you» («eres muy honrado»), «He's a mighty white guy» («es un tipo verdaderamente honrado»), o «decente», o «justo»), aunque estas expresiones tienen un cierto matiz paródico o burlón. La connotación racial en todo caso de Huck es evidente puesto que no parece muy probable que el chiquillo estuviera familiarizado con estos exquisitos matices semánticos.
		The danger here in explaining this connotation of white to a modern audience is that the phrase no longer has this meaning. To say “that’s mighty white of you” now is generally intended sarcastically to criticize underwhelming acts of generosity or other patronizing attitudes. It should have been made more explicit that this is archaic usage, and perhaps have contrasted it with its contemporary meaning.

Appendix 4: Text Extracts

The grey sections are extracts from the original text and the two translations.

The white sections are comments and observations. Some notes in this section will refer to a footnote # from the translation, handled in another appendix. Translation technique will also be listed here and analyzed in relation to context; the translated term is in italics and the translation technique applied to it in bold. Where only a bold-face technique is listed, it refers to all terms not otherwise specified. In all extracts the speaker is Huck as narrator, unless otherwise noted on the first line.

The English text is taken from the Project Gutenberg version. Note that in this version certain words were printed in capital letters for emphasis; the Oxford copy has those words in italics, Translation 1 also prints the corresponding words in italics, and Translation 2 prints them in normal font.

REF #	CH/ PG	ENGLISH	PG	TRANSLATION 1	PG	TRANSLATION 2
1	1/4	By-and-by they fetched the niggers in and had prayers,	80	Poco después llamaron a los negros y todos rezaron las oraciones,	21	Después llamaron a los negros par decir las oraciones
				Translators discuss the use of the words <i>nigger</i> , and <i>negro</i> in the introduction and in Footnote 5. <i>negro</i> : generalization ; all translations to <i>negro</i> (and lemmas) will be considered to be generalizations as the word <i>negro</i> does not carry the same nuance of meaning as <i>nigger</i> .		Translator discusses the status of blacks under slavery, but not the use of either word. <i>negro</i> : generalization , see note at left.
2	2/6	Miss Watson's big nigger , named Jim ,	81	El negro grande de la señora Watson , llamado Jim ,	24	El negro grande de la señorita Watson , que se llamaba Jim ,
				<i>negro</i> : generalization literal		<i>negro</i> : generalization literal

3	2/7	hardly notice the other niggers	83	casi no miraba a los otros negros	26	casi ni hacía caso de los demás negros
				<i>negro</i> : generalization literal		<i>negro</i> : generalization literal
4	2/7	Niggers would come miles to hear	83	Los negros venían desde muchas millas para escuchar	26	Había negros que recorrían millas y millas para oír
				Note that on several occasions the inclusion or omission of definite and indefinite articles, and so on, are functions of grammatical differences in the language, and not translation techniques per se. <i>negro</i> : generalization literal		Same comment <i>negro</i> : generalization literal
5	2/7	he was more looked up to than any nigger in that country.	83	fue más admirado que cualquier otro negro en este país.	26	lo respetaba más que a ningún negro de la comarca
				Footnote 7 re: witchcraft; see below <i>negro</i> : generalization literal		<i>negro</i> : generalization literal
6	2/7	Strange niggers	83	Negros que nadie conocía	26	Había negros que llegaban de fuera
				<i>negro</i> : generalization Description		<i>negro</i> : generalization Description
7	2/7	Niggers is always talking about witches	83	Los negros siempre hablan de brujas	26	Los negros se pasan la vida hablando de brujas
				<i>negro</i> : generalization Footnote 7		<i>negro</i> : generalization
8	2/7	and that nigger was corked up	83	y a ese negro era como teparle la boca con un corcho	26	y aquel negro estaba acabado

				<p><i>negro</i>: generalization <i>ese</i>: literal - dietic determiner. Note that there are several instances in these fragments in which there is a shift in determiners, which range in “intensity” from <i>the-el/la/los/las</i> (lowest), to <i>this/these-este/esta/estos/estas</i> (middle), to <i>that/those-ese/esa/esos/esas</i> (mid-high) to <i>that/those- aquel/aquella/aquellos/aquellas</i> (high). Here intensity refers to the derogatory nature of the terms. All serve to objectify Jim, but their relative use heightens or diminishes this effect.</p>		<p><i>negro</i>: generalization aquel; particularization - dietic determiner: “se usa para mostrar algo (o a alguien) que está alejado del hablante y del oyente tanto en el tiempo como en el espacio” (Gómez Torrego, 2007: 74) The difference between <i>ese</i> and <i>aquel</i> does not exist in English, but this minor shift may serve to distance the narrator/reader from the subject.</p>
9	2/7	Niggers would come from all around there	83	Los negros venían de todas partes de alrededor	26	Llegaban negros de todos los alrededores
				<i>negro</i> : generalization		<i>negro</i> : generalization
10	4/17	Miss Watson's nigger, Jim , had a hair ball as big as your fist,	95	El negro de la señorita Watson, Jim , tenía una pelota de pelo, tan grande como un puño,	40	Jim, el negro de la señorita Watson , tenía una bola de pelo del tamaño de un puño
				<i>negro</i> : generalization literal		<i>negro</i> : generalization literal
11	6/26-7	"Oh, yes, this is a wonderful govment, wonderful. Why, looky here. There was a free nigger there from Ohio--a mulatter , most as white as a white man . He had the whitest shirt on you ever see, too, and the shiniest hat; and there ain't a man in that town that's got as fine clothes as what he had;	105-106	Ah, sí, es un gobierno maravilloso, maravilloso. Pues, fijate en esto. Había por ahí un negro libre de Ohio, un mulato , casi tan blanco como un hombre blanco . Llevaba la camisa más blanca que has visto nunca, y también el sombrero más brillante; y no hay hombre en ese pueble que tenga ropa tan fina como la que llevaba él;	54-55	»Ah, sí, este gobierno es maravilloso, maravilloso y no hay más que verlo. Yo he visto a un negro libre de Ohio: un mulato , casi igual de blanco que un blanco . Llevaba la camisa más blanca que hayáis visto en vuestra vida y el sombrero más lustroso, y en todo el pueblo no hay naide que tenga una ropa igual de buena,

		and he had a gold watch and chain, and a silver-headed cane--the awfulest old gray-headed nabob in the State. And what do you think? They said he was a p'fessor in a college, and could talk all kinds of languages, and knowed everything. And that ain't the wust. They said he could VOTE when he was at home.		y tenía un reloj de oro y una cadena, y un bastón con empuñadura de plata: el más horrible nabab viejo y canoso del estado. ¿Y qué te parece? Dijeron que era profesor de la universidad, y que podía hablar todo tipo de lenguas, y que todo lo sabía. Y eso no era lo peor. Dijeron que podía votar cuando estaba en casa.		y llevaba un reloj de oro con su cadena y un bastón con puño de plata: era el nabab de pelo blanco más impresionante del estado. Y, ¿qué os creéis?» Dijeron que era profesor de una universidad, y que hablaba montones de idiomas y que sabía de todo. Y eso no es lo peor. Dijeron que en su estado podía votar.
		Well, that let me out. Thinks I, what is the country a-coming to? It was 'lection day, and I was just about to go and vote myself if I warn't too drunk to get there; but when they told me there was a State in this country where they'd let that nigger vote, I drawed out. I says I'll never vote agin.		Bueno, esto ya es el colmo. Pienso yo, ¿adónde va a parar este país? Era día de elecciones, y yo mismo estaba a punto de ir a votar si no me hubiera encontrado demasiado borracho para llegar al sitio; pero cuando me dijeron que había un estado en este país donde dejaban votar a ese negro , me retiré. Dije, digo, nunca votaré jamás.		Aquello ya era demasiado. Digo yo: «¿Qué pasa con este país? Si fuera día de elecciones y yo pensara ir a votar si no estaba demasiado borracho para llegar, cuando me dijeran que había un estado en este país donde dejan votar a ese negro , yo ya no iría». Y voy y digo: «No voy a volver a votar».
		Them's the very words I said; they all heard me; and the country may rot for all me--I'll never vote agin as long as I live. And to see the cool way of that nigger --why, he wouldn't a give me the road if I hadn't shoved him out o' the way.		Las mismísimas palabras que dije; todos me oyeron; y el país puede pudrirse; en cuanto a mí, no votaré jamás mientras viva. Y era de ver la cara que tenía ese negro , pues no se habría apartado para dejarme pasar si no le doy un empujón.		Eso fue lo que dije, palabra por palabra; me oyeron todos, y por mí que se pudra el país: yo no voy a volver a votar en mi vida. Y los aires que se daba ese negro : pero si no se abría el camino si no le hubiera dado yo un empujón.

		I says to the people, why ain't this nigger put up at auction and sold?--that's what I want to know. And what do you reckon they said? Why, they said he couldn't be sold till he'd been in the State six months, and he hadn't been there that long yet.	Digo a la gente, ¿por qué no llevan a este negro a la subasta y lo venden...? Eso es lo que yo quería saber. ¿Y qué crees que me dijeron? Pues dijeron que no se le podía vender hasta que hubiera pasado seis meses en el estado, y que él todavía no llevaba aquí tanto tiempo.		Y yo voy y le digo a la gente: «¿Por qué no mandan a subasta a este negro y lo venden? Me gustaría saberlo». Y, ¿sabes lo que dijeron? Pues dijeron que no se podía vender hasta que llevara seis meses en el estado y todavía no llevaba tanto tiempo.
		There, now--that's a specimen. They call that a govment that can't sell a free nigger till he's been in the State six months. Here's a govment that calls itself a govment, and lets on to be a govment, and thinks it is a govment, and yet's got to set stock-still for six whole months before it can take a hold of a prowling, thieving, infernal, white-shirted free nigger , and--"	Ahí lo tienes..., es una muestra. Lllaman gobierno a eso y no puede vender a un negro liberto hasta que haya pasado seis meses en el estado. Ahí tienes un gobierno que se llama a sí mismo gobierno, y pasa por gobierno, y piensa que es gobierno, y tiene que quedarse quieto como un poste durante seis meses enteros antes de coger a un liberto negro, que lleva camisa blanca , que es merodeador y ladrón y un ser abominable , y...		Pero vamos, para que veas. Y llaman a eso un gobierno cuando no se puede vender a un negro libre hasta que lleva seis meses en el estado. Pues vaya un gobierno que dice que es gobierno y hace como que es gobierno y se cree que es gobierno y luego se tiene que quedar tan tranquilo seis meses enteros antes de echarle mano a un negro libre que anda por allí al acecho, robando, infernal , con sus camisas blancas , y...»
		Pap	See footnote 14! <i>negro</i> : generalization <i>merodeador</i> : transposition <i>ladrón</i> : transposition <i>un ser abominable</i> : particularization? because of use of "un ser"? <i>que [...] blanca</i> : linguistic amplification (could've said <i>de camisa blanca</i> or <i>vestido de blanco</i>)		<i>negro</i> : generalization <i>anda [...] acecho</i> : description <i>robando</i> : transposition <i>infernal</i> : literal <i>camisas blancas</i> : transposition
12	6/27	—mostly hove at the nigger and the govment	, muchas lanzadas contra los negros y el gobierno	55	sobre todo contra el negro y el gobierno

				<i>negro</i> : generalization <i>los negros</i> : linguistic amplification to plural, designating all blacks.		<i>negro</i> : generalization <i>el negro</i> : literal ; collective singular noun representing all blacks
13	8/40	and the nigger was set back considerable,		y el negro estaba sorprendido	73	y el negro se quedó muy asombrado
				<i>negro</i> : generalization		<i>negro</i> : generalization
14	8/41	But I noticed dey wuz a nigger trader roun' de place considable lately		Pero me di cuenta de que estuvo un tratante de negros por ahí bastantes veces en esos días	74	Pero he visto que había un tratante de negros que pasaba mucho tiempo por casa
		Jim		<i>negro</i> : generalization literal		<i>negro</i> : generalization literal
15	8/43	You know that one-laigged nigger dat b'longs to old Misto Bradish?	128	¿Conoces a ese negro cojo que pertenece al viejo señor Bradish?	78	¿Te acuerdas de ese negro del viejo señor Bradish que sólo tiene una pierna ?
		Jim		<i>negro</i> : generalization <i>cojo</i> : generalization		<i>negro</i> : generalization <i>que [...]</i> <i>pierna</i> : description
16	8/43	all de niggers went in	128	todos los negros metieron su dinero	78	todos los negros depositaron
		Jim		<i>negro</i> : generalization <i>metieron su dinero</i> : modulation ; the money is what "goes in"		<i>negro</i> : generalization <i>depositaron</i> : description
17	8/43	dat nigger want' to keep me out er de business	128	ese negro no quería que yo me metiera en el negocio de bancos	78	que aquel negro no quería que yo le hiciera la competencia
		Jim		<i>negro</i> : generalization <i>ese</i> : literal		<i>negro</i> : generalization <i>aquel</i> : particularization
18	8/43	Dey wuz a nigger name ' Bob, dat had ketched a wood-flat	128	Había un negro llamado Bob, que había agarrado del río una barca chata	78	Había un negro que se llamaba Bob que tenía una barca plana
		Jim		<i>negro</i> : generalization literal		<i>negro</i> : generalization literal
19	8/43	de one-laigged nigger say de bank's busted	128	el negro cojo también va y dice que el banco está en quiebra	79	el negro cojo dijo que el banco había quebrado
		Jim		<i>negro</i> : generalization <i>cojo</i> : generalization		<i>negro</i> : generalization <i>cojo</i> : generalization

20	8/44	but I had a dream, en de dream tole me to give it to a nigger name' Balum --Balum's Ass dey call him for short	128	pero tuve un sueño, y el sueño me dijo que los diera a un negro llamado Balum ...Asno de Balum le llaman como apodo	79	pero tuve un sueño y el sueño me dijo que se los diera a un negro que se llama Balum , que lo llaman Asno de Balum;
		Jim		<i>negro</i> : generalization literal		<i>negro</i> : generalization literal
21	9/48	if he set up people could tell he was a nigger a good ways off		la gente podría ver desde bastante lejos que era negro	85	porque si se sentaba la gente podía ver desde lejos que era negro
				<i>negro</i> : generalization (elision of definite article customary after "ser")		<i>negro</i> : generalization (elision of definite article customary after "ser")
22	11/53	and judged it was done by a runaway nigger named Jim .	139	decidieron que lo hizo un negro escapado, llamado Jim .	92	y decidieron que lo hizo un negro fugitivo que se llama Jim .
		Mrs. Judith Loftus: the woman in the scene where Huck is disguised as a girl.		<i>negro</i> : generalization <i>escapar</i> : generalization (RAE 2001): (Del lat. <i>ex</i> , fuera, y <i>cappa</i> , capa) 1. intr. Salir de un encierro o un peligro. <i>Escapar de la prisión, de la enfermedad</i> . U. t. c. prnl. 2. intr. Salir, huir. U. t. c. prnl.		<i>negro</i> : generalization <i>fugitivo</i> : literal ; fugitivo lends itself more to the image of the slave that is on the run rather than merely "escaped" (RAE 2001) (Del lat. <i>fugitīvus</i>). 1. adj. Que anda huyendo y escondiéndose. U. t. c. s.
23	11/53	The nigger run off the very night Huck Finn was killed	139	El negro se escapó la misma noche que mataron a Huck	93	El negro se escapó la misma noche que murió Huck Finn.
		Mrs. Judith Loftus		<i>negro</i> : generalization		<i>negro</i> : generalization
24	11/53	they found out the nigger was gone	140	se enteraron de que se había ido el negro	93	se enteraron de que había huído el negro
		Mrs. Judith Loftus		<i>negro</i> : generalization		<i>negro</i> : generalization
25	11/53	to hunt for the nigger	140	con que buscar al negro	93	para buscar al negro
		Mrs. Judith Loftus--talking about Pap asking for \$ to use in hunt		<i>negro</i> : generalization		<i>negro</i> : generalization

26	11/53	Has everybody quit thinking the nigger done it?"	140	¿Han dejado entonces todos de pensar que lo hizo el negro ?	93	¿La gente ya no cree que lo hiciera el negro ?
		Huck		<i>negro</i> : generalization		<i>negro</i> : generalization
27	11/53	But they'll get the nigger pretty soon now	140	Pero dentro de poco cogerán al negro	93	Pero al negro lo van a agarrar muy pronto
		Mrs. Judith Loftus		<i>negro</i> : generalization		<i>negro</i> : generalization
28	11/53	Some folks think the nigger ain't far from here.	140	Hay quien cree que el negro no está lejos de aquí	94	Algunos creen que el negro no ha ido muy lejos.
		Mrs. Judith Loftus		<i>negro</i> : generalization		<i>negro</i> : generalization
29	11/53	like as not that nigger's hiding over there	142	es probable que ese negro esté escondido allí	94	a lo mejor el negro está escondido ahí
		Mrs. Judith Loftus		<i>negro</i> : generalization		<i>negro</i> : generalization <i>el</i> : generalization ; see note 8. <i>Ese</i> is more derogatory than <i>el</i> .
30	11/54	And couldn't the nigger see better, too?	142	¡Y también los podría ver mejor el negro !	94	---Sí, Y, ¿no vería también mejor el negro ?
		Mrs. Judith Loftus		<i>negro</i> : generalization		<i>negro</i> : generalization
31	13/68	she started over with her nigger woman in the horse-ferry	159	salió con su criada negra	115	se puso en marcha con su negra en el transbordador de caballos
		Huck-telling watchman about wreck		<i>negro</i> : generalization <i>criada</i> : particularization		<i>negro</i> : generalization <i>negra</i> : linguistic compression : <i>mujer negra</i> might have worked, but seems superfluous given that gender is encapsulated within the noun in Spanish.
32	13/69	and the ferryman and the nigger woman and the horses was all lost	159	el barquero y la negra y los caballos se perdieron	115	y el del transbordador y la negra y los caballos se perdieron,
				<i>negro</i> : generalization ; See note 31		<i>negro</i> : generalization ; See note 31
33	14/71	Well, he was right; he was most always right; he had an uncommon level head, for a nigger .		Bueno, tenía razón; Jim siempre tenía razón; para ser negro , era bastante sensato.	118	Bueno, tenía razón; casi siempre tenía razón; tenía una cabeza de los más razonable para un negro .

				<i>negro</i> : generalization <i>Jim</i> : particularization : <i>Jim</i> for <i>él</i> in translation-to clarify no doubt. Elision of definite article after “ser”; standard for Spanish Footnote 24		<i>negro</i> : generalization (<i>Jim/él</i>): linguistic compression ; Although the pronoun <i>él</i> is not required in Spanish, and is even superfluous, yet it is the only "humanizing" element in that sentence as it is rendered in English. The only other option in Spanish was to use the proper noun <i>Jim</i> , which this translator did not choose to do. See note at left.
34	14/73	I never see such a nigger .		Nunca he visto un negro semejante .	121	Nunca he visto un negro así .
				<i>negro</i> : generalization		<i>negro</i> : generalization
35	14/73	He was the most down on Solomon of any nigger I ever see		Jamás he visto a un negro que la hubiera tomado tanto con Salomón como Jim .	121	Nunca he visto a un negro que le tuviera tanta manía a Salomón.
				<i>negro</i> : generalization <i>Jim</i> : particularization ; Again, translation uses Jim's name. See footnote 25.		<i>negro</i> : generalization
36	14/73	I wouldn't 'low no nigger to call me dat	165	Yo no dejaría que un negro me llamara eso.	122	A un negro no le dejaría que me llamara eso.
		Jim-re: speaking French		<i>negro</i> : generalization		<i>negro</i> : generalization
37	14/74	I see it warn't no use wasting words--you can't learn a nigger to argue. So I quit		Yo vi que no valía la pena desperdiciar palabras...Sé de sobra que no puedes enseñar a un negro a discutir. Así que abandoné el esfuerzo.	123	Vi que no tenía sentido seguir gastando saliva: a los negros no se les puede enseñar a discutir. Así que lo dejé.
				<i>negro</i> : generalization		<i>negro</i> : generalization <i>los negros</i> : amplification : shift to plural; emphasizes the entire group

38	15/80	It was fifteen minutes before I could work myself up to go and humble myself to a nigger --but I done it, and I warn't every sorry for it afterwards, neither.		Me costó quince minutos de lucha conmigo antes de poder ir a humillarme ante un negro ; pero lo hice, y nunca me he arrepentido de ello	131	Tardé quince minutos en decidirme a humillarme ante un negro , pero lo hice y después nunca lo lamenté.
				<i>negro: generalization</i> Footnote 28		<i>negro: generalization</i>
39	16/81 -2	Jim said it made him all over trembly and feverish to be so close to freedom. Well, I can tell you it made me all over trembly and feverish, too, to hear him, because I begun to get it through my head that he WAS most free--and who was to blame for it?	174	Jim dijo que verse tan cerca de la libertad le hacía temblar y sentirse febril. Bueno, yo te aseguro que a mí también me hacía temblar y sentirme febril oírle, porque empecé a comprender que era de veras casi un hombre libre...¿y quién tenía la culpa de ello?	133 -4	Jim decía que el estar tan cerca de la libertad le hacía temblar y sentirse febril. Bueno, yo puedo decir que a mí también me hacía temblar y sentir fiebre al escucharlo, porque empezaba a darme cuenta de que era casi libre, y ¿quién tenía la culpa?
		Why, ME. I couldn't get that out of my conscience, no how nor no way. It got to troubling me so I couldn't rest; I couldn't stay still in one place. It hadn't ever come home to me before, what this thing was that I was doing.		Pues, yo. No podía sacármelo de la conciencia de ninguna manera, de ningún modo. Llegó a preocuparme tanto que no podía descansar; no podía estar quieto en un solo sitio. Antes no había comprendido así de claro lo que era esta cosa que estaba haciendo.		Pues yo. No podía quedarme aquello de la conciencia, hiciera lo que hiciese. Me preocupaba tanto que no podía descansar; no me podías quedar tranquilo en un sitio. Hasta entonces nunca me había dado cuenta de lo que estaba haciendo.

		But now it did; and it stayed with me, and scorched me more and more. I tried to make out to myself that I warn't to blame, because I didn't run Jim off from his rightful owner; but it warn't no use, conscience up and says, every time, "But you knowed he was running for his freedom, and you could a paddled ashore and told somebody."		Pero ahora sí lo comprendía, y se me quedó clavado adentro, y me quemaba más y más. Intenté convencerme de que yo no tenía la culpa, porque yo no había incitado a Jim a escaparse de su dueño legítimo; pero no me consolaba nada, mi conciencia iba y me decía cada veza; «Pero tú sabías que se escapaba buscando la libertad, y podías haberte acercado a la orilla, para contárselo a alguien.»		Pero ahora sí, y no paraba de pensarlo y cada vez me irritaba más. Traté de convencerme de que no era culpa mía porque no era yo quien había hecho a Jim escaparse de su legítimo propietario, pero no valía nada, porque la conciencia volvía y decía cada vez: «Pero sabías que huía en busca de la libertad y podías haber ido a remo a la costa y habérselo dicho a alguien».
		That was so--I couldn't get around that noway. That was where it pinched. Conscience says to me, "What had poor Miss Watson done to you that you could see her nigger go off right under your eyes and never say one single word?		Era verdad..., yo o podía quitarme de eso de encima de ninguna manera. Era exactamente lo que me pinchaba. La conciencia me decía: «¿Qué te había hecho la pobre señorita Watson para que tú, sin decir ni una palabra, pudieras ver a su negro escaparse delante de tus propias narices?		Era verdad: aquello no había forma de negarlo. Ahí me dolía. La conciencia me decía: «¿Qué te había hecho la pobre señorita Watson para que vieras a su negro escaparse delante mismo de ti y no dijeras ni una sola palabra?
		What did that poor old woman do to you that you could treat her so mean? Why, she tried to learn you your book, she tried to learn you your manners, she tried to be good to you every way she knowed how. THAT'S what she done."		¿Qué te hizo esa pobre vieja para que le devolvieras un trato tan mezquino? Pues ella se esforzó por enseñarte tus lecciones, y se esforzó por enseñarte tus modales, y se esforzó por ser buena contigo de cuantas maneras supo. Eso es lo que ella hizo.»		¿Qué te había hecho aquella pobre anciana para tratarla tan mal? Pues había tratado de que te aprendieras tu libro, había tratado de enseñarte modales, había tratado de que fueras bueno por todos los medios que ella conocía. Eso es lo que había hecho».
				<i>negro</i> : generalization literal		<i>negro</i> : generalization literal

40	16/82	It most froze me to hear such talk. He wouldn't ever dared to talk such talk in his life before. Just see what a difference it made in him the minute he judged he was about free. It was according to the old saying, "Give a nigger an inch and he'll take an ell."		Casi se me heló la sangre al escuchar tales palabras. Jamás en su vida se habría atrevido a hablar así diciendo tales cosas. Era de ver el cambio que se obró en él, cuando creyó estar a punto de encontrarse libre. Estaba ocurriendo según el viejo dicho: «Dale una mano al negro y se tomará todo el brazo.»	134-5	Al oír aquellas cosas casi se me helaba la sangre. Antes jamás se habría atrevido a decir todo aquello. Así era como había cambiado en cuanto pensó que casi era libre. Es lo que dice el dicho: «Dale a un negro la mano y se toma el codo».
		Thinks I, this is what comes of my not thinking. Here was this nigger , which I had as good as helped to run away, coming right out flat-footed and saying he would steal his children--children that belonged to a man I didn't even know; a man that hadn't ever done me no harm.		Pensaba yo: esto es lo que resulta por no meditar bien las cosas. Aquí tenía yo ahora a este negro , a quien prácticamente había ayudado a escaparse, y él había dicho sin pestañear que se proponía robar a sus hijos..., niños que pertenecían a un hombre que yo ni siquiera conocía, a un hombre que nunca me había hecho ningún daño.		Yo pensaba: «Esto es lo que me pasa por no pensar». Ahí estaba aquel negro , al que prácticamente había ayudado yo a escaparse, que decía con toda la cara que iba a robar a sus hijos: unos niños que pertenecían a un hombre a quien yo ni siquiera conocía; un hombre que nunca me había hecho ningún daño.
		Huck's conflict exacerbated		<i>negro: generalization literal</i>		<i>negro: generalization literal</i>
41	16/83	"Well, there's five niggers run off to-night up yonder, above the head of the bend. Is your man white or black ?"	176	---Bueno, se han escapado cinco negros esta noche, de allá, arriba del recodo. ¿Es blanco o negro tu hombre?	136	---Bueno, pues hay cinco negros que se escaparon esta noche de allá arriba, donde está la curva. Tu hombre, ¿es blanco o negro ?
		Man in boat		<i>negro: generalization literal</i>		<i>negro: generalization literal</i>
42	16/85	If you see any runaway niggers you get help and nab them, and you can make some money by it.	178	Si ves algún negro fugitivo , busca ayuda y cógelo, y con eso ganarás algún dinero.	138	Si ves negros fugitivos , busca quien te ayude a atraparlos y sacarás algo de dinero.

		Man in boat		<i>negro:</i> generalization literal		<i>negro:</i> generalization linguistic compression: no “any”, just <i>negros fugitivos</i> in general
43	16/85	"Good-bye, sir," says I; "I won't let no runaway niggers get by me if I can help it."	178	---Adiós señor ---dije. No dejaré pasar ningún negro fugitivo , si puedo evitarlo.	138	---Adiós, caballero --respondí--; no dejaré que se me escape ningún negro fugitivo si puedo evitarlo.
				<i>negro:</i> generalization literal		<i>negro:</i> generalization literal
44	16/85	They went off and I got aboard the raft, feeling bad and low, because I knowed very well I had done wrong, and I see it warn't no use for me to try to learn to do right; a body that don't get STARTED right when he's little ain't got no show--	178	Se marcharon y yo regresé a la balsa, hundido y triste, porque sabía muy bien que había obrado mal, y veía que era inútil tratar de aprender a obrar bien; un individuo que no ha empezado bien de niño pequeño, no tiene oportunidad;	138	Se marcharon y yo volví a subirme en la balsa, sintiéndome malo y traidor, porque sabía muy bien que había hecho mal, y veía que de nada valía que intentase aprender a hacer bien las cosas; cuando alguien no empieza bien cuando es pequeño no hay nada que hacer:
		when the pinch comes there ain't nothing to back him up and keep him to his work, and so he gets beat. Then I thought a minute, and says to myself, hold on; s'pose you'd a done right and give Jim up, would you felt better than what you do now? No, says I, I'd feel bad--I'd feel just the same way I do now.		cuando viene el aprieto no tiene en qué apoyarse, y nada que le haga seguir adelante; así que sale vencido. Luego pensé un minuto y me dije: espera; supón que hubieras obrado bien y denunciado a Jim , ¿te sentirías mejor de como te sientes ahora? No, me dije, me sentiría mal..., me sentiría exactamente igual que ahora.		cuando llega el momento no tiene en qué apoyarse y que lo mantenga, así que siempre pierde. Después lo pensé un minuto y me dije: «Un momento; supongamos que hubieras hecho bien y hubieras entregado a Jim , ¿te sentirías mejor que ahora? No», me dije, «me sentiría mal, me sentiría igual que ahora.

		Well, then, says I, what's the use you learning to do right when it's troublesome to do right and ain't no trouble to do wrong, and the wages is just the same? I was stuck. I couldn't answer that. So I reckoned I wouldn't bother no more about it, but after this always do whichever come handiest at the time.		Bueno, entonces, dije, ¿para qué te vale aprender a obrar bien, cuando es dificultoso obrar bien, y no es nada difícil obrar mal, y el pago es igual en los dos casos? Estaba confundido. No podía contestar la pregunta. Así que pensé que no debía seguir preocupándome del asunto, sino que siempre iba a hacer lo que en el momento me viniera más a mano		Bueno, entonces», me dije, «¿de qué sirve aprender a hacer bien las cosas cuando tienes problemas si las haces bien y ningún problema si las haces mal y el resultado es siempre el mismo?» Estaba atrapado. No podía responder a aquello. Así que pensé que no me seguiría preocupando del asunto, y a partir de entonces siempre hago lo que me parece mejor en cada momento.
		No references to the word <i>nigger</i> here, but this passage is important as part of the central theme. Jim's name is used as Huck considers his humanity.				
45	16/86	"Doan' le's talk about it, Huck. Po' niggers can't have no luck. I awluz 'spected dat rattlesnake-skin warn't done wid its work."		---No hablemos de eso, Huck. Los pobres negros no pueden tener suerte. Yo siempre sospechaba que esa piel de serpiente de cascabel no había terminado su obra.	140	---No hablemos de eso, Huck. Los pobres negros nunca tenemos suerte. Siempre he sospechado que aquella piel de serpiente de cascabel no había terminado su trabajo.
		Jim		<i>negro</i> : generalization literal		<i>negro</i> : generalization literal
46	17/89	Betsy, you old fool		Betsy, tonta	145	Betsy, vieja idiota
		Grangerfords Later we learn she's black		<i>tonta</i> : reduction ; elision of <i>old</i>		<i>idiota</i> : amplification ; TM is much stronger, more negative than TO
47	17/90	"Betsy" (this was a nigger woman)		---Betsy (ésa era la negra)		---Betsy (era una negra)
				<i>negro</i> : generalization ; See note 31 <i>ésa</i> : linguistic amplification <i>ésa</i> is more than <i>ésta</i> and might be seen as derogatory and <i>la</i> objectifies		<i>negro</i> : generalization ; See note 31 <i>una</i> : linguistic compression did not opt for <i>esta</i>

48	17/92	Buck and his ma and all of them smoked cob pipes, except the nigger woman , which was gone, and the two young women.		Buck y su mamá y todos, salvo la negra , que ya no estaba, y las dos mujeres jóvenes, todos fumaban en pipas hechas del cándalo del maíz.	148	Buck y su madre y todos los demás fumaban pipas de maíz, salvo la negra , que se había ido, y las dos mujeres jóvenes.
				<i>negro</i> : generalization ; See note 31		<i>negro</i> : generalization ; See note 31
49	17/96	The old lady took care of the room herself, though there was plenty of niggers , and she sewed there a good deal and read her Bible there mostly.	192	La vieja señora cuidaba por si misma el arreglo del cuarto, aunque tenía muchos criados negros ; y además ella se metía allí a coser bastantes veces, y casi siempre era allí donde leía la Biblia.	154	La señora vieja se encargaba ella misma del cuarto, aunque había muchos negros , y se pasaba muchos ratos cosiendo y leyendo la Bibli, sobre todo
				<i>negro</i> : generalization <i>criados</i> : amplification . Criado is servant, but the term nigger , although containing the idea of servitude, in this time and place was synonymous with slave. Why not choose <i>esclavos negros</i> -it somewhat detracts to say <i>criados</i> <i>tenía</i> : modulation . (significantly) changes <i>there was (había)</i> to <i>tenía</i> - maintains objectification		<i>negro</i> : generalization literal
50	18/98	Each person had their own nigger to wait on them--Buck too. My nigger had a monstrous easy time, because I warn't used to having anybody do anything for me, but Buck's was on the jump most of the time.	194	Cada persona tenía su propio negro para servirle, y Buck también. Para mi negro resultaba todo monstruosamente fácil, porque yo no estaba acostumbrado a que me hicieran las cosas, pero el negro de Buck estaba atareado la mayor parte del tiempo.	158	Cada persona tenía su propio negro para servirla, y Buck también. Mi negro se lo pasaba la mar de bien, porque yo no estaba acostumbrado a que nadie me hiciera las cosas, pero el de Buck se pasaba el tiempo corriendo de un lado para otro.

				<i>negro: generalization</i> literal <i>el negro de Buck: linguistic amplification</i> ; instead of <i>el de Buck</i> (would have been more objectifying)		<i>negro: generalization</i> literal
51	18/98	The old gentleman owned a lot of farms and over a hundred niggers .	194	Él viejo señor era dueño de muchas granjas y de más de cien negros .	158	El anciano caballero tenía un montón de granjas y más de cien negros .
				<i>negro: generalization</i> literal		<i>negro: generalization</i> literal
52	18/102	I went off down to the river, studying over this thing, and pretty soon I noticed that my nigger was following along behind.	199	Yo me fui hacia el río, pensando en esto, y pronto me di cuenta de que mi negro venía siguiéndome.	163	Bajé al río pensando en todo aquello y en seguida me di cuenta de que mi negro me venía siguiendo.
				<i>negro: generalization</i> literal		<i>negro: generalization</i> literal
53	18/103	Early in de mawnin' some er de niggers come along, gwyne to de fields,	200	Temprano por la mañana, algunos de los negros pasaron por ahí camino de los campos,	164	A la mañana temprano llegaron algunos de los negros que iban a los campos,
		Jim		<i>negro: generalization</i>		<i>negro: generalization</i>
54	18/103	No; some er de niggers foun' her ketched on a snag along heah in de ben',	201	No; algunos de los negros la encontraron atascada en unos troncos,	165	No; algunos de los negros los encontraron embarrancada entre unas rocas ahí donde la curva
		Jim		<i>negro: generalization</i>		<i>negro: generalization</i>
55	18/103	en I ast 'm if dey gwyne to grab a young white genlman's propaty , en git a hid'n for it?	201	les pregunté si iban a coger la propiedad de un joven señor blanco y recibir una paliza a causa de ello.	165	les pregunté si iban a quedarse con la propiedad de un joven caballero blanco , sólo para llevarse unos latigazos.
		Jim		literal		literal

56	18/103	Dey's mighty good to me, dese niggers is, en whatever I wants 'm to do fur me I doan' have to ast 'm twice, honey. Dat Jack's a good nigger , en pooty smart ."	201	Son muy buenos conmigo estos negros , y hacen cualquier cosa que les pido, y no tengo que pedírsela dos veces, guapito. Ese Jack es un buen negro , y bastante listo .	165-6	Estos negros se portan muy bien conmigo, y cuando quiero que hagan algo no tengo que pedírselo dos veces, mi niño. Ese Jack es un buen negro , y listo .
		Jim		<i>negro</i> : generalization literal		<i>negro</i> : generalization literal <i>listo</i> : reduction of qualifier (<i>pretty/bastante</i>)
57	19/111	ten cents a head, children and niggers free	210	diez centavos por cabeza, niños y negros gratis	176	a diez centavos por cabeza, niños y negros gratis
		dauphin		<i>negro</i> : generalization		<i>negro</i> : generalization
58	19/111	A nigger roused me out this mornin',	210	Un negro me despertó esta mañana	176	Un negro me despertó esta mañana,
		dauphin		<i>negro</i> : generalization		<i>negro</i> : generalization
59	20/116	THEY asked us considerable many questions; wanted to know what we covered up the raft that way for, and laid by in the daytime instead of running--was Jim a runaway nigger ? Says I:	215	Nos hicieron una cantidad de preguntas; querían saber por qué cubríamos la balsa de esa manera, y descansábamos durante el día en vez de navegar...¿Era Jim un negro fugitivo ? Contesté yo:	182	Nos hicieron un montón de preguntas; querían saber por qué escondíamos así la balsa y descansábamos de día en lugar de seguir adelante: ¿Es que Jim era un esclavo fugitivo ? Contesté yo:
				<i>negro</i> : generalization literal		<i>negro</i> : generalization <i>esclavo</i> : particularization No apparent reason for the shift, unless it seemed a more logical question than if <i>negro</i> had been used. Doesn't change much, just one less use of <i>negro</i>
60	20/116	"Goodness sakes! would a runaway nigger run SOUTH?"	215	---¡Por el amor de Dios...! ¿Se escaparía un negro fugitivo hacia el Sur?	182	---¡Por Dios santo! ¿Iba un negro fugitivo a huir hacia el Sur?

		Huck		<i>negro: generalization</i> literal		<i>negro: generalization</i> literal
61	20/116	there warn't nothing left but sixteen dollars and our nigger, Jim.	215	no quedaban más que dieciséis dólares y nuestro negro Jim.	182	no quedaban más que dieciséis dólares y nuestro negro, Jim.
		Huck		<i>negro: generalization</i>		<i>negro: generalization</i>
62	20/116	Well, for the next day or two we had considerable trouble, because people was always coming out in skiffs and trying to take Jim away from me, saying they believed he was a runaway nigger. We don't run daytimes no more now; nights they don't bother us."	215	Bueno, durante los próximos dos días o más, tuvimos bastantes dificultades, porque la gente se acercaba en esquifes, intentando quitarme a Jim , diciendo que creían que era un negro fugitivo. Ya no navegamos de día; de noche no nos molestan.	183	Durante nos días tuvimos muchos problemas, porque no hacía más que llegar la gente e botes y trataba de llevarse a Jim , diciendo que creían que era un negro fugitivo. Por eso ya no navegamos de día; por las noches no nos molestan.
				<i>negro: generalization</i>		<i>negro: generalization</i>
63	20/118	He was the easiest nigger to laugh that ever was, anyway.	217	Desde luego, nunca ha habido otro negro que más fácilmente se diera a la risa.	185	De todas formas, era el negro que más se reía de todos los que he conocido.
				<i>negro: generalization</i> literal		<i>negro: generalization</i> literal
64	20/119	We found a sick nigger sunning himself in a back yard,	219	Sólo encontramos a un negro enfermo tomando el sol en un jardín trasero,	187	Encontramos a un negro enfermo tomando el sol en un patio,
				<i>negro: generalization</i> literal		<i>negro: generalization</i> literal

65	20/119	The duke said what he was after was a printing-office. We found it; a little bit of a concern, up over a carpenter shop--carpenters and printers all gone to the meeting, and no doors locked. It was a dirty, littered-up place, and had ink marks, and handbills with pictures of horses and runaway niggers on them, all over the walls.	220	El duque dijo que lo que buscaba él era una imprenta. La encontramos: un negocio de nada en los altos de una carpintería; todos los carpinteros y los impresores se habían ido a la reunión y no habían cerrado las puertas con llave. Era un sitio sucio y desordenado, y en las paredes se veían manchas de tinta, y por todas partes octavillas con dibujos de caballos y de negros fugitivos .	187	El duque dijo que iba a buscar una imprenta. La encontramos; un taller pequeñito encima de una carpintería; todos los carpinteros y los impresores habían ido al sermón y las puertas estaban abiertas. El sitio estaba muy sucio y desordenado, con las paredes llenas de manchas de tinta y de octavillas con dibujos de caballos y de negros fugitivos .
				<i>negro</i> : generalization literal		<i>negro</i> : generalization literal
66	20/122	It had a picture of a runaway nigger with a bundle on a stick over his shoulder, and "\$200 reward" under it.	224	Tenía el dibujo de un negro fugitivo con un hatillo colgado de un palo sobre el hombro, y decía debajo: «Recompensa, 200 dólares.»	192	Tenía un dibujo de un negro fugitivo con un hatillo al hombro y escrito debajo «Recompensa de doscientos dólares».
				<i>negro</i> : generalization literal		<i>negro</i> : generalization literal
67	21/128	"Yes, you did--'bout six chaws. You borry'd store tobacker and paid back nigger-head ."	231	---Sí, es verdad..., unas seis mascadas. Pero tú pides prestado tabaco de tienda y devuelvas tabaco de « cabeza de negro ».	200	---Sí, es verdad: unas seis mascadas. Me pediste tabaco comprado en la tienda y me devolviste del más negro que el alquitrán .

		Town man		<p><i>negro</i>: generalization <i>cabeza de negro</i>: literal/linguistic amplification. Puts <i>cabeza de negro</i> in quotation marks to indicate that it is a special term, particular to that setting.</p>		<p><i>del[...]</i><i>alquitrán</i>: linguistic amplification <i>alquitrán</i>: particularization <i>alquitrán</i> = <i>tar</i>, so "blacker than tar". This really preserves the insult given to blacks by associating them with something as undesirable as the chewed end of a tobacco plug. "Tar baby" can be considered a racial slur (although it generally refers to being "stuck" in a "sticky" situation), so <i>alquitrán</i> can be said to play off this image.</p>
68	21/128	Store tobacco is flat black plug , but these fellows mostly chaws the natural leaf twisted. When they borrow a chaw they don't generly cut it off with a knife, but set the plug in between their teeth, and gnaw with their teeth and tug at the plug with their hands till they get it in two; then sometimes the one that owns the tobacco looks mournful at it when it's handed back, and says, sarcastic: "Here, gimme the CHAW, and you take the PLUG."	231	<p>El tabaco de tienda se vende en tabletas aplastadas y oscuras, pero estos tipos del pueblo mascan por lo general la hoja retorcida. Cuando piden prestada una mascada, no la cortan con un cuchillo, sin que meten la tableta entre los dientes y la roen y tiran de ella con las manos, hasta partirla en dos; luego algunas veces el dueño del tabaco la mira con lástima cuando se la devuelve el otro, y dice, sarcástico: ---Toma, dame la mascada, y tú quédate con la tableta, ¿eh?</p>	200	<p>El tabaco comprado en la tienda es el de tableta negra lisa, pero esos tipos casi siempre mascan la hoja natural retorcida. Cuando piden una mascada, por lo general no la cortan con una navaja, sino que se meten la tableta entre los dientes y la van royendo y tirando de ella con las manos hasta que la parten en dos; entonces, a veces, el que ha prestado el tabaco lo mira melancólico cuando se lo devuelven y dice sarcástico: ---Eh, dame la mascada y tú te quedas con la tableta.</p>

		An indirect explanation of what "nigger-head" means; another derogatory use of the word.		literal <i>black</i> : generalization to <i>oscuras</i> . It may have been important to maintain the metaphorical link to the word <i>black</i> , as the leftover, masticated plug is undesirable.		literal
69	22/133	and there was nigger boys in every tree, and bucks and wenches looking over every fence; and as soon as the mob would get nearly to them they would break and skaddle back out of reach.	236	y subidos en cada árbol había muchachos negros ; y hombres negros y jóvenes negras miraban por encima de cada cerca, y en cuanto la multitud llegaba cerca, se retiraban y huían fuera de su alcance.	207	y chicos negros en cada árbol y negros y negras adultos que miraban por encima de todas las vallas, y en cuanto llegaba la horda cerca de ellos, se apartaban y salían fuera de su alcance.
		"bucks and wenches" = "young male and female slaves" (in Oxford Ed.glossary, pg 280 Buck is a term usually used for a male animal; implies a breeding stud. Wench is a derogatory term for a girl, low-class, slut, whore, etc. Archaically: a prostitute, so implies that function of the female slave.		<i>negro</i> : generalization <i>hombres [...]</i> <i>negras</i> : generalization . .		<i>negro</i> : generalization <i>negros [...]</i> <i>adultas</i> : generalization Totally loses implied sexual, animalistic meaning of <i>bucks and wenches</i> . See note at left.
70	23/142	He was a mighty good nigger , Jim was.	249	Jim era un negro muy bueno , de veras que lo era.	220	Era un negro muy bueno , el Jim
				<i>negro</i> : generalization literal		<i>negro</i> : generalization literal
71	24/143	and not tied it wouldn't look much like he was a runaway nigger , you know.	250	y sin atar, no parecería que Jim era un negro fugitivo , sabes.	221	y sin atar parecería que era un negro fugitivo , ya sabéis.

				<i>negro</i> : generalization literal		<i>negro</i> : generalization <i>sin atar parcería</i> : modulation : changes the meaning -they meant that he wouldn't look like a runaway slave that had been caught already unless he was tied up, which is the key to the deception. Possible error
72	24/148	Well, if ever I struck anything like it, I'm a nigger . It was enough to make a body ashamed of the human race.	256	Pues, que me llamen negro , si me he tropezado yo otra vez con algo semejante. Aquello era bastante como para hacerle a un individuo sentir vergüenza de la raza humana.	228	Bueno, es que si me vuelvo a encontrar algo así, es que yo soy un negro . Aquello bastaba para sentir vergüenza del género humano.
				<i>negro</i> : generalization <i>que me llamen</i> : modulation ; others will call him that, which implies an insult. This is not what Huck is trying to say. Possible error .		<i>negro</i> : generalization literal
73	26/157	That night they had a big supper, and all them men and women was there, and I stood behind the king and the duke's chairs and waited on them, and the niggers waited on the rest.	265	y yo me quedé de pie detrás de las sillas del rey y del duque para servirlos, y los negros servían entretanto a los demás.	240	Aquella noche celebraban una gran cena en la que estuvieron todos los hombres y las mujeres, yo me quedé detrás de las sillas del rey y del duque para servirlos y los negros se encargaron de todos los demás.
				<i>negro</i> : generalization		<i>negro</i> : generalization
74	26/156	whilst the others was helping the niggers clean up the things.	265	mientras que las otras ayudaban a los negros a quitar la mesa.	240	mientras los demás ayudaban a los negros a limpiar las cosas.
				<i>negro</i> : generalization		<i>negro</i> : generalization
75	26/158	How is servants treated in England? Do they treat 'em better 'n we treat our niggers ?"	267	¿Como tratan a los sirvientes en Inglaterra? ¿Los tratan mejor que nosotros tratamos a los negros ?	242	¿Cómo tratan a los criados en Inglaterra? ¿Los tratan mejor que nosotros a nuestros negros ?

		Joanna, the hare-lip		<i>negro</i> : generalization <i>los</i> : generalization ; the possessive is acceptable in English, whereas in Spanish the definite article <i>los</i> might be more natural. There is a slight loss here, as this section is parodying “benevolent slavery” so the family would refer to the blacks as theirs rather than using a less personal determiner. Of course, the definite article still objectifies the slaves.		<i>negro</i> : generalization literal
76	26/158	nor nigger shows	267	ni a los espectáculos de negros	243	ni a espectáculos para negros ,
				<i>negro</i> : generalization <i>nigger shows</i> : calque See note at left. Although not as inaccurate as the use of <i>para</i> in Translation 2, this rendition does not convey the nuance of meaning, nor is it explained anywhere (footnote, etc.) At best it is somewhat ambiguous, an could be interpreted to mean either shows performed by blacks or about blacks, the latter being closer to reality.		<i>negro</i> : generalization <i>nigger shows</i> : calque . This constitutes a definite translation error , as these shows were not necessarily intended for blacks. The shift to <i>para</i> is responsible for this error.
77	26/162	"Because Mary Jane 'll be in mourning from this out; and first you know the nigger that does up the rooms will get an order to box these duds up and put 'em away; and do you reckon a nigger can run across money and not borrow some of it?"	271-2	---Porque Mary Jane estará de luto desde ahora; y acto seguido, la negra que arregla los cuartos tendrá órdenes de recoger esta ropa y guardarla; y ¿tú crees que un negro puede encontrar dinero sin llevarse un poco?	247	---Porque a partir de ahora Mary Jane estará de luto y lo primero que va a hacer es decirle al negro que limpie las habitaciones, que meta esa ropa en una caja y se la lleve; y, ¿te crees tú que un negro va a encontrarse con el dinero y no tomar prestado algo?

		duke		<i>negro: generalization</i> <i>negra: amplification</i> ; assumes (probably correctly) that servant is a woman, but then changes back to the masculine as a singular collective noun.		<i>negro: generalization</i> Notice: no assumption here that the slave who does the rooms is a woman, as in Translation 1. A minor detail, but it is more likely that a woman would be a housemaid than a man.
78	26/162	because a nigger only makes up the feather-bed, and don't turn over the straw tick only about twice a year,	272	porque una negra sólo arregla el colchón de plumas, y sólo da vuelta al jergón de paja como dos veces al año,	248	porque los negros sólo hacen el colchón de plumas y no le dan la vuelta al jergón más que una o dos veces al año,
				<i>negro: generalization</i> <i>negra: amplification</i> ; See note 77		<i>negro: generalization</i> <i>los negros: linguistic amplification</i> : plural, to designate blacks as a category
79	27/166	Well, blamed if the king didn't bill the house and the niggers and all the property for auction straight off--sale two days after the funeral; but anybody could buy private beforehand if they wanted to.	277	Bueno, maldito si el rey ese no anunció la subasta de la casa y de los negros y de todos los bienes en seguida: la venta sería dos o tres días después del entierro, pero cualquiera podía comprar particularmente antes de la fecha si quería hacerlo.	254	Bueno, maldito si el rey no puso inmediatamente la casa y los negros y todas las tierras en subasta inmediatamente, dos días después del funeral; pero todo el mundo que quisiera podía comprar en privado antes si quería
				<i>negro: generalization</i>		<i>negro: generalization</i>
80	27/166	A couple of nigger traders come along, and the king sold them the niggers reasonable, for three-day drafts as they called it, and away they went, the two sons up the river to Memphis, and their mother down the river to Orleans.	278	Un par de tratantes de negros pasaron por allí y el rey vendió a los negros a un precio razonable, pagadero mediante un giro a tres días, como lo llamaban, y se fueron, los dos hijos río arriba a Memphis, y su madre río abajo a Orleans.	254	Apareció un par de tratantes de esclavos y el rey les vendió los negros a precio razonable, por letras a tres días, según dijeron ellos, y se los llevaron: los dos hijos río arriba, a Memphis, y su madre río abajo, a Orleans.

				<i>negro</i> : generalization literal		<i>negro</i> : generalization <i>esclavos</i> : particularization (See note 59)
81	27/166	I thought them poor girls and them niggers would break their hearts for grief; they cried around each other, and took on so it most made me down sick to see it. The girls said they hadn't ever dreamed of seeing the family separated or sold away from the town.	278	Pensé que a las pobres muchachas y a los negros se les iba a partir el corazón de dolor; lloraron y se abrazaron de tal forma que casi me puso enfermo verlo. Las muchachas dijeron que ni en sueños habían pensado ver separada a la familia o vendida fuera del pueblo.	254	Creí que aquellas pobres muchachas y los negros se iban a quedar con el corazón roto de pena; lloraban juntos y estaban tan tristes que casi me puse malo de verlo. Las chicas dijeron que jamás habían soñado con ver a aquella familia separada o vendida lejos del pueblo.
				<i>negro</i> : generalization <i>los negros</i> : transposition to definite article		<i>negro</i> : generalization <i>los negros</i> : transposition ; maintains demonstrative adjective for girls but not blacks, which seems like more of a grammatical requirement.
82	27/166	I can't ever get it out of my memory, the sight of them poor miserable girls and niggers hanging around each other's necks and crying; and I reckon I couldn't a stood it all, but would a had to bust out and tell on our gang if I hadn't knowed the sale warn't no account and the niggers would be back home in a week or two.	278	No puedo quitarme de la memoria la escena de aquellas pobres muchachas desgraciadas y los negros abrazados unos a otros, llorando; y creo que yo no habría podido aguantarlo, que habría reventado y denunciado a la cuadrilla, si no hubiera sabido que la venta no valía y que los negros volverían a casa dentro de una semana a dos.	254	Nunca me podré borrar de la memoria la visión de aquellas pobres chicas y los negros tan tristes , abrazados y llorando; creo que no lo habría podido soportar, sino que habría reventado y delatado a nuestra banda de no haber sabido que aquella venta no valía y que los negros estarían de vuelta a casa dentro de una o dos semanas

				<i>negro: generalization</i> <i>los negros: amplification:</i> The ambiguity is resolved by the placement of adjectives (consider: <i>aquellos pobres muchachas y negros desgraciados</i>), but now only the girls are poor and miserable, which may add to the irony.		<i>negro: generalization</i> <i>tan tristes: amplification,</i> although it may also be construed as ambiguous regarding who it refers to: just the blacks or the girls as well? Adds to the pathos.
83	27/167	"Well, I see the niggers go in there several times."	279	---Bueno, varias veces vi entrar a los negros .	255	---Bueno, he visto entrar allí varias veces a los negros .
		Huck, playing to the dauphin's and duke's low opinion of blacks		<i>negro: generalization</i>		<i>negro: generalization</i>
84	27/167	"It does beat all how neat the niggers played their hand.	279	---Lo que te deja de una pieza es ver cómo jugaron esos negros su carta.	256	---Es fabuloso cómo han jugado su baza esos negros .
		dauphin		<i>negro: generalization</i> <i>esos: amplification,</i> making it slightly more derogatory (grammatically necessary?)		<i>negro: generalization</i> <i>esos: amplification,</i> making it slightly more derogatory (grammatically necessary?)
85	27/167	Don't ever tell ME any more that a nigger ain't got any histrionic talent.	279	No me digas nunca que un negro no tiene talento histriónico.	256	Que nadie me vuelva a decir que los negros no tienen talento histriónico.
		dauphin		<i>negro: generalization</i>		<i>negro: generalization</i>
86	27/168	He give me down the banks for not coming and TELLING him I see the niggers come out of his room acting that way--said any fool would a KNOWN something was up.	280	Me puso como un trapo por no ir y decirle que vi a los negros salir de su cuarto de esa manera... Dijo que cualquier tonto habría sabido que pasaba algo.	257	Me pegó un rapapolvo por no decirle que había visto a los negros salir de su habitación de aquella manera, que hasta un idiota habría comprendido que pasaba algo.
				<i>negro: generalization</i>		<i>negro: generalization</i>

87	27/168	and I felt dreadful glad I'd worked it all off on to the niggers , and yet hadn't done the niggers no harm by it.	280	y me alegré muchísimo de haberles echado la culpa a los negros , y además sin causarles ningún daño al hacerlo.	257	y yo me sentí contentísimo de haberle echado toda la culpa a los negros sin por eso haberles hecho ningún daño.
				<i>negro: generalization</i> The change to the indirect object pronoun <i>les</i> is grammatical		<i>negro: generalization</i> The change to the indirect object pronoun <i>les</i> is grammatical
88	28/169	And it was the niggers --I just expected it	281	Y eran los negros , como yo esperaba.	258	Así que me lo contó y eran los negros , lo que yo esperaba.
		Refers to Mary Jane being upset about the slaves having been sold		<i>negro: generalization</i>		<i>negro: generalization</i>
89	28/170	If I'll tell you how I know the niggers will see each other again inside of two weeks--here in this house--and PROVE how I know it--will you go to Mr. Lothrop's and stay four days?"	282	Si yo te digo cómo sé que los negros se van a ver otra vez dentro de dos semanas, aquí en esta casa, y te doy las pruebas de que lo sé, ¿irás a casa del señor Lothrop y te quedarás allí cuatro días?	259	Si le digo cómo sé que los negros van a volver a verse, dentro de dos semanas aquí en esta casa, y demuestro cómo lo sé, ¿irá usted a casa del señor Lothrop a quedarse cuatro días?
				<i>negro: generalization</i>		<i>negro: generalization</i>
90	28/172	It's just like the way it was with the niggers --it warn't no sale, and the niggers will be back before long. Why, they can't collect the money for the NIGGERS yet--they're in the worst kind of a fix, Miss Mary."	284	Es exactamente lo mismo que lo de los negros : no hubo venta, y los negros estarán de vuelta muy pronto. Como aún no pueden cobrar el dinero de la venta de los negros , están de veras en un aprieto.	262-3	Es igual que lo que pasó con los negros : no vale la venta y los negros volverán dentro de muy poco. Fíjese que todavía no pueden cobrar el dinero de los negros ...Están en una situación malísima, señorita Mary.
				<i>negro: generalization</i> Maintained the repetition (good), but didn't put last <i>negros</i> in italics (this is the only occasion where the capitalized word in English is not italicized in this translation)		<i>negro: generalization</i> Reminder: that in this translation none of the capitalized words were italicized

91	29/179	we not bein' used to niggers , and suppos'n' 'em honest, like servants in England. The niggers stole it the very next mornin' after I had went down stairs;	293	ya que no estamos acostumbrados a los negros y los suponíamos personas honradas como los sirvientes en Inglaterra. Los negros lo robaron esa misma mañana, después de que yo me había ido al piso de abajo,	273	pues no estamos acostumbrados a los negros y supuse que eran honestos, igual a los criados ingleses. Los negros lo robaron a la mañana siguiente, cuando yo bajé,
		King		<i>negro: generalization</i>		<i>negro: generalization</i>
92	29/179	One man asked me if I see the niggers steal it. I said no, but I see them sneaking out of the room and hustling away, and I never thought nothing, only I reckoned they was afraid they had waked up my master and was trying to get away before he made trouble with them. That was all they asked me.		Un hombre me preguntó si yo había visto a los negros robar el dinero. Dije que no, que los había visto escabullirse del cuarto e irse deprisa, y yo no había imaginado que nada iba mal, sólo creía que temían haber despertado a mi amo y trataban de escaparse antes de que él les echara una bronca. Eso fue todo lo que me preguntaron.	274	Un hombre me preguntó si había visto a los negros robarlo. Dije que no, pero que los había visto salir a escondidas de la habitación y marcharse y que nunca había pensado nada malo, porque creí que se habían asustado de haber despertado a mi amo y trataban de marcharse antes de que él los reprendiera. No me preguntaron nada más.
				<i>negro: generalization</i>		<i>negro: generalization</i>
93	30/187	They was still a minute-- thinking; then the king says, kind of absent-minded like: "Mf! And we reckoned the NIGGERS stole it!"	302	Se quedaron callados un minuto..., pensando; luego el rey dijo, como un poco distraído: ---¡Puf! Y creíamos que lo habían robado los negros !	284	Se quedaron callados un momento pensándolo; después el rey va y dice, como recordando algo: ---¡Vaya! ¡Y nosotros creíamos que lo habían robado los negros !
		dauphin		<i>negro: generalization</i>		<i>negro: generalization</i>
94	30/188	You ought to been ashamed of yourself to stand by and hear it saddled on to a lot of poor niggers , and you never say a word for 'em.	303	Deberías haberte avergonzado al oír echarles la culpa a unos pobres negros , y tú quedándote tan tranquilo y sin decir una palabra en su favor.	286	Debería darte vergüenza haberte quedado ahí y oír cómo le echaban la culpa a un montón de pobres negros , sin decir ni una palabra por ellos.
		duke		<i>negro: generalization literal</i>		<i>negro: generalization literal</i>

95	31/190	and I run across a boy walking, and asked him if he'd seen a strange nigger dressed so and so,	306	y encontré a un muchacho que iba caminando, y le pregunté si había visto a un negro forastero vestido de tal guisa.	290	me encontré con un muchacho que iba andando y le pregunté si había visto a un negro desconocido vestido de tal y tal forma,
				<i>negro</i> : generalization forastero: particularization		<i>negro</i> : generalization desconocido: description
96	31/190	He's a runaway nigger , and they've got him.	306	Es un negro fugitivo y ellos lo tienen ahí.	290	Es un esclavo fugitivo y lo han pescado.
		Boy near the Phelps farm		<i>negro</i> : generalization literal		esclavo: particularization (See note 59) fugitivo: literal
97	31/191	Once I said to myself it would be a thousand times better for Jim to be a slave at home where his family was, as long as he'd GOT to be a slave , and so I'd better write a letter to Tom Sawyer and tell him to tell Miss Watson where he was.	307	De pronto me dije a mí mismo que para Jim sería mil veces mejor seguir de esclavo en casa donde tenía familia, si es que tenía que ser esclavo ; y que lo más conveniente era que yo escribiese una carta a Tom Sawyer para decirle que debía contarle a la señorita Watson dónde estaba Jim .	291-2	Una vez me dije que sería mil veces mejor que Jim fuera esclavo en casa, donde estaba su familia, si es que tenía que ser esclavo , así que mejor sería escribirle una carta a Tom Sawyer para que dijese a la señorita Watson dónde estaba.
		But I soon give up that notion for two things: she'd be mad and disgusted at his rascality and ungratefulness for leaving her, and so she'd sell him straight down the river again; and if she didn't, everybody naturally despises an ungrateful nigger , and they'd make Jim feel it all the time, and so he'd feel ornery and disgraced.		Pero dejé esa idea a un lado por dos razones: la señorita estaría disgustada y enfadada con Jim por su picardía y su falta de gratitud, al abandonarla, y por eso ella le vendería río abajo otra vez; y aunque no lo hiciera, como todo el mundo desprecia instintivamente a un negro poco agradecido , le haría sufrir por eso a cada momento, con lo cual Jim se sentiría avergonzado y despreciable.		Pero en seguida renuncié a la idea por dos cosas: estaría indignada y enfadada por su mala fe y su ingratitud al escaparse de ella, así que lo volvería a vender río abajo, y si no, todo el mundo desprecia naturalmente a un negro ingrato y se lo recordarían a Jim todo el tiempo, para que se sintiera desgraciado y deshonorado.

		And then think of ME! It would get all around that Huck Finn helped a nigger to get his freedom; and if I was ever to see anybody from that town again I'd be ready to get down and lick his boots for shame.		Y luego ---en cuanto a mí--- correría la voz de que Huck Finn había ayudado a un negro a conseguir la libertad, y si alguna vez veía yo a alguien de ese pueblo, tendría que arrodillarme y besarle los pies de pura vergüenza.		Y, ¡qué pensarían de mí! Todo el mundo se enteraría de que Huck Finn había ayudado a un negro a conseguir la libertad, y si volvía a ver a alguien del pueblo tendría que ser para agacharme a lamerle las botas de vergüenza.
		That's just the way: a person does a low-down thing, and then he don't want to take no consequences of it. Thinks as long as he can hide it, it ain't no disgrace. That was my fix exactly.		Eso es lo que pasa: una persona hace una cosa baja y despreciable, y luego no quiere aceptar las consecuencias de haberlo hecho. Piensa que, mientras puede ocultarse, no ha hecho nada deshonesto. Éste era exactamente mi caso.		Así son las cosas: alguien hace algo que está mal y después no quiere cargar con las consecuencias. Se cree que mientras puede esconderse no tendrá que pasar vergüenza. Y ésa era mi situación.
		The more I studied about this the more my conscience went to grinding me, and the more wicked and low-down and ornery I got to feeling.		Cuanto más estudiaba este asunto, más me remordía la conciencia, y más despreciable y bajo y malvado me sentía.		Cuanto más lo estudiaba más me remordía la conciencia, y más malvado, rastroso y desgraciado me sentía.

		<p>And at last, when it hit me all of a sudden that here was the plain hand of Providence slapping me in the face and letting me know my wickedness was being watched all the time from up there in heaven, whilst I was stealing a poor old woman's nigger that hadn't ever done me no harm, and now was showing me there's One that's always on the lookout, and ain't a-going to allow no such miserable doings to go only just so fur and no further, I most dropped in my tracks I was so scared.</p>		<p>Y, por fin, de repente, comprendí que aquí se veía claramente la mano de la Providencia: me abofeteaba en la cara y me avisaba que siempre observaba mi maldad desde allá arriba, desde el cielo, mientras yo le robaba un negro a una pobre vieja que nunca me había hecho ningún daño; y ahora algo me mostraba que hay Uno que siempre vigila y que no permite que esas miserables acciones sigan más allá de un límite; al darme cuenta de eso casi me caí al suelo, de tan grande como era el miedo que tenía.</p>		<p>Y, por fin, cuando de repente me di cuenta del todo de que era la mano de la Providencia que me daba en la cara y me decía que mi maldad era algo conocido de siempre allá en el cielo, porque le había robado su negro a una pobre vieja que nunca me había hecho nada malo, y ahora me demostraba que siempre hay Alguien que lo ve todo y que no permite que se hagan esas maldades más hasta un punto determinado, casi me caí al suelo de miedo que me dio.</p>
		<p>Well, I tried the best I could to kinder soften it up somehow for myself by saying I was brung up wicked, and so I warn't so much to blame; but something inside of me kept saying, "There was the Sunday-school, you could a gone to it; and if you'd a done it they'd a learnt you there that people that acts as I'd been acting about that nigger goes to everlasting fire."</p>		<p>Bueno, intenté de suavizarlo en mi favor, diciendo que me criaron para ser malvado, y que no tenía yo la culpa; pero algo dentro de mí seguía diciendo: «Ahí tenías la escuela dominical, y habrías podido asistir, y, si lo hubieras hecho, te habrían enseñado que la gente que actúa como tú has actuado con ese negro irá al fuego eterno.»</p>		<p>Bueno, hice todo lo que pude para facilitarme las cosas diciéndome que me habían criado mal, de manera que no era todo culpa mía, pero dentro de mí había algo que repetía: «Estaba la escuela dominical y podrías haber ido; y si hubieras ido te habrían enseñado que a la gente que hace las cosas que tú has hecho por ese negro le espera el fuego eterno».</p>

		Huck's dilemma		<i>esclavo</i> : literal <i>poco agradecido</i> : reduction <i>un negro</i> : modulation : Change from direct possessive to indefinite article: . Adds to the objectification of Jim . <i>ese negro</i> : literal <i>negro</i> : generalization Jim : particularization (x2) Note : <i>al abandonarla</i> : modulation . It emphasizes and reinforces the white viewpoint of Jim 's break for freedom as being an imposition or affront to white America. This is not one of the racial markers, but is interesting. (Technique not counted)		<i>esclavo</i> : literal <i>ingrato</i> : literal <i>su negro</i> : literal <i>ese negro</i> : literal <i>negro</i> : generalization Note : <i>escaparse de ella</i> : particularization ; he isn't just <i>leaving</i> , he's fleeing. It also adds something to the viewpoint mentioned at the left, or rather maintains it, but not as effectively as in Translation 1 (Technique not counted)
98	31/192	It made me shiver. And I about made up my mind to pray, and see if I couldn't try to quit being the kind of a boy I was and be better. So I kneeled down. But the words wouldn't come. Why wouldn't they?	308	Me daban escalofríos. Y casi había decidido que iba a rezar a ver si podía dejar de ser la clase de muchacho que era y volverme mejor. Así que me arrodillé. Pero no me salían las palabras. ¿Por qué no me salían?	292 -3	Aquello me hizo temblar. Y decidí ponerme a rezar y ver si podía dejar de ser un mal chico y hacerme mejor. Así que me arrodillé. Pero no me salían las palabras. ¿Por qué no?
		It warn't no use to try and hide it from Him. Nor from ME, neither. I knowed very well why they wouldn't come. It was because my heart warn't right; it was because I warn't square; it was because I was playing double.		Yo sabía muy bien por qué no me salían. Era porque mi corazón no estaba limpio; era porque yo no era honrado; era también porque actuaba con doblez.		No valía de nada tratar de disimulárselo a Él Ni a mí tampoco. Sabía muy bien por qué no salían de mí. Era porque mi alma no estaba limpia; era porque no me había arrepentido; era porque estaba jugando a dos paños.

		I was letting ON to give up sin, but away inside of me I was holding on to the biggest one of all. I was trying to make my mouth SAY I would do the right thing and the clean thing, and go and write to that nigger's owner and tell where he was; but deep down in me I knowed it was a lie, and He knowed it. You can't pray a lie--I found that out.		Estaba fingiendo abandonar el pecado, pero muy dentro de mí estaba guardando el mayor pecado de todos. Intentaba hacer que mi boca dijera que iba a hacer lo correcto y lo limpio, y ponerme a escribir a la dueña de ese negro y contarle dónde estaba, pero en algún sitio profundo de mí, sabía que era mentira y Él lo sabía. No puedes rezar una mentira..., eso es lo que aprendí entonces.		Hacía como si fuera a renunciar al pecado, pero por dentro seguía empeñado en el peor de todos. Trataba de obligar a mi boca a decir que iba a hacer lo que estaba bien y lo que era correcto y escribir a la dueña de aquel negro para comunicarle dónde estaba; pero en el fondo sabía que era mentira, y Él también. No se pueden rezar mentiras, según comprendí entonces.
		Huck's dilemma continues		<i>negro</i> : generalization		<i>negro</i> : generalization aquel: particularization ; See note 8
99	31/192	So I was full of trouble, full as I could be; and didn't know what to do. At last I had an idea; and I says, I'll go and write the letter--and then see if I can pray. Why, it was astonishing, the way I felt as light as a feather right straight off, and my troubles all gone. So I got a piece of paper and a pencil, all glad and excited, and set down and wrote:	308	Me sentía lleno de dificultades, lleno hasta no poder más; y no sabía qué hacer. Por fin, se me ocurrió una idea, y me dije: voy a escribir la carta y luego veré si puedo rezar. Fue asombroso cómo en seguida me sentí tan ligero como una pluma, y todas mis dificultades desaparecieron. Así que saqué un papel y un lápiz, ya contento y animado, y me senté y escribí:	293	De manera que estaba lleno de problemas, todos los problemas del mundo, y no sabía qué hacer. Por fin tuve una idea y me dije: «Voy a escribir la carta y después intentaré rezar». Y, bueno, me quedé asombrado de cómo me volví a sentir ligero como una pluma inmediatamente, y sin más problemas. Así que agarré una hoja de papel y un lápiz, sintiéndome muy contento y animado, y me senté a escribir:
100	31/192	Miss Watson, your runaway nigger Jim is down here two mile below Pikesville, and Mr. Phelps has got him and he will give him up for the reward if you send. HUCK FINN.	308	Señorita Watson, su negro fugitivo Jim está a dos millas río abajo de Pikesville, y el señor Phelps lo tiene y lo entregará a cambio de la recompensa si usted la manda. Huck Finn	293	«Señorita Watson, su negro fugitivo Jim está aquí dos millas abajo de Pikesville y lo tiene el señor Phelps, que se lo devolverá por la recompensa si lo manda a buscar. »HUCK FINN»

				<i>negro:</i> generalization literal		<i>negro:</i> generalization literal
101	31/192 -193	I felt good and all washed clean of sin for the first time I had ever felt so in my life, and I knowed I could pray now. But I didn't do it straight off, but laid the paper down and set there thinking--thinking how good it was all this happened so, and how near I come to being lost and going to hell.	308- 9	Por primera vez en mi vida me sentía bueno y limpio de pecado, y sabía que ahora podía rezar. Pero no lo hice en seguida, sino que dejé el papel a un lado y me quedé allí pensando..., pensando en lo bueno que resultaba que todo hubiera ocurrido así, y en lo cerca que había estado de perderme de ir al infierno.	293 -4	Me sentí bien y limpio de pecado por primera vez en toda mi vida y comprendí que ahora ya podía rezar. Pero no lo hice inmediatamente, sino que puse la hoja de papel a un lado y me quedé allí pensando: pensando lo bien que estaba que todo hubiera ocurrido así y lo cerca que había estado yo de perderme y de ir al infierno.
		And went on thinking. And got to thinking over our trip down the river; and I see Jim before me all the time: in the day and in the night-time, sometimes moonlight, sometimes storms, and we a-floating along, talking and singing and laughing.		Y seguía pensando. Y comencé a recordar nuestro viaje río abajo; y veía a Jim delante de mí todo el tiempo: de día y de noche, a veces a la luz de la luna, a veces en tormentas; y veía cómo íbamos flotando río adelante, hablando y cantando y riéndonos.		Y seguí pensando. Y me puse a pensar en nuestro viaje río abajo y vi a Jim delante de mí todo el tiempo: de día y de noche, a veces a la luz de la luna, otras veces en medio de tormentas, y cuando bajábamos flotando, charlando y cantando y riéndonos.
		But somehow I couldn't seem to strike no places to harden me against him, but only the other kind. I'd see him standing my watch on top of his'n, 'stead of calling me, so I could go on sleeping; and see him how glad he was when I come back out of the fog;		Pero, por alguna razón no podía encontrar nada que endureciera mi corazón en contra de él, sino sólo esa otra clase de cosas. Le veía cuando, en vez de llamarme, hacía Jim mi guardia además de la suya, para que yo siguiera durmiendo; y le veía tan contento cuando volví esa noche de la niebla;		Pero no sé por qué parecía que no encontraba nada que me endureciese en contra de él, sino todo lo contrario. Le vi hacer mi guardia además de la suya, en lugar de despertarme, para que yo pudiera dormir más, y vi cómo se alegró cuando yo volví en medio de la niebla,

		and when I come to him again in the swamp, up there where the feud was; and such-like times; and would always call me honey, and pet me and do everything he could think of for me, and how good he always was;		y cuando le encontré otra vez en el pantano, allá arriba donde ocurrió la venganza entre familias; y lo recordaba de otras veces semejantes; y veía cómo siempre me llamaba guapito y me mimaba y hacía por mí todo cuanto podía, y lo bueno que era siempre;		y cuando volvimos a encontrarnos otra vez en el pantano, allá lejos de la venganza de sangre, y todos aquellos momentos, y cómo siempre me llamaba su niño y me acariciaba y hacía todo lo que podía por mí, y lo bueno que había sido siempre,
		and at last I struck the time I saved him by telling the men we had small-pox aboard, and he was so grateful, and said I was the best friend old Jim ever had in the world, and the ONLY one he's got now; and then I happened to look around and see that paper.		y por fin recordé la vez aquella en que le salvé diciendo a los hombres que teníamos la viruela a bordo de la balsa, y recordé cuando él estaba tan agradecido y dijo que yo era el mejor amigo que el viejo Jim había tenido, y el único que tenía entonces; y solamente luego por casualidad miré a mi alrededor y encontré el papel escrito.		hasta que llegué al momento en que lo había salvado cuando les dije a los hombres que teníamos viruela a bordo y lo agradecido que estuvo y que había dicho que yo era el mejor amigo que tenía en el mundo el viejo Jim , y el único que tiene ahora, y después, cuando miraba al azar de un lado para el otro, vi la hoja de papel.
102	31/193	It was a close place. I took it up, and held it in my hand. I was a-trembling, because I'd got to decide, forever, betwixt two things, and I knowed it. I studied a minute, sort of holding my breath, and then says to myself: "All right, then, I'll GO to hell"--and tore it up.	309	Estaba en un aprieto. Cogí el papel, y lo sostuve en la mano. Temblaba, porque tenía que decidir, para siempre entre dos cosas; y lo sabía. Estudié un minuto, conteniendo la respiración, y luego me dije a mí mismo: ---Muy bien, entonces, iré al infierno --y rompí el papel.	294	Me costó trabajo decidirme. Agarré el papel y lo sostuve en la mano. Estaba temblando, porque tenía que decidir para siempre entre dos cosas, y lo sabía. Lo miré un minuto, como conteniendo el aliento, y después me dije: «¡Pues vale, iré al infierno!», y lo rompí.
		Huck's dilemma resolved		Footnote 61		
103	31/193	I would go to work and steal Jim out of slavery again;	309	iba a ponerme a trabajar, y robaría otra vez a Jim de la esclavitud	294	iba a hacer lo necesario para sacar a Jim de la esclavitud ,
				literal		literal

104	31/194	'They've got into trouble and had to leave; and they've took my nigger , which is the only nigger I've got in the world, and now I'm in a strange country, and ain't got no property no more, nor nothing, and no way to make my living;	311	«Se han metido en un lío y han tenido que salir corriendo; y se han llevado a mi negro , a él que es el único negro que tengo en el mundo, y ahora estoy en un país extraño y ya no tengo ninguna propiedad , ni nada, y ninguna manera de ganarme la vida.»	296	«Se han metido en líos y se han tenido que ir, y se han llevado a mi negro , que es el único negro que tengo en el mundo, y ahora estoy en un país extraño y no tengo nada mío , no me queda nada de nada ni tengo forma de ganarme la vida»,
		Huck		<i>negro</i> : generalization literal <i>a él</i> : linguistic amplification . This is necessary linguistically, but is an amplification as it personifies Jim as opposed to only listing him as property.		<i>negro</i> : generalization literal <i>mío</i> : transposition . De-emphasizes the object but emphasizes th ownership of it.
105	31/194	"I wouldn't shake my NIGGER , would I?-- the only nigger I had in the world, and the only property ."	311	---Pero no iba a dar esquinazo a mi negro , ¿verdad? El único negro que tenía en el mundo, y la única propiedad .	297	---No me iba a escapar sin mi negro , ¿no? El único negro que tenía en el mundo, mi única propiedad .
		Huck		<i>negro</i> : generalization literal		<i>negro</i> : generalization literal
106	31/194	Fact is, I reckon we'd come to consider him OUR nigger ; yes, we did consider him so	311	La verdad es que ya lo considerábamos nuestro negro ; sí, lo teníamos por nuestro ...,	297	La verdad es que calculo que habíamos llegado a considerarlo como nuestro negro ; sí, eso es ;
		duke		<i>negro</i> : generalization <i>nuestro</i> : amplification, compensation . Doesn't italicize the first <i>nuestro</i> , but repeats <i>nuestro</i> , emphasizing the posesion.		<i>negro</i> : generalization <i>eso es</i> : linguistic compression
107	31/194	"Do you reckon that nigger would blow on us? We'd skin him if he done that!"	312	---¿Tú crees que ese negro nos denunciará? ¡Si lo hiciera, le degollaríamos!	297	---¿Crees que ese negro se va a chivar de nosotros? ¡Como se chive le sacamos la piel a tiras!

		duke		<i>negro</i> : generalization literal		<i>negro</i> : generalization literal
108	31/194	"SOLD him?" I says, and begun to cry; "why, he was MY nigger , and that was my money. Where is he?--I want my nigger ."	312	---¿Lo vendió? ---dije y empecé a llorar---. Pero si era mi negro , y ése era mi dinero. ¿Dónde está? Quiero mi negro .	297	---¿Que lo ha vendido? --dije, y me eché a llo--; pero si era mi negro , así que era mi dinero. ¿Dónde está? Quiero a mi negro .
		Huck		<i>negro</i> : generalization literal		<i>negro</i> : generalization literal
109	31/194	"Well, you can't GET your nigger , that's all--so dry up your blubbering.	312	---Bueno, no puedes conseguirlo y no hay remedio..., así déjate de lloriquear.	297	---Bueno, no te va a llegar tu negro y se acabó, así que basta de lloriquear.
		duke		lo: linguistic compression, ostensibly to avoid repetition of <i>negro</i> , but it works also to objectify Jim .		<i>negro</i> : generalization literal
110	31/194	"I don't want to blow on nobody; and I ain't got no time to blow, nohow. I got to turn out and find my nigger ."	312	---Yo no quiero denunciar a nadie, y además no tengo tiempo; debo ponerme en marcha y buscar a mi negro .	297	---No quiero chivarme de nadie, y además no tengo tiempo de hacerlo; tengo que buscar a mi negro .
		Huck		<i>negro</i> : generalization literal		<i>negro</i> : generalization literal
111	31/194	If you'll promise you won't blow, and won't let the nigger blow, I'll tell you where to find him."	312	Si prometes que no vas a denunciarnos, y que no dejarás que el negro lo haga, yo te diré dónde puedes encontrarlo.	298	Si prometes que no te vas a chivar y que no vas a dejar que se chive el negro , te digo dónde está.
		duke		<i>negro</i> : generalization		<i>negro</i> : generalization
112	31/196	Maybe you can get him to believe that Jim IS your nigger --some idiots don't require documents--leastways I've heard there's such down South here.	313	Tal vez puedas hacerle creer que Jim es tu negro ... Hay imbéciles que no exigen documentos..., por lo menos he oído decir que hay tales personas aquí en el Sur.	298	A lo mejor consigues que se crea que Jim es tu negro , porque hay idiotas que no exigen documentos, o por lo menos eso me han dicho que pasa aquí en el Sur.

		duke		<i>negro: generalization</i> literal		<i>negro: generalization</i> literal
113	32/197	three little log nigger-cabins in a row	314	y para los negros, tres pequeñas cabañas de troncos en fila	301	tres pequeñas cabañas de troncos para los negros , puestas en una fila
				<i>negro: generalization</i> description		<i>negro: generalization</i> description
114	32/198	A nigger woman come tearing out of the kitchen with a rolling-pin in her hand	315	Una negra salió deprisa de la cocina, con un rodillo en la mano	302	De la cocina salió corriendo una negra con un rodillo de amasar en la mano
				<i>negro: generalization; See note 31</i>		<i>negro: generalization; See note 31</i>
115	32/198	And behind the woman comes a little nigger girl and two little nigger boys without anything on but tow-linen shirts, and they hung on to their mother's gown, and peeped out from behind her at me, bashful, the way they always do. And here comes the white woman running from the house, about forty-five or fifty year old, bareheaded, and her spinning-stick in her hand; and behind her comes her little white children , acting the same way the little niggers was doing.	315	Y detrás de la mujer venían una negra pequeña y dos muchachitos negros que no llevaban más que camisas de lienzo, y se agarraban a las faldas de su madre, y asomaban tímidos los ojos por detrás de ella, como siempre hacen. Y ya venía corriendo de la casa la señora blanca , de unos cuarenta y cinco o cincuenta años, sin nada en la cabeza, y con la rueca en la mano; y detrás de ella asomaron los niños pequeños blancos , comportándose de la misma manera que los pequeños negros.	302	Y detrás de la mujer aparecieron una niña negra y dos niños negros que no llevaban nada puesto más que unas camisas de lino y se agarraba al vestido de su madre y me miraban desde detrás de las faldas muy tímidos, como hacen todos. Entonces salió corriendo de la casa la mujer blanca , que tendría cuarenta y cinco o cincuenta años, sin sombrero y con el huso de la rueca en la mano, y detrás de ella sus hijos blancos , que eran igual de tímidos que los negros.

				<p><i>negro</i>: generalization <i>señora blanca</i>: amplification. This distinguishes her status as the owner rather than as just any white woman. <i>los [...] blancos</i>: reduction. By eliminating the possessive in referring to the white children, they become objectified like the blacks, however there is a loss in intent. With this observation Huck has the audacity to elevate black children to the same level as whites, so showing that they are the children of the mistress is important.</p>		<p><i>negro</i>: generalization <i>igual de tímidos</i>: particularization: qualifies the children's behavior, amplifying it from a general description to a particular description of their timidity.</p>
116	32/199	<p>"It warn't the grounding--that didn't keep us back but a little. We blew out a cylinder-head." "Good gracious! anybody hurt?" "No'm. Killed a nigger." "Well, it's lucky; because sometimes people do get hurt."</p>	316	<p>---No fue la encalladura..., eso no nos hizo perder mucho tiempo. Es que se nos reventó la culata de un cilindro. ---¡Por el amor de Dios! ¿Hubo heridos? ---No, señora. Mató a un negro. ---Pues, ha sido una suerte, porque a veces hay heridos.</p>	303	<p>---No fue lo de embarrancar....Aquello no nos hizo retrasar casi. Fue que reventó la cabeza de un cilindro. ---¡Dios mío! ¿Algún herido? ---No, señora. Mató a un negro. ---Bueno, menos mal; porque a veces esas cosas matan a alguien.</p>
		Huck and Aunt Sally		<p><i>negro</i>: generalization <i>heridos</i>: literal The repetition of "casualties" (<i>heridos</i>) appears to maintain the intense ironic effect. See the note for Translation 2 Footnote 63</p>		<p><i>negro</i>: generalization <i>matan</i>: amplification: Augments the tragedy (killed vs hurt) but thereby diminishes the calousness of Aunt Sally's statement and the intense irony that Twain wishes to communicate.</p>

117	33/203	"All right; but wait a minute. There's one more thing--a thing that NOBODY don't know but me. And that is, there's a nigger here that I'm a-trying to steal out of slavery , and his name is Jim-old Miss Watson's Jim ."	321	---Muy bien. Pero espera un minuto. Hay algo más..., algo que nadie sabe salvo yo. Y es que hay un negro aquí que estoy tratando de robar para librarle de la esclavitud , y se llama Jim... , el Jim de la vieja señorita Watson .	309	---Muy bien, pero espera un momento. Queda algo más: algo que no sabe nadie más que yo, y es que ahí hay un negro que quiero robar para liberarlo , y se llama Jim ; el Jim de la vieja señora Watson .
		Huck telling Tom about Jim		<i>negro</i> : generalization literal		<i>negro</i> : generalization <i>liberarlo</i> : transposition & generalization . Changes <i>slavery</i> (the "Peculiar Institution") to <i>liberarlo</i> (the action). De-emphasizes the social context. literal
118	33/204	Tom Sawyer a NIGGER-STEALER!	321	¡Tom Sawyer, un ladrón de negros!	310	¡Tom convertido en un ladrón de negros!
				<i>negro</i> : generalization literal		<i>negro</i> : generalization literal
119	33/204	if you hear anything said about a runaway nigger , don't forget to remember that YOU don't know nothing about him,	321	si oyes hablar algo de un negro fugitivo , no se te olvide recordar que tú no sabes nada de él,	310	si oyes decir algo de un negro fugitivo no olvides que tú no sabes nada de él
				<i>negro</i> : generalization literal		<i>negro</i> : generalization literal
120	33/207	they didn't happen to say nothing about any runaway nigger , and we was afraid to try to work up to it.	326	porque no dijeron nada del negro fugitivo , y teníamos miedo de tocar el asunto.	315	porque no dijeron ni palabra del negro fugitivo y nos daba miedo ser nosotros quienes sacáramos el tema.
				<i>negro</i> : generalization <i>del</i> : linguistic compression . <i>Any</i> is changed to <i>del</i> ; minor effect		<i>negro</i> : generalization <i>del</i> : linguistic compression . <i>Any</i> is changed to <i>del</i> ; minor effect

121	33/207	because the runaway nigger told Burton and me all about that scandalous show,	326	porque ese negro fugitivo nos contó a Burton y a mí muchas cosas sobre esa escandalosa función,	315	porque el negro fugitivo nos ha contado a Burton y a mí todo lo que pasa en esa función escandalosa,
		Uncle Silas		<i>negro</i> : generalization <i>ese</i> : amplification . The demonstrative adjective is more derogatory in Spanish. <i>fugitivo</i> : literal		<i>negro</i> : generalization <i>fugitivo</i> : literal
122	34/209	When we was at dinner, didn't you see a nigger man go in there with some vittles?"	327	cuando estábamos comiendo, ¿no viste a un negro entrar allí llevando comida?	317	cuando estábamos comiendo, ¿no viste que un negro iba a llevar algo de comida?
		Tom		<i>negro</i> : generalization, linguistic compression . To have translated <i>hombre negro</i> might have been too redundant in Spanish, as it is in English; the English is probably used that way as part of the dialect/realism.		<i>negro</i> : generalization, linguistic compression . To have translated <i>hombre negro</i> might have been too redundant in Spanish, as it is in English; the English is probably used that way as part of the dialect/realism.
123	34/209	"Well, the nigger unlocked the padlock when he went in, and he locked it again when he came out.	328	---Bueno, el negro quitó el candado al entrar y lo volvió a poner al salir.	317	---Bueno, el negro abrió el candado al entrar y lo volvió a cerrar al salir.
		Tom		<i>negro</i> : generalization		<i>negro</i> : generalization
124	34/210	Well, one thing was dead sure, and that was that Tom Sawyer was in earnest, and was actuly going to help steal that nigger out of slavery .	329	Bueno, una cosa había totalmente cierta, y era que Tom se tomaba el asunto en serio, y que, sin duda, iba a ayudarme a robar al negro de la esclavitud .	319	Bueno, había una cosa de la que no cabía duda, y era que Tom Sawyer hablaba en serio y que efectivamente iba a ayudar a robar al negro para liberarlo .
				<i>negro</i> : generalization <i>al</i> : generalization ; See note 8		<i>negro</i> : generalization <i>al</i> : generalization ; See note 8
125	34/210	"Didn't I SAY I was going to help steal the nigger ?"	330	---¿No te he dicho que iba a ayudarte a robar al negro ?	319	---¿No he dicho que iba a ayudar a robar al negro ?
		Tom		<i>negro</i> : generalization		<i>negro</i> : generalization

126	34/212	In the morning we was up at break of day, and down to the nigger cabins to pet the dogs and make friends with the nigger that fed Jim --if it WAS Jim that was being fed. The niggers was just getting through breakfast and starting for the fields; and Jim's nigger was piling up a tin pan with bread and meat and things; and whilst the others was leaving, the key come from the house.	331	Por la mañana nos levantamos con el sol y fuimos a las cabañas de los negros para acariciar a los perros y hacernos amigos del negro que le llevaba la comida a Jim ..., si era Jim a quien llevaba comida, que todavía no lo sabíamos. Los negros acababan de desayunar y empezaban a dirigirse hacia los campos; y el negro de Jim estaba llenando una cacerola de hojalata con pan y carne y cosas, y mientras salían los otros, alguien trajo la llave de la casa.	321	Por la mañana nos levantamos al amanecer y bajamos a las cabañas de los negros para acariciar a los perros y hacernos amigos del negro que le llevaba la comida a Jim , si es que era a Jim al que se la llevaba. Los negros acababan de terminar de desayunar y empezaban a ir a los campos, y el negro de Jim estaba llenando una escudilla de metal con pan y carne y otras cosas, y mientras los otros se marchaban le llevaron la llave de la casa.
		Use of Jim's name vs. <i>nigger</i>		<i>negro</i> : generalization literal		<i>negro</i> : generalization literal
127	34/212	This nigger had a good-natured, chuckle-headed face, and his wool was all tied up in little bunches with thread.	331	Este negro tenía cara de buenazo y de cabezota boba, y llevaba el pelo atado por pequeños mechones con hilo.	321	El negro tenía cara de buenos amigos, muy sonriente, y llevaba el pelo todo atado en ricitos con pedazos de hilo.
		Wool-descriptive word for black hair		<i>negro</i> : generalization <i>este</i> : literal ; See note 8 <i>pelo</i> : generalization . Loss of racist description of type of hair; wool is a racist term for blacks' hair.		<i>negro</i> : generalization <i>el</i> : generalization ; See note 8 <i>pelo</i> : generalization . Loss of racist description of type of hair; wool is a racist term for blacks' hair.
128	34/212	The nigger kind of smiled around gradually over his face, like when you heave a brickbat in a mud-puddle , and he says:	332	El negro sonrió y la sonrisa se extendió poco a poco por la cara, como cuando tiras un trozo de ladrillo en un charco de barro , y dijo:	322	El negro empezó a sonreír lentamente hasta que se le llenó la cara, como cuando se tira un ladrillo a un charco de barro , y dijo:

		Note the metaphor: "mud people" is another racist slur, originating with the (so-called) "Christian" white-supremacist concept that only whites have souls and everyone else is merely "mud." It is also obviously related to skin color. There is a direct allusion to the term in this description.		<i>negro</i> : generalization <i>charco de barro</i> : literal ; racist meaning is not conveyed (did not address <i>mud</i> allusion in this paper)		<i>negro</i> : generalization <i>charco de barro</i> : literal ; racist meaning is not conveyed.
129	34/212	because that nigger busted in and says:	332	porque el negro entró de repente, y dijo:	322	porque apareció el negro diciendo:
				<i>negro</i> : generalization <i>el</i> : generalization ; See note 8		<i>negro</i> : generalization <i>el</i> : generalization ; See note 8
130	34/213	Tom he looked at the nigger , steady and kind of wondering, and says: "Does WHO know us?" "Why, dis-yer runaway nigger ."	332	Tom se volvió hacia el negro , le miró fijamente y, con aspecto de sorpresa, le dijo: ---¿Quién dices que nos conoce? ---Pues ese negro fugitivo .	322	Tom miró al negro , muy fijo y como preguntándose algo, y va y dice: ---¿Quién nos conoce? ---Pues este negro fugitivo .
		Tom and Nat		<i>negro</i> : generalization <i>ese</i> : particularization ; See note 8		<i>negro</i> : generalization <i>este</i> : literal
131	34/213	So Tom turns to the nigger , which was looking wild and distressed, and says, kind of severe:	333	Así que Tom se volvió hacia el negro , el cual parecía estar algo enloquecido y afligido, y dijo con tono algo brusco:	323	Así que Tom se vuelve hacia el negro , que estaba todo apurado y confundido, y dice, muy sereno:
		Tom		<i>negro</i> : generalization		<i>negro</i> : generalization

132	34/213 -214	"I wonder if Uncle Silas is going to hang this nigger . If I was to catch a nigger that was ungrateful enough to run away, I wouldn't give him up, I'd hang him." And whilst the nigger stepped to the door to look at the dime and bite it to see if it was good, he whispers to Jim and says: "Don't ever let on to know us. And if you hear any digging going on nights, it's us; we're going to set you free."	333	---Me pregunto si el tío Silas va a ahorcar a este negro . Si yo cogiera a un negro que es lo bastante ingrato como para escaparse, yo no le entregaría; yo le ahorcaría. Y mientras el negro se acercaba a la puerta a mirar la moneda y a morderla a ver si era buena, Tom susurró al oído de Jim : ---No les dejes saber que nos conoces. Si oyes que alguien está cavando por las noches, somos nosotros; vamos a liberarte.	324	---Me pregunto si el tío Silas va a ahorcar a este negro . Si you agarrase a un negro lo bastante ingrato para escaparse, no lo entregaría; lo ahorcaría ya. Y mientras el negro iba a la puerta a mirar la moneda de diez centavos y morderla para ver si era buena le susurra a Jim en voz baja: ---Que no se enteren de que nos conoces. Y si oyes cavar por las noches somos nosotros que vamos a ponerte en libertad.
		Tom		<i>negro: generalization literal</i>		<i>negro: generalization literal</i>
133	34/214	Jim only had time to grab us by the hand and squeeze it; then the nigger come back, and we said we'd come again some time if the nigger wanted us to; and he said he would, more particular if it was dark, because the witches went for him mostly in the dark, and it was good to have folks around then.	333	Jim sólo tuvo tiempo de agarraros la mano y apretárnosla; luego volvió el negro y le di Jimos que volveríamos alguna vez si él quería, dijo que sí, pero mejor en la oscuridad, porque las brujas le atacaban la mayor parte de las veces en la oscuridad, y que entonces le gustaba tener gente cerca que le hiciera compañía.	324	Jim no tuvo tiempo más que para agarrarnos de las manos y apretárnoslas. Después volvió el negro y di Jimos que volveríamos otra vez si él quería y dijo que sí, sobre todo si era de noche, porque las brujas le atacaban de noche, y entonces sí que le convenía tener gente a su lado.
		Jim		<i>negro: generalization él: linguistic compression: probably to avoid repetition of noun due to norms in Spanish.</i>		<i>negro: generalization él: linguistic compression: probably to avoid repetition of noun due to norms in Spanish.</i>

134	35/215	And Uncle Silas he trusts everybody; sends the key to the punkin-headed nigger , and don't send nobody to watch the nigger .	334	Y el tío Silas se fía de todo el mundo; le da la llave a ese negro cabeza de calabaza y no manda a nadie vigilar al negro .	325	Y el tío Silas se fía de todo el mundo. Manda la llave a ese negro de chorlito y no manda a nadie a vigilar al negro .
		Tom		<i>negro: generalization</i> <i>ese: particularization</i> ; See note 8		<i>negro: generalization</i> <i>ese: particularization</i> ; See note 8
135	35/216	There ain't necessity enough in this case; and, besides, Jim's a nigger , and wouldn't understand the reasons for it, and how it's the custom in Europe;	336	No es suficientemente necesario en este caso; además Jim es un negro y no entendería las razones que hay para ello, ni entendería cómo son las costumbres en Europa;	327	En este caso no hay suficiente necesidad, y además Jim es negro y no comprendería los motivos ni la costumbre europea,
		Tom		<i>negro: generalization</i>		<i>negro: generalization</i>
136	35/218	And yet he made a mighty fuss, one day, after that, when I stole a watermelon out of the nigger-patch and eat it; and he made me go and give the niggers a dime without telling them what it was for.	338	Y, sin embargo, Tom me echó una bronca cuando algunos días después robé y me comí una sandía de la huerta de los negros , me obligó a ir allí y darles a los negros diez centavos sin decirles para qué eran.	330	Y sin embargo, un día, después de aquello, organizó un lío tremendo cuando yo robé una sandía del huerto de los negros y me la comí, y me hizo ir a darles a los negros diez centavos sin explicarles por qué.
		Huck		<i>negro: generalization</i> <i>huerta de los negros: description</i>		<i>negro: generalization</i> <i>huerta de los negros: description</i>
137	35/219	"Ain't them old crippled picks and things in there good enough to dig a nigger out with?" I says.	339	---¿Esos picos y palas viejos no son bastante buenos para cavar un agujero y sacar a un negro ?	331	---¿No nos basta con esos picos y esas palas viejos para sacar a un negro ?
		Huck		<i>negro: generalization</i>		<i>negro: generalization</i>

138	36/221 -222	"NOW you're TALKING!" I says; "your head gets leveler and leveler all the time, Tom Sawyer," I says. "Picks is the thing, moral or no moral; and as for me, I don't care shucks for the morality of it, nohow. When I start in to steal a nigger , or a watermelon , or a Sunday-school book , I ain't no ways particular how it's done so it's done. What I want is my nigger ; or what I want is my watermelon ; or what I want is my Sunday-school book ; and if a pick's the handiest thing, that's the thing I'm a-going to dig that nigger or that watermelon or that Sunday-school book out with; and I don't give a dead rat what the authorities thinks about it nuther."	342	---Eso sí que es hablar bien ---dije--- ; parece que vas haciéndote cada vez más sensato, Tom Sawyer. Los picos es lo suyo, sea moral o no; y en cuanto a mí, en todo caso, me importa un pepino la moralidad del asunto. Cuando yo me pongo a robar un negro , o una sandía , o un libro de la escuela dominical , me importa muy poco el cómo lo hago con tal que lo haga. Lo que quiero es mi negro , o lo que quiero es mi sandía , o lo que quiero es mi libro de la escuela dominical ; y si un pico es la cosa que está más a mano, pues con el pico voy a cavar y voy a sacar ese negro o esa sandía o ese libro de la escuela dominical , y no doy una rata muerta por lo que las autoridades en la materia piensen sobre el particular.	335	---¡Eso es hablar! --dije yo--, Cada vez piensas mejor, Tom Sawyer. Lo que conviene son los picos, sean morales o no, y lo que es a mí me importa un pito la moral. Cuando se me ocurre robar un negro , o una sandía , o un libro de la escuela dominical , no me importa mucho cómo con tal de hacerlo. Lo que quiero es mi negro o mi sandía o mi libro de la escuela dominical , y si lo que mejor viene es un pico, con eso es con lo que voy a sacara a ese negro , o esa sandía , o ese libro de la escuela dominical , y me importa un pimiento lo que digan de eso los autores más autorizados.
		Huck Watermelon = stereotypical food eaten by blacks Sunday-school book = ironic: Huck hates Sunday-school, boys learn to be "good" in Sunday-school, and stealing is "bad"; plays on dubious morality/hypocrisy of whites		<i>negro</i> : generalization literal : Here the translators stuck to the repetition, maintaining the progressive and varied objectification.		<i>negro</i> : generalization literal : Here also, the translator stuck to the repetition, maintaining the progressive and varied objectification.

139	36/222	and I hung around the nigger cabins and laid for a chance,	343	y yo rondé alrededor de las cabañas de los negros y esperé la ocasión,	336	yo me quedé en torno a las cabañas de los negros esperando una oportunidad
				<i>negro: generalization literal</i>		<i>negro: generalization literal</i>
140	36/223	So he told Jim how we'd have to smuggle in the rope-ladder pie and other large things by Nat, the nigger that fed him,	345	De modo que le dijo a Jim que tendríamos que pasarle de contrabando el pastel de la escala de cuerda, además de otras cosas grandes, con Nat, el negro que le traía la comida,	338	Entonces le dijo a Jim que tendríamos que pasarle el pastel con la escala de cuerda y otras cosas de buen tamaño con Nat, el negro que le llevaba la comida,
				<i>negro: generalization literal</i>		<i>negro: generalization literal</i>
141	36/224	Then we went to the nigger cabins ,	345	Luego fuimos a las cabañas de los negros ,	339	Después fuimos adonde estaban las cabañas de los negros
				<i>negro: generalization literal</i>		<i>negro: generalization literal</i>
142	36/224	The nigger Nat he only just hollered "Witches" once, and keeled over on to the floor amongst the dogs, and begun to groan like he was dying.	346	El negro Nat sólo gritó una ves: «¡Brujas!», y cayó desmayado al suelo entre los perros, y se puso a gemir como si estuviera muriéndose.	339	El negro Nat no hizo más que gritar «Brujas» una sola vez y se arrodilló en el suelo entre los perros y empezó a gemir como si estuviera muriendo.
				<i>negro: generalization</i>		<i>negro: generalization</i>
143	36/224	Then he went to work on the nigger , coaxing him and petting him, and asking him if he'd been imagining he saw something again.	346	Luego se ocupó del negro , mimándole y diciéndole palabras cariñosas y preguntándole si de nuevo había imaginado ver alguna cosa rara.	339	Después se puso a hablarle al negro , en plan muy comprensivo y cariñoso, preguntándole si se había imaginado que había vuelto a ver algo.
				<i>negro: generalization</i>		<i>negro: generalization</i>
144	36/224	He raised up, and blinked his eyes around, and says:	346	El negro levantó la cabeza y parpadeó mirando por todo alrededor y dijo:	339	El negro levantó la cabeza, parpadeó y dijo:

				<i>negro</i> : generalization Note: Replacing <i>he</i> with <i>el negro</i> is necessary for linguistic disambiguation.		<i>negro</i> : generalization Note: Replacing <i>he</i> with <i>el negro</i> is necessary for linguistic disambiguation.
145	36/225	What makes them come here just at this runaway nigger's breakfast-time?	346	¿Sabes por qué vienen aquí justo a la hora del desayuno de este negro fugitivo ?	340	¿Por qué vienen aquí precisamente a la hora del desayuno de este negro fugitivo ?
		Tom, to Nat		<i>negro</i> : generalization literal		<i>negro</i> : generalization literal
146	36/225	"All right, I'll do it, seeing it's you, and you've been good to us and showed us the runaway nigger ."	346-7	---Muy bien, lo haré, tratándose de ti, y considerando que has sido bueno con nosotros y que nos has mostrado a este negro fugitivo ."	340	---Muy bien, te lo haré porque se trata de ti y porque te has portado bien con nosotros y nos has enseñado al negro fugitivo ."
		Tom		<i>negro</i> : generalization <i>este</i> : particularization ; See note 8		<i>negro</i> : generalization literal
147	37/226	because we heard the children say their pa and ma was going to the runaway nigger's house this morning,	347	porque les habíamos oído decir a los niños que sus papás iban a la casa del negro fugitivo esa mañana,	341	porque oímos decir a los niños que su padre y su madre pensaban ir aquella mañana a ver al negro fugitivo ,
				<i>negro</i> : generalization literal		<i>negro</i> : generalization literal
148	37/227	Just then the nigger woman steps on to the passage, and says: "Missus, dey's a sheet gone."	349	En el mismo instante la negra entró por el pasillo, y dijo: ---Señora, ha desaparecido una sábana	343	Justo entonces llega al pasaje la negra y dice: ---Señora, falta una sábana.
				<i>negro</i> : generalization ; See note 31		<i>negro</i> : generalization ; See note 31
149	37/228	"Missus," comes a young yaller wench , "dey's a brass cannelstick miss'n."	349	---Señora ---dijo entrando una joven mulata ---, falta un candelero de bronce.	344	---Sita ---llega diciendo una negra clara ---, falta un candelabro de bronce.
				<i>mulata</i> : established equivalent		<i>negra clara</i> : discursive creation . Strange, in that <i>mulato</i> was used previously in the text.

150	38/232	"On the scutcheon we'll have a bend OR in the dexter base, a saltire MURREY in the fess, with a dog, couchant, for common charge, and under his foot a chain embattled, for slavery , with a chevron VERT in a chief enrailed, and three invected lines on a field AZURE, with the nombril points rampant on a dancette indented; crest, a runaway nigger , SABLE, with his bundle over his shoulder on a bar sinister; and a couple of gules for supporters, which is you and me; motto, MAGGIORE FRETTE, MINORE OTTO. Got it out of a book--means the more haste the less speed.	355	---Tendremos en el escudo una banda de oro en la base diestra, y un sautor morado en la faja, con un perro acostado en el centro de la punta, y bajo su pie una cadena almenada, símbolo de la esclavitud , con un cheurón sinople en el jefe angrelado, y tres contrabandas en campo de azur, con el centro de la punta rampante sobre borde danchado; y de cimera, un negro fugitivo sable, con el hato al hombro como una barra siniestrada; y de soportes, un par de gules, que somos tú y yo; y de divisa: Maggiori fretta, minore atto. La saqué de un libro. Quiere decir: más prisa, menos velocidad.	351	---En el escudo pondremos una barra de oro en la base diestra, un aspa morada en el falquín, con un perro, couchant, en franquís, y bajo el pie, una cadena almenada, por la esclavitud , con un chevron vert con una punta dentada y tres líneas vectoras en campo de azur, con las puntas de los dientes rampantes en una dancette; de timbre, un negro fugitivo , sable, con el hatillo al hombro sobre barra de bastardía, y un par de gules de apoyo, que somos tú y yo; de lema, Maggior fretta, minore atto. Lo he sacado de un libro; significa que no por mucho madrugar amanece más temprano.
		Tom		<i>negro: generalization</i> literal footnote 72		<i>negro: generalization</i> literal
151	38/237	He promised he would go to the nigger cabins and drop one, private, in Jim's coffee-pot, in the morning.	361	Prometió que mañana, a escondidas, iría a las cabañas de los negros y dejaría caer una cebolla en la cafetera de Jim .	357	Prometió que iría a las cabañas de los negros y le pondría una en secreto en el café de Jim por la mañana.
		Tom, referring to using an onion to make Jim cry.		<i>negro: generalization</i> literal		<i>negro: generalization</i> literal

152	39/240	The old man had wrote a couple of times to the plantation below Orleans to come and get their runaway nigger , but hadn't got no answer, because there warn't no such plantation;	365	El viejo había escrito cartas un par de veces a la plantación de más allá de Orleans, diciéndoles que vinieran a recoger a su negro fugitivo , pero no había recibido respuesta, porque la plantación no existía;	362	El viejo había escrito dos veces a la plantación al sur de Orleans para que fueran a buscar a su negro fugitivo pero no había recibido respuesta, porque esa plantación no existía,
				<i>negro</i> : generalization literal		<i>negro</i> : generalization literal
153	39/240	You slide in, in the middle of the night, and hook that yaller girl's frock.	366	Te deslizas por ahí a medianoche y te llevas el vestido de la muchacha mulata .	363	Te cueles en mitad de la noche y te llevas el vestido de esa chica de piel clara .
		Tom		<i>muchacha mulata</i> : established equivalent		<i>chica de piel clara</i> : discursive creation (see #149 above)
154	39/241	I'll hook a gown from Aunt Sally.	366	Me llevaré un vestido de la tía Sally.	363	Me pondré un vestido de la tía Sally.
		Tom See note 155				
155	39/241	I'll stuff Jim's clothes full of straw and lay it on his bed to represent his mother in disguise, and Jim 'll take the nigger woman's gown off of me and wear it, and we'll all evade together.	366	Rellenaré la ropa de Jim con paja y la dejaré en la cama para representar a su madre disfrazada, y Jim cogerá el vestido de la tía Sally y se lo pondrá, y nos evadiremos todos juntos	364	Rellenaré de paja la ropa de Jim y la dejaré en la cama en representación de su madre disfrazada; Jim me quitará a mí el vestido de la negra , se lo pondrá y nos evadiremos juntos.
		Tom As the original text is inconsistent here, some editions have changed the phrase to "Aunt Sally's gown", which is what Translation 1 is based on. (Oxford, pg 283). Translation 2 maintains the original "error".		literal (<i>negra</i>): reduction ; See note, original text. Nevertheless, the word <i>negra</i> is omitted.		<i>negro</i> : generalization literal

156	39/241	So Tom he wrote the nonnamous letter, and I smouched the yaller wench's frock that night, and put it on, and shoved it under the front door, the way Tom told me to.	366	Así que Tom escribió la carta anónima, y esa noche yo birlé el vestido de la mulata , y me lo puse y metí la carta por debajo de la puerta de entrada, como Tom me había mandado.	364	Así que Tom escribió la carta nómina y aquella noche yo robé el vestido de la chica de color claro , me lo puse y metí por debajo de la puerta principal lo que me había dicho Tom.
				<i>mulata</i> : established equivalent		<i>chica de color claro</i> : discursive creation (see #149 above)
157	39/242	So he said, now for the grand bulge! So the very next morning at the streak of dawn we got another letter ready, and was wondering what we better do with it, because we heard them say at supper they was going to have a nigger on watch at both doors all night. Tom he went down the lightning-rod to spy around; and the nigger at the back door was asleep, and he stuck it in the back of his neck and come back. This letter said:	367	Así que dijo: «¡Ya es la hora del gran golpe!» Así que la mañana siguiente, al rayar el alba, preparamos otra carta, y estábamos preguntándonos qué hacer con ella, porque durante la cena les habíamos oído decir que iban a poner un negro de guardia en cada una de las dos puertas, durante toda la noche. Tom bajó por el tubo de pararrayos para espiar, y comprobó que el negro de la puerta de atrás estaba dormido, y entonces Tom le metió la carta por entre el cuello de la camisa y la nuca, y regresó. La carta decía:	365	Así que, dijo, ¡a ponerlo todo en marcha! Así que a la mañana siguiente, justo al amanecer, preparamos otra carta, y estábamos pensando cuál era la mejor forma de entregarla, porque a la hora de cenar les habíamos oído decir que iban a poner a un negro de guardia en cada puerta toda la noche. Tom se bajó por el pararrayos para ver cómo estaban las cosas, y como el negro de la puerta trasera estaba dormido se la metió en la camisa por detrás y volvió. La carta decía:
				<i>negro</i> : generalization		<i>negro</i> : generalization
158	39/242	There is a desprate gang of cutthroats from over in the Indian Territory going to steal your runaway nigger to-night, and they have been trying to scare you so as you will stay in the house and not bother them.	367-8	Hay una cuadrilla de asesinos degolladores que viene esta noche del territorio indio para robar su negro fugitivo , y han estado intentando asustarlos par que se queden dentro de la casa y no los molesten.	365	Hay una banda desperada de asesinos del territorio indio que van a robarles su negro fugitivo esta noche, y han intentado meterles miedo para que se queden en casa y no les molesten.
		Tom's note		<i>negro</i> : generalization literal		<i>negro</i> : generalization literal

159	39/242	They will sneak down from northards, along the fence, at midnight exact, with a false key, and go in the nigger's cabin to get him.	368	Se acercarán furtivamente desde el norte a lo largo de la cerca, a las doce en punto de la noche, con una llave falsa, y entrarán en la cabaña del negro para llevárselo.	365	Llegarán a medianoche exacta desde el norte, junto a la valla, on una llave falsa, e irán a la cabaña del negro para llevárselo.
		Tom's note		<i>negro</i> : generalization		<i>negro</i> : generalization
160	40/247	I knowed he was white inside	374	Yo sabía que Jim era blanco por dentro	372	Yo ya sabía que por dentro era blanco
				<i>Jim</i> : particularization , although maybe necessary to disambiguate. literal Footnote 75 But note that now, "That's mighty white of you" does <i>not</i> mean the same as explained in footnote		literal
161	41/249	"I hain't been nowheres," I says, "only just hunting for the runaway nigger --me and Sid."	376	---Yo no he estado en ninguna parte -- -dije---, sólo buscaba el negro fugitivo ..., yo y Sid.	375	--No he estado en ninguna parte -- dije--, más que a la caza del negro fugitivo con Sid.
		Huck, still pretending to be Tom		<i>negro</i> : generalization literal		<i>negro</i> : generalization literal
162	41/249	"Well, Sister Phelps, I've ransacked that-air cabin over, an' I b'lieve the nigger was crazy.	377	---Mira, hermana Phelps, he revuelto aquella cabaña de arriba abajo, y yo creo que ese negro estaba loco.	377	--Bueno, hermana Phelps, he registrado esa cabaña por todas partes y creo que el negro estaba loco.
		The gossips-the "concerned neighbors"		<i>negro</i> : generalization ; See note 8		<i>negro</i> : generalization ; See note 8
163	41/250	He's plumb crazy, s'I; it's what I says in the fust place, it's what I says in the middle, 'n' it's what I says last 'n' all the time-- the nigger's crazy--crazy 's Nebokoodneezer, s'I."	377	Está loco de remate, digo yo; es lo que dije al principio y lo que dije después y lo que digo y diré siempre... Ese negro está loco..., tan loco como Nabucodonosor, digo yo.	377	Está chalado, eso es lo que yo digo y lo digo para empezar, en medio, y para terminar: ese negro está loco; está loco; más loco que Naducobonosor, eso es lo que digo yo.
		Neighbor		<i>negro</i> : generalization ; See note 8		<i>negro</i> : generalization ; See note 8

164	41/250	her's ben a DOZEN a-helpin' that nigger , 'n' I lay I'd skin every last nigger on this place but I'D find out who done it, s'I; 'n' moreover, s'I--"	378	ha habido una docena de gentes ayudando a ese negro , y yo despellejaría a cada negro de este lugar , pero yo me enteraría de quién lo ha hecho, dije, y además dije...	377 -8	a ese negro le han ayudado una docena, y lo que es yo, les daría de latigazos a todos los negros que hay aquí hasta averiguar quiénes fueron, eso es lo que digo yo; y, además, digo yo...
		Neighbor		<i>negro</i> : generalization literal		<i>negro</i> : generalization literal
165	41/250	look at that nigger made out'n straw on the bed; and look at--"	378	fijense en ese negro hecho de paja encima de la cama, y fijense...	378	No hay más que ver esa muñeca negra hecha de paja en la cama y no hay más que ver...
		Neighbor		<i>negro</i> : generalization literal		<i>negro</i> : generalization <i>muñeca</i> : particularization; amplification
166	41/250	"Why, dog my cats, they must a ben a house-full o' niggers in there every night for four weeks to a done all that work, Sister Phelps.	378	---Pues que me parta un rayo, si no ha tenido que estar esa casa llena de negros allí dentro de todas las noches durante cuatro semanas para haber hecho todo ese trabajo, hermana Phelps.	378	---Bueno, que me ahorquen, tiene que haber habido toda una pandilla de negros que se hayan pasado todas las noches de cuatro semanas para haber hecho tanto trabajo, hermana Phelps.
				<i>negro</i> : generalization <i>casa llena de negros</i> : amplification ; it does not necessarily mean that the house was full of blacks; the term simply indicates "a lot of blacks"		<i>negro</i> : generalization <i>pandilla</i> : established equivalent
167	41/251	Why, I'd give two dollars to have it read to me; 'n' as for the niggers that wrote it, I 'low I'd take 'n' lash 'm t'll--"	378	Pues yo daría dos dólares al que me lo leyera; y en cuanto a los negros que lo escribieron, le juro que los cogería y les daría unos latigazos hasta que...	378	Hombre, daría dos dólares porque alguien me la leyese, y en cuanto a los negros que la escribieron, les daría de latigazos hasta...
		Neighbor		<i>negro</i> : generalization		<i>negro</i> : generalization

168	41/251	they slides right in under our noses and fools us, and not only fools US but the Injun Territory robbers too, and actuly gets AWAY with that nigger safe and sound, and that with sixteen men and twenty-two dogs right on their very heels at that very time!	379	pues se meten aquí delante de nuestras mismas narices y nos engañan, y no sólo a nosotros, sino a esos ladrones del territorio indio también y se llevan de veras a ese negro sano y salvo, y ¡lo hacen con dieciséis hombres y veintidós perros pisándoles los talones en ese mismo instante!	379	se nos escapan en nuestras narices y nos engañan, y no sólo nos engañan a nosotros, sino también a los ladrones del territorio indio, y van y se escapan con ese negro sin que nadie les toque un pelo, ¡y eso con dieciséis hombres y veintidós perros persiguiéndolos justo cuando se escapaban!
		Neighbor		<i>negro: generalization</i>		<i>negro: generalization</i>
169	42/254	and scattering orders right and left at the niggers and everybody else, as fast as her tongue could go, every jump of the way.	382	dando órdenes a diestra y siniestra a los negros y a todo el mundo que encontraba a cada paso del camino, tan rápido como podía mover la lengua.	384	dando órdenes a derecha y a izquierda a los negros y a todo el mundo, a toda la velocidad que podía y a cada paso que daba.
				<i>negro: generalization</i>		<i>negro: generalization</i>
170	42/254	The men was very huffy, and some of them wanted to hang Jim for an example to all the other niggers around there, so they wouldn't be trying to run away like Jim done, and making such a raft of trouble, and keeping a whole family scared most to death for days and nights.	383	Los hombres estaban muy encrespados, y algunos querían ahorcar a Jim para que sirviera de ejemplo a todos los otros negros de los alrededores, para que no intentaran escaparse como Jim había hecho, creando un sinfín de dificultades y asustando casi de muerte a una familia entera durante días y noches.	384	Los hombres estaban rabiosos y querían ahorcar a Jim para dar un ejemplo a todos los demás negros de los alrededores, para que no trataran de escaparse como había hecho Jim ni organizaran tantos jaleos y tuvieran a toda una familia casi muerta del susto días y noches.

		But the others said, don't do it, it wouldn't answer at all; he ain't our nigger , and his owner would turn up and make us pay for him, sure. So that cooled them down a little, because the people that's always the most anxious for to hang a nigger that hain't done just right is always the very ones that ain't the most anxious to pay for him when they've got their satisfaction out of him.		Pero los otros dijeron: no, no se debe hacer, no conviene en absoluto; no es nuestro negro , y su dueño puede aparecer y hacemos de seguro pagar por él. Así que eso los enfrió un poco, porque la gente que siempre está con tantas ganas de ahorcar a un negro que no se ha portado exactamente según las reglas , siempre son las mismas personas que no quieren pagar su precio cuando ya han sacado de él lo que querían.		Pero los otros dijeron: «No, eso no se puede hacer; ese negro no es nuestro , y seguro que aparece el dueño y nos hace que paguemos por él». Así que enfriaron un poco, porque la gente que tiene más ganas de ahorcar a un negro que ha hecho algo es siempre la misma que no quiere pagar por él cuando ya les ha servido para lo que querían.
				<i>negro: generalization</i> <i>reglas: particularization</i> ; specifies what “doing right” is.		<i>negro: generalization</i> <i>ha hecho algo: reduction</i> . Loses the connection to the white perspective of “right”
171	42/255	"Don't be no rougher on him than you're obleeged to, because he ain't a bad nigger ."	383	---No le traten con más dureza de la imprescindible, porque no es malo este negro .	385	---No lo tratéis peor de lo necesario, porque no es un mal negro .
		The old doctor		<i>negro: generalization</i> ; <i>este: transpositon, amplification</i> ; See note 8		<i>negro: generalization</i> literal
172	42/255	so I says, I got to have HELP somehow; and the minute I says it out crawls this nigger from somewheres and says he'll help, and he done it, too, and done it very well.	384	así que dije: tengo que buscar ayuda de alguna manera; y al momento de decirlo, este negro sale gateando de alguna parte y dice que me ayudará, y lo hizo, además, lo hizo muy bien.	385	me dije: «Necesito que alguien me ayude», y justo entonces apareció ese negro no sé de dónde y dijo que me ayudaría, y bien que me ayudó
		Doctor		<i>negro: generalization</i>		<i>negro: generalization</i> ; See note 8
173	42/255	Of course I judged he must be a runaway nigger , and there I WAS!	384	Claro que pensé que debía ser un negro fugitivo , ¡y yo allí!	385	Claro que pensé que debía de ser un negro fugitivo

		Doctor		<i>negro: generalization</i>		<i>negro: generalization</i>
174	42/255	and of course I'd of liked to run up to town and see them, but I dasn't, because the nigger might get away, and then I'd be to blame;	384	por supuesto mu hubiera gustadoirme al pueblo a verlos, pero no me atrevía, porque el negro podía escaparse, y luego yo tendría la culpa,	385	naturalmente me habría gustado ir al pueblo a verlos, pero no me atrevía porque el negro podía escapar y entonces sería culpa mía,
		Doctor		<i>negro: generalization</i>		<i>negro: generalization</i>
175	42/255	and I never see a nigger that was a better nuss or faithfuller , and yet he was risking his freedom to do it, and was all tired out, too, and I see plain enough he'd been worked main hard lately.	384	y nunca he visto a un negro que fuera mejor como enfermero , ni a uno más fiel , y, sin embargo, arriesgaba su libertad por hacerlo, y se notaba que estaba muy cansado, además; vi claramente que le habían hecho trabajar duramente en días recientes.	385	y nunca he visto un negro que supiera cuidar mejor de un enfermo ni fuera más fiel , aunque para eso tenía que poner en peligro su libertad, y encima estaba agotado y se veía claramente que en los últimos tiempos había tenido mucho que hacer.
		Doctor		<i>negro: generalization literal</i>		<i>negro: generalization literal</i>
176	42/255	I liked the nigger for that; I tell you, gentlemen, a nigger like that is worth a thousand dollars-and kind treatment, too.	384	Me caía bien el negro por eso; se lo aseguro, caballeros, un negro como ese vale mil dólares..., y un trato bondadoso, además.	385-6	Por eso me gustó ese negro ; y os aseguro, caballeros, que un negro así vale mil dólares y debe recibir buenos tratos.
		Doctor		<i>negro: generalization literal</i>		<i>negro: generalization este: transpositon, amplification; See note 8</i>
177	42/256	and as good luck would have it the nigger was setting by the pallet with his head propped on his knees sound asleep; so I motioned them in quiet, and they slipped up on him and grabbed him and tied him before he knowed what he was about, and we never had no trouble	384	y por suerte el negro estaba sentado junto al jergón del muchacho con la cabeza sobre las rodillas y profundamente dormido; así que en silencio les hice a los hombres señas de que se acercaran, y subieron detrás de él y le agarraron y le ataron antes de que él pudiera darse cuenta, y no tuvimos problemas.	386	y la suerte fue que el negro estaba sentado junto al jergón con la cabeza apoyada en las rodillas, dormido como un tronco; así que les hice señales en silencio, y se acercaron, lo agarraron y lo ataron sin que él se enterase de lo que pasaba, y no hemos tenido ningún problema.

		Doctor		<i>negro: generalization</i>		<i>negro: generalization; See note 8</i>
178	42/256	and the nigger never made the least row nor said a word from the start.	384	y el negro no armó ningún escándalo ni desde el primer momento dijo una sola palabra.	386	y el negro no armó ningún jaleo ni dijo ni una palabra desde el principio.
		Doctor		<i>negro: generalization</i>		<i>negro: generalization</i>
179	42/256	He ain't no bad nigger , gentlemen; that's what I think about him."	384	Este negro no es malo , caballeros; ésa es la opinión que yo tengo de él.	386	No es un mal negro , caballeros; eso es lo que tengo que decir de él.
		Doctor		<i>negro: generalization; este: transposicion, amplification; See note 8</i>		<i>negro: generalization literal</i>
180	42/256	I mean, of how I forgot to mention about Sid being shot when I was telling how him and me put in that dratted night paddling around hunting the runaway nigger .	385	quiero decir, de cómo se me había olvidado mencionar que Sid recibió un tiro cuando les conté cómo él y yo pasamos esa condenada noche remando por acá y por allá buscando al negro fugitivo .	387	me refiero a las explicaciones de cómo se me había olvidado mencionar que a Sid le habían pegado un tiro cuando me puse a contar cómo habíamos pasado aquella noche él y yo remando entre las islas en busca del negro fugitivo .
				<i>negro: generalization literal</i>		<i>negro: generalization literal</i>
181	42/257	"Why, THE whole thing. There ain't but one; how we set the runaway nigger free--me and Tom."	386	---Pues el asunto. No hay más que uno; cómo pusimos en libertad al negro fugitivo ... yo y Tom.	388	---Hombre, todo lo que ha pasado. Es lo único que contar; cómo pusimos en libertad al negro entre Tom y yo.
		Huck		<i>negro: generalization literal</i>		<i>negro: generalization al negro: reduction; elision of fugitivo.</i>
182	42/257	"Good land! Set the run ---What is the child talking about!	386	---¡Por Dios! Pusisteis al negro ...¡De qué habla este niño!	388	---¡Dios mío! ¿Que lo pusisteis en ...?
		Aunt Sally		<i>al negro: compensation; Oralidad fingida: english is partial word, here it is a partial phrase</i>		<i>lo pusisteis en: compensation; Same as Translation 1 , (how do you say oralidad fingida in English?)</i>

183	42/258	"With WHO? Why, the runaway nigger , of course. Who'd you reckon?"	387	---¿Con quién? Pues con el negro fugitivo , por supuesto. ¿De quién pensabas que hablaba?	389	---¿Con quién? Pues con el negro fugitivo , claro. ¿Qué te creías?
		Aunt Sally		<i>negro: generalization literal</i>		<i>negro: generalization literal</i>
184	42/258	"HIM?" says Aunt Sally; " the runaway nigger ? 'Deed he hasn't. They've got him back, safe and sound, and he's in that cabin again, on bread and water, and loaded down with chains, till he's claimed or sold!"	387	---¿Él? ---dijo la tía Sally. ¿ El negro fugitivo ? Por supuesto que no. Lo han cogido de nuevo, sano y salvo, y está en la cabaña otra vez, a pan y agua y bien cargado de cadenas, hasta que lo reclamen o sea vendido.	390	---¿Él? ---dice la tía Sally--- ¿ el negro fugitivo ? Claro que no Aquí lo han vuelto a traer sano y salvo, y está en la misma cabaña, a pan y agua, ¡y cargado de cadenas hasta que vengan a reclamarlo o lo vendamos!
		Aunt Sally		<i>negro: generalization literal</i>		<i>negro: generalization literal</i>
185	42/260	And his Aunt Polly she said Tom was right about old Miss Watson setting Jim free in her will; and so, sure enough, Tom Sawyer had gone and took all that trouble and bother to set a free nigger free! and I couldn't ever understand before, until that minute and that talk, how he COULD help a body set a nigger free with his bringing-up.	389	Después la tía Polly dijo que Tom tenía razón en cuanto a eso de que la vieja señorita Watson le había dado en su testamento la libertad a Jim ; y eso me confirmaba que, en efecto, Tom Sawyer se había metido en tantas dificultades y preocupaciones ¡para librar a un negro libre! Antes yo no podía entender bien a Tom; hasta ese momento y hasta oír estas palabras, no entendía yo cómo él, con lo bien criado que estaba, podría nunca ayudar a un individuo a poner en libertad a un negro .	392	Su tía Polly dijo que Tom tenía razón en lo que había dicho de que la vieja señorita Watson había declarado la libertad a Jim en su testamento, así que claro, Tom Sawyer se había metido en todo aquel lío y toda aquella aventura para liberar a un negro que ya era libre , y por eso yo no lograba entender hasta aquel momento y aquella conversación cómo podía Tom ayudar alguien a poner en libertad a un negro con la forma en que lo habían educado a él.
				<i>negro: generalization literal</i>		<i>negro: generalization literal</i>

186	last/261	what it was he'd planned to do if the evasion worked all right and he managed to set a nigger free that was already free before?	390	que fue lo que había planeado hacer si la evasión hubiera salido bien, y él hubiera conseguido liberar a un negro que ya era libre antes.	394	qué pensaba hacer si la evasión salía bien y lograba poner en libertad al negro que ya antes era libre.
				<i>negro:</i> generalization literal		<i>negro:</i> generalization literal
187	last/261	and then tell him about his being free, and take him back up home on a steamboat, in style, and pay him for his lost time, and write word ahead and get out all the niggers around, and have them waltz him into town with a torchligh procession and a brass-band, and then he would be a hero, and so would we. But I reckoned it was about as well the way it was.	390	y luego pensaba contarle a Jim que era libre, y llevarle río arriba hasta casa a bordo de un barco de vapor, con toda la elegancia posible, y pagarle por el tiempo que había perdido; y afirmó Tom que pensaba escribir antes al pueblo para que avisaran a todos los negros de los alrededores, y que éstos recibieran a Jim con una procesión de antorchas y una charanga, y entonces él sería un héroe, y nosotros también. Pero yo pensé que las cosas estaban casi igual de bien como estaban ahora.	394	y después decirle que era libre y llevarlo de vuelta a casa en un barco de vapor, bien fino, y pagarle por todo el tiempo que había perdido y escribir por adelantado para que todos los negros fueran a recibirlo y a llevarlo bailando al pueblo con una procesión de antorchas y una banda de música. Entonces sería un héroe y nosotros también. Pero yo calculé que ya estaba bien tal como estaban las cosas.
				<i>negro:</i> generalization		<i>negro:</i> generalization