A STUDY OF THE ENGLISH AND SPANISH TRANSLATION OF THE FRENCH LITERARY NOVEL "THE LITTLE PRINCE" BY THE AUTHOR ANTOINE DE SAINT-EXUPÉRY

LETICIA ELIZABETH CHAMORRO VILLATE[1]

RESUMEN

Esta tesis explora la traducción al inglés y al español de Katherine Woods y Bonifacio del Carril de "El Principito". Examina cómo los aspectos culturales, las elecciones lingüísticas y los desafíos a la hora de expresar ciertas ideas afectan a las traducciones. El estudio muestra que los traductores manejan estos aspectos con cuidado, pensando en factores económicos, de dónde provienen y cuán fácil es para la gente entender. Utilizando un método descriptivo, la investigación tiene como objetivo comprender completamente las diferencias en el idioma y la cultura. La información se obtiene de diferentes fuentes mediante análisis documental. Los hallazgos revelan cómo los traductores manejan con delicadeza los detalles del idioma, se ven influenciados por la cultura y se adaptan para mantener las ideas principales. El estudio, utilizando un enfoque no experimental, analiza en profundidad estas traducciones, brindando importantes perspectivas sobre cómo funciona la traducción literaria y agregando a lo que sabemos en este campo.
Palabras clave: Aspectos culturales, Recursos literarios, El Principito, Traducción.

ABSTRACT

This thesis explores the English and Spanish translation by Katherine Woods and Bonifacio del Carril of "The Little Prince." It looks at how cultural aspects, language choices, and challenges in expressing certain ideas affect the translations. The study shows that translators carefully handle these aspects, thinking about economic factors, where they are from, and how easy it is for people to understand. Using a descriptive method, the research aims to fully understand the differences in language and culture. Information is gathered from different sources using documentary analysis. The findings reveal how translators delicately deal with language details, are influenced by culture, and adjust to keep the main ideas. The study, using a non-experimental approach, deeply looks into these translations, giving important insights into how literary translation works and adding to what we know in this field.
Keywords: Cultural aspects, Literary devices, Linguistic choices, The Little Prince, Translation.

INTRODUCCIÓN

"The Little Prince" by Antoine de Saint-Exupéry is a globally beloved classic that intertwines universal themes with cultural nuances that may be lost in translation. Translating such

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1 Leticia Chamorro es egresada de la Facultad de Lenguas Vivas de la Universidad Evangélica del Paraguay.

cultural elements presents significant challenges, as translators often struggle with expressing culturally specific concepts in different languages (Baker, 1992). This research examines the Spanish translation, "El Principito," and compares it with the English version to explore the interaction between culture, language, and translation in this literary work.

Peter Newmark's concept of "cultural words" refers to expressions deeply rooted in a specific culture, posing challenges for translators due to their unique connotations (Newmark, 1988). Larson highlights that cultural differences in technicality and terminology further complicate translation efforts (Larson, 1984). This study investigates the adaptations in cultural components, literary devices, and translation techniques in the English and Spanish translations of "The Little Prince," considering the broader sociocultural contexts (Xie, 2012).

Key research questions guide the investigation into the English and Spanish versions of "The Little Prince." The research aims to identify how these translations differ, specifically focusing on the cultural aspects embedded within each version. Additionally, the study explores the disparities in the literary devices used in both translations, highlighting any further distinctions that may arise. The primary objectives are to thoroughly identify the differences between the English and Spanish translations, delve into the cultural nuances and literary devices employed, and uncover any additional unique features present in the translations. By doing so, the study will provide a comprehensive analysis of how "The Little Prince" has been adapted across these two languages.

The exploration of differences in translation between the English and Spanish versions of "The Little Prince" aims to provide insights into handling cultural nuances while preserving the text's essence. By examining the complexities involved in translating this classic work, the research contributes to the fields of translation studies and literary analysis, shedding light on the interplay between culture, language, and literary devices.

The research faces several limitations, including time constraints that may restrict the depth of analysis of the English and Spanish translations of "The Little Prince," and the inherent subjectivity in interpreting translation strategies and differences. Additionally, the original French text poses a language barrier, and focusing solely on English and Spanish translations limits the generalizability of findings to other languages. The study is delimited to analyzing and comparing the English and Spanish translations without involving participant analysis or evaluating translators' work, ensuring a focused textual comparison and understanding of the variations between these two versions.

Ethical considerations for this research include respecting cultural differences, maintaining faithfulness to the original source material, ensuring transparency and proper attribution, avoiding stereotypes and biases, and honoring the author's original intent in the use of literary devices. These principles guide the research to promote a responsible and nuanced understanding of translation.

LITERATURE REVIEW

1. Cultural Aspects in Literary Translation

In literary translation, where two languages and their associated cultural traditions converge, the influence of cultural aspects is paramount. As Toury (1995) and Lefevere (2017) elucidate, the intricate translation process is intertwined with factors such as ideology and literary norms. These cultural undercurrents impact the very essence of translation, bridging gaps between languages while preserving the integrity of cultural contexts. (Toury, 1995; Lefevere, 2017)

However, the journey of translating cultural aspects is not without its challenges. As Baker (1992) illuminates, translators struggle with the intricate task of conveying non-equivalent concepts between source and target languages. These may encompass culture-specific notions and semantically intricate terms that resist a simple one-to-one translation. Moreover, differences in meaning and perspective further complicate the delicate transferring of cultural nuances across linguistic boundaries. (Baker, 1992)

Culture is defined as the shared beliefs, values, and assumptions of a group of people, which guide behaviors, attitudes, and perspectives (Saylor Academy, 2012). Culture encompasses nonmaterial elements like ideas and symbols, and material components such as physical objects, clothing, and technology (University of Minnesota Libraries Publishing, 2016). Additionally, the FAO identifies key cultural elements as material culture, language, aesthetics, education, religion, attitudes and values, and social organization (FAO, n.d.). Kramsch (1998) emphasizes that culture involves shared social contexts and historical backgrounds, which influence how individuals perceive, believe, judge, and behave, regardless of their location.

Language and culture are closely intertwined, as language shapes an individual's worldview and thus understanding a culture requires a deep grasp of its language. This connection is explained through linguistic relativity, which suggests that language influences perception. Effective communication is essential for comprehending how individuals interpret the world around them (Bolen, n.d.). Language reveals aspects of heritage, region, and socioeconomic status, and differences in language can lead to misunderstandings between people from different regions (Sokal & Bricmont, 1999). Language and culture define societal norms and values, shaping human interactions (Kuo and Lai, 2006).

Toury (1995) asserts that translation involves at least two languages and cultural traditions. Lefevere (2017) further explores the sociological and cultural influences that shape the translation process, highlighting the role of ideology and literary norms in determining translation outcomes. Cultural differences manifest in various ways, such as the different connotations of the color red across cultures (Tursunovich, 2022).

Baker (1992) identifies challenges in translating non-equivalent concepts between source and target languages, which stem from unique cultural aspects embedded in each language. Strategies for addressing cultural gaps include naturalization, neutralization, descriptive and functional equivalents, footnotes, cultural equivalents, and compensation (Newmark, 1988). Nida (1964) emphasizes dynamic equivalence in translation to bridge cultural disparities, allowing the receptor to connect with behaviors relevant to their own culture without requiring a full understanding of the source language's cultural patterns.

2. The Influence of Cultural Context on Literary Works
2.1. The Significance of Cultural Elements in Preserving Authenticity

a. Representation and Diversity: Literature is a way of showcasing and honoring various cultures and identities. Giving voice to underrepresented communities and highlighting their distinctive traditions, beliefs, values, and experiences is made possible by the inclusion of cultural elements in writing. Inclusion, empathy, and a more thorough understanding of the world are all fostered by this representation. (UNESCO, 2020)

b. Realism and Authenticity: Literary works have a sense of realism and authenticity thanks to cultural elements. A vivid and convincing representation of a particular culture or community can be produced by authors by including specific cultural details such as language, dialects, customs, rituals, clothing, food, music, and art. The reader becomes more immersed and develops a stronger bond with the characters and their experiences as a result of the attention to detail. (Zhao, 2021)

c. Heritage Preservation: By incorporating cultural themes into works of literature, authors are able to preserve and transmit cultural heritage to future generations. In order to prevent them from being lost or diluted over time, authors can use storytelling to record and immortalize cultural practices, traditions, folklore, and historical events. (Karabacak et al., 2023) In order to write with an authentic voice and perspective, authors must consider cultural factors. Writers can accurately depict the ideas, feelings, challenges, and aspirations of people from particular cultural contexts by drawing on their own cultural background or conducting in-depth research. This authenticity prevents stereotypes or misrepresentations by giving the story credibility and depth. Heritage preservation supports intergenerational appreciation and understanding as well as the preservation of cultural diversity. (UNESCO, 2023)

d. Global Understanding and Interconnectedness: Cultural elements in literature promote global understanding and communication between different cultures. By introducing readers to unfamiliar cultural practices and perspectives, literature fosters empathy, cultural exchange, and the eradication of stereotypes (Wallraven, 2016; Short, 2006). Bassnett (1980) and Lotman (1978) highlight the intertwined nature of culture and language, emphasizing that both are essential for a complete and coherent text.

2.2. The Role of Cultural Aspects in Shaping the Reader's Understanding and Interpretation of the Text
Reading literature from a different culture places greater emphasis on the reader's ability to understand and appreciate the text, which can be enhanced through their capacity for inference and interpretation. In addition to some of the words being unfamiliar, the reader may not be given the concepts and predictions that the authors made while writing the text. (Kelly, 2023)

In his work published in 1964, Nida outlined four key elements that contribute to effective communication and the successful transfer of a message across different languages and cultures. These elements include: 1) the shared nature of cognitive processes among all individuals; 2) the similarity in physical reactions to emotional stimuli; 3) the extent of common cultural experiences; and 4) the ability to adapt to the behavioral patterns of others. (Nida, 1964)

2.3. The Impact of Cultural Aspects on the Overall Quality of the Translation
Culture significantly impacts the translation process. Translators must accurately convey the meaning of the source text while ensuring it is understandable to the target audience. Lack of cultural awareness can lead to distorted translations. Various strategies, such as borrowing, adaptation, explanation, and generalization, help address cultural translation problems (Stolze, 2009).

For example, translating "Prueba esta Sopa Paraguaya" into English can involve different procedures:

Table N°1 Different procedures to solve a cultural translation problem

Borrowing	Try this Sopa Paraguaya.
Adaptation	Try this Cornbread.
Explanation	Try this bread made out of corn and cheese, typical from Paraguay.
Generalization	Try this typical food.
Literal translation	Try this Paraguayan soup.
Reduction	Try this.

Fuente: Data collected by the authors, 2023

Translators must choose the best approach based on the translation's goal, available time, and potential readers (Stolze, 2009).

3. Literary Devices
In the pursuit of credible equivalence between texts, literary translators must consider the intrinsic connection between form and content, constituent elements, overall structure, and the role played by stylistic and literary devices in narrative texts (Yousef, 2012).

3.1. Metaphor: Metaphor involves talking and potentially thinking about one thing in terms of another. It is a creative form of expression aligned with cultural nuances, serving as a unique rhetorical tool that allows brief transcendence above the literal world (Semino, 2008; Steen, 2004).

3.2. Hyperboles: Hyperbole is characterized by exaggeration beyond what is justified by its ontological referent. Key elements include exaggeration, the shift from propositional

meaning to the speaker's intended message, and the necessity of a specific referent (Burgers et al., 2016; Aljadaan, 2018)

3.3. Personification: Personification, or prosopopoeia, is the rhetorical figure by which something non-human is given a human identity, operating across various genres and dealing with sensory and spiritual aspects (Melion & Ramakers, 2016).

3.4. Irony: Irony involves using words to convey a meaning opposite to their literal sense, often through character or plot development. It expresses contradictory impulses and indicates detachment from the subject (Singh, 2012).

3.5. Simile: Simile, derived from the Latin word 'Simile,' denotes resemblance and likeness. It compares two objects with explicit references to both the source and target entities, creating a clear and direct construction connecting them (Gibbs, 1994).

3.6. Anaphora: Anaphora is the repetition of words or phrases in sentences, clauses, or poetic lines. It serves as a potent mnemonic device, creating a lasting impression through repeated sounds and meanings (Malewitz, 2020).

3.7. Anthisesis: Antithesis contrasts ideas, positions, or images by highlighting sharp differences between concepts, often unrelated, making them stand out in a noticeable way (Ruzibaeva, 2019)

3.8. Hyperbaton: Hyperbaton refers to placing syntactically connected words at a considerable distance from each other, separating them with less connected words, creating a unique word order (Dickey & Chahoud, 2010)

4. Translation Techniques

4.1. Literal Translation: In the process of translation, the grammatical structures of the source language are transformed into their closest equivalents in the target language. However, the individual words are still translated separately without considering their specific context within the source text. (Newmark, 1988)

4.2. Transposition: Transposition involves modifying the grammatical structure from the source language to the target language, including changes such as switching from singular to plural or replacing a verb with a noun (Newmark, 1988).

4.3. Calque: Calque involves the literal translation of a foreign word or phrase, either lexically or structurally, translating each element of the borrowed expression (Molina & Albir, 2002).

4.4. Borrowing: Borrowing involves directly adopting a word or expression from another language, either as pure borrowing or naturalized borrowing, adapting it to the target language (Molina & Albir, 2002)

4.5. Adaptation: As referred by Molina and Albir (2002), adaptation is a translation technique that involves replacing an element from the source text with one from the target culture. This technique is often used to replace cultural or social elements in the source text with corresponding elements that are more familiar to the intended audience in the translation (p.509).

4.6. Compensation: Compensation makes up for a loss of meaning by incorporating compensatory elements elsewhere in the text, ensuring the overall meaning and impact are maintained (Newmark, 1988).

4.7. Foreignization vs Domestication: Foreignization emphasizes elements from the source culture, highlighting linguistic and cultural features, while domestication prioritizes the target culture, ensuring fluency and transparency in the translated text (Venuti, 1995)

4.8. Equivalence: Equivalence, as described by Harvey (2003), refers to the practice of selecting a referent in the target language (TL) culture that serves a similar function as the referent in the source language (SL). This technique is employed when a direct translation of the specific referent is not possible or when it may not be readily understood by the target audience (p. 4).

5. Translation of Children's Literature

5.1. Characteristics of Translations of Children's Literature: Translating children's literature involves being aware of the stylistic features and appropriate modes of address for different age groups (Lathey, 2011). Jobe (1996) describes it as one of the most challenging and demanding tasks for translators, requiring a balance between literal and free translation without losing essence or appropriateness. A poor translation poses a greater risk because young readers are less likely to spot and correct errors (Oittinen, 2000).

Rudvin and Orlati (2016) highlight the ambivalence in children's literature, designed to appeal to both adults and children with varying levels of complexity. This dual appeal is a significant challenge, as the text must engage the child reader while also being acceptable to the adult authority figure.

5.2. Challenges of the Translations of Children's Literature: Translating children's literature presents unique challenges, particularly with the translation of proper names and titles. Vendler (1975, cited in Vermes, 2001) argues that proper names, lacking inherent meaning, should be directly carried over in translation, functioning as labels for individuals and objects. Contrastingly, Searle (1975) posits that proper names can convey additional meaning and should be replaceable with descriptive phrases that identify the same referent. Title translation also demands creativity and may involve artistic exchange, as described by Roman Jakobson (1959), who refers to this as "creative transposition," especially when translating poetically untranslatable titles.

Moreover, the dual readership characteristic of children's literature adds another layer of complexity. These books, although intended for young readers, are created, published, marketed, and endorsed by adults. This means that for a children's book to reach its audience, it must first gain the approval and support of adults, making the translation process even more intricate. This dual appeal requires translators to balance engaging the child reader while ensuring the content meets the standards and expectations of adults (Barrera, 2022).

METHODOLOGY

This research employed a qualitative approach, gathering information from "The Little Prince" and its Spanish counterpart "El Principito" to analyze the translation processes used in both texts. According to Sampieri, Collado, and Lucio (2018), qualitative research collects data without numerical measurement to refine research questions through interpretation. The study took a descriptive approach to comprehensively understand the differences throughout the book, specifying properties, characteristics, and features of the analyzed phenomenon. Documentary analysis was utilized, gathering information from bibliographic books, articles, previous investigations, and various documents. The non-experimental design focused on analyzing and comparing the English and Spanish translations of "The Little Prince" by Antoine de Saint-Exupéry, allowing for an in-depth examination of the translations without altering the process. Additionally, the research adopted an ex post facto approach, observing the dependent variables after the independent variables had already taken place (Kerlinger, 1964).

The sample consisted of cultural elements, expressions, idioms, folk vocabulary, literary devices, and other differences found in the English and Spanish versions of "The Little Prince." The selection focused on culture-specific terms and literary devices for comparison and analysis of the translators' strategies. Criteria involved reviewing the source texts to identify sentences and contexts with culture-specific meanings and differences. The study chose "The Little Prince" for its popularity and existing translations in both English and Spanish, examining disparities to understand how each language conveyed the message distinctively.

Data collection was justified based on the research objectives and nature of the study. Using Microsoft Word as a coding tool facilitated the qualitative investigation of differences in literary translations, particularly the adaptations in the English and Spanish versions of "The Little Prince." The study aimed to understand these differences, focusing on cultural

aspects, literary devices, and translation techniques. Specific questions included identifying cultural aspects within the translation, examining lost elements, considering the translator's background, and exploring how cultural elements were expressed in both languages.

Instrumentation involved creating tables to cross-reference comments in both language versions, allowing for visual juxtaposition and alignment with chapter references. Data analysis compared cultural elements, expressions, idioms, folk vocabulary, and literary devices in both translations, presented in tables. Microsoft Word's highlighting and annotation features provided a practical and familiar platform for organizing and analyzing qualitative data. Parallel corpora analysis helped identify translation nuances, explore cultural differences, and analyze how meaning and style were preserved or transformed in different languages.

RESULTS

1. **Cultural Aspects**

Throughout this section, the first specific objective, "explore differences in cultural aspects within the English and Spanish translations of "The Little Prince", will be reflected.

Table N°2 Cultural aspects

Ch.	English Version	Spanish Version
11	"That is a queer hat you are wearing"	"¡Qué sombrero tan raro tiene"
1	True Stories from Nature	"Historias vividas"
4	"I saw a house that cost $20.000."	"He visto una casa que vale cien mil pesos."
16	New Zealand	Nueva Zelandia
-	The Little Prince	El Principito
1	Boa constrictor	Serpiente boa
1	My Drawing Number One. And it looked like this:	Mi dibujo número 1 era de esta manera:

Source: Data collected by the authors, Asunción, 2023

Throughout the book, several cultural differences were found which contrast the background and personal preferences of each translator: Katherine Woods (USA) and Bonifacio del Carril (Argentina).

"That is a queer hat you are wearing" - "¡Qué sombrero tan raro tiene." In this example, the English word "queer" is translated to "raro" in Spanish. The choice of words reflects the cultural and linguistic nuances. "Queer" in English can mean strange or odd, but it also has historical and cultural connotations related to sexual orientation. Given the potential ambiguity, the translator opted for a more straightforward translation in Spanish to avoid any misinterpretation.

"True Stories from Nature" - "Historias vividas." The translation of "True Stories from Nature" to "Historias vividas" is a literal translation. However, the choice of words in Spanish might be influenced by the preference for a direct and clear representation of the content, reflecting the cultural tendency towards explicitness.

"I saw a house that cost $20,000." - "He visto una casa que vale cien mil pesos." The difference in currency and valuation reflects the economic and cultural disparities between the United States (where dollars are used) and Spanish-speaking countries (where pesos are used). Additionally, numerical representations and the way large numbers are formatted can vary across cultures, leading to differences in the translation.

New Zealand - Nueva Zelandia. According to the Real Academia Española, "This form

(Nueva Zelanda), the only one used in Spain, alternates in the Spanish of America with Nueva Zelandia, equally valid." There are several countries that say Nueva Zelanda, but as the Spanish translator comes from a Latin American country, his word choice was 'Nueva Zelandia'.

The choice to translate "The Little Prince" as "El Principito" instead of a more direct translation like "El Pequeño Príncipe." El Principito" maintains the phonetic similarity to the original title "The Little Prince." The use of "-ito" in Spanish is a diminutive suffix, implying something small or endearing. This choice not only preserves the sound but also conveys the sense of innocence and youth associated with the character of the Little Prince. Besides, different languages have unique ways of forming diminutives. In Spanish, the use of diminutives is common and carries specific cultural connotations. The choice to use "El Principito" aligns with the linguistic norms of the Spanish language and the cultural preferences of Spanish-speaking readers.

The differences between the translations of "Boa constrictor - Serpiente boa" instead of "Boa constrictora," provides a simpler and more straightforward translation for general readers. While "Boa constrictora" is a more technical and scientific term, "Serpiente boa" is clear and easily understandable to a broader audience. Translators often prioritize clarity and accessibility, especially in literary works aimed at a wide readership. In Spanish, the term "boa" commonly refers to any large snake, including constrictor species. Using "Serpiente boa" aligns with everyday language usage and is more likely to be familiar to the average reader.

In the English version, the number "One" is written out as a word ("Number One"), while in the Spanish version, the number "1" is presented as a numeral ("número 1"). This variation can be attributed to language-specific formatting norms and stylistic preferences. In English writing, it is common to write out numbers one to nine as words, especially when they are used in a non-mathematical context, as it enhances readability. In contrast, in Spanish, numerals are typically used for numbers, even in contexts where English might use words for numbers one to nine. (Straus, n.d.)

2. **Literary Devices**

Throughout this section, the second specific objective, "identify disparities in the literary devices presented in the English and Spanish translations of "The Little Prince", will be exemplified or portrayed in different comparative tables, considering the literary figures used in each table.

Table N°3 Literary devices

Ch.	English Version	Comment	Spanish Version	Comment
24	The stars are beautiful, because of a flower that cannot be seen.	Metaphor	Las estrellas son hermosas, por una flor que no se ve...	Metaphor
9	Well, I must endure the presence of two or three caterpillars if I wish to become acquainted with the butterflies.	Metaphor	Será necesario que soporte dos o tres orugas, si quiero conocer las mariposas; creo que son muy hermosas	Metaphor, Hyperbaton
21	"Men have no more time to understand anything. They buy things already made at the shops. But there is no shop anywhere where one can buy friendship, and so men have no friends any more".	Metaphor, Antithesis	Los hombres ya no tienen tiempo de conocer nada. Lo compran todo hecho en las tiendas. Y como no hay tiendas donde vendan amigos, los hombres no tienen ya amigos.	Antithesis

| 21 | My life is very monotonous," the fox said. "I hunt chickens; men hunt me. All the chickens are just alike, and all the men are just alike. And, in consequence, I am a little bored. But if you tame me, it will be as if the sun came to shine on my life. | Metaphor Anaphora | Mi vida es muy monótona. Cazo gallinas y los hombres me cazan a mí. Todas las gallinas se parecen y todos los hombres son iguales; por consiguiente me aburro un poco. Si tú me domesticas, mi vida estará llena de sol. | Metaphor Anaphora |
| 21 | It is only with the heart that one can see rightly; what is essential is invisible to the eye. | Metaphor | Sólo con el corazón se puede ver bien; lo esencial es invisible para los ojos. | Metaphor |

Source: Data collected by the authors, Asunción, 2023.

Several key literary devices, including metaphors, anaphora, antithesis, and hyperbaton, are skillfully employed throughout the table. When examining the comparison between the English original and its Spanish translations, the metaphorical elements hold consistent depth and meaning across languages. For instance, the metaphor "The stars are beautiful, because of a flower that cannot be seen" is rendered in Spanish as "Las estrellas son hermosas, por una flor que no se ve", maintaining the symbolic representation of unseen beauty influencing the stars.

Similarly, another metaphor, "Well, I must endure the presence of two or three caterpillars if I wish to become acquainted with the butterflies," translates to "Será necesario que soporte dos o tres orugas, si quiero conocer las mariposas; creo que son muy hermosas", while also integrating a hyperbaton, thus emphasizing the enduring aspect before the revelation of beauty. Additionally, the text's nuanced use of antithesis and anaphora remains preserved in the translations, such as in the lines expressing societal detachment and the fox's desire for domestication. Overall, the English and Spanish versions adeptly maintain the rich literary elements present in the original text, allowing the profound thematic essence of 'The Little Prince' to resonate consistently in both languages.

In addition to the preservation of literary devices across translations, it is interesting to see how the same ideas are expressed using different words. The Spanish version might use different expressions to talk about similar things, like the idea of "taming" or "domestication", which might be presented in a slightly different way compared to the English translation. Despite these word differences, both versions keep the main feelings and ideas intact.

Table N°4 Literary devices

Ch.	English Version	Comments	Spanish Version	Comments
2	Now I stared at this sudden apparition with my eyes fairly starting out of my head in astonishment. Remember, I had crashed in the desert a thousand miles from any inhabited region. And yet my little man seemed neither to be straying uncertainly among the sands, nor to be fainting from fatigue or hunger or thirst or fear.	Imagery Hyperbole	Miré, pues, aquella aparición con los ojos redondos de admiración. No hay que olvidar que me encontraba a unas mil millas de distancia del lugar habitado más próximo. Y ahora bien, el muchachito no me parecía ni perdido, ni muerto de cansancio, de hambre, de sed o de miedo.	Imagery Hyperbole

Source: Data collected by the authors, Asunción, 2023.

Both the English and Spanish versions employ imagery to vividly describe the narrator's astonishment. In the English text, the phrase "my eyes fairly starting out of my head" paints a strong visual picture of the speaker's surprise, while the Spanish translation, "ojos redondos de admiración", vividly depicts a similar sense of wonder.

Hyperbole, or exaggerated statements, is present in both versions. In the English text, the narrator exaggerates the impact of the apparition by describing the eyes nearly bulging out.

In the Spanish translation, the use of "ojos redondos de admiración" similarly conveys an exaggerated sense of astonishment.

While the specific wording differs between the English and Spanish versions, both effectively convey the narrator's overwhelming surprise and the little prince's resilience despite the challenging circumstances. The Spanish translation maintains the core imagery and hyperbolic expressions, delivering the intended impact and visual elements while using slightly different phrasing to capture the essence of the original text.

Table N°5 Literary devices

Ch.	English Version	Comments	Spanish Version	Comments
7	I don't believe you! Flowers are weak creatures. They are naive. They reassure themselves as best they can. They believe that their thorns are terrible weapons.	Personification Metaphor	¡No te creo! Las flores son débiles. Son ingenuas. Se defienden como pueden. Se creen terribles con sus	Personification Irony
20	His flower had told him that she was the only one of her kind in all the universe.	Personification Hyperbole	Su flor le había dicho que era la única de su especie en todo el universo.	Personification Hyperbole

Source: Data collected by the authors, Asunción, 2023.

In the first comparison, both the English and Spanish versions employ personification, attributing human-like qualities to flowers. The English text characterizes flowers as weak, naive creatures that reassure themselves, believing their thorns to be formidable weapons. The Spanish translation retains the personification but introduces irony in the phrase "Se creen terribles con sus espinas," suggesting an ironic twist in the flowers' perception of their own strength.

In the second comparison, personification is present as the flower is characterized as having the ability to speak and convey a sense of uniqueness. Hyperbole is introduced through the statement that she is the "only one of her kind in all the universe," emphasizing the flower's perceived exceptional nature. The Spanish translation mirrors the personification and hyperbolic elements of the original English text.

Overall, while there are subtle differences in the use of literary devices and the introduction of irony in the Spanish translation of the first passage, the essential themes and personification elements remain consistent between both versions.

Table N°6 Literary devices

Ch.	English Version	Comments	Spanish Version	Comments
4	They would shrug their shoulders, and treat you like a child.	Simile	Las personas mayores se encogerán de hombros y nos dirán que somos unos niños.	None
9	Volcanic eruptions are like fires in a chimney.	Simile	Las erupciones volcánicas son como el fuego de nuestras chimeneas.	Simile
17	He twined himself around the Little Prince's ankle, like a golden bracelet.	Simile	Se enroscó alrededor del tobillo del principito como un brazalete de oro.	Simile
18	But he saw nothing, save peaks of rock that were sharpened like needles.	Simile	Pero no alcanzó a ver más que algunas puntas de rocas.	None

22	And a brilliantly lighted express train shook the switchman's cabin as it rushed by with a roar like thunder.	Simile	Y un tren rápido iluminado, rugiendo como el trueno, hizo temblar la caseta del guardavía.	Simile

Source: Data collected by the authors, Asunción, 2023.

A recurring device in the text is the simile, where comparisons are drawn to evoke powerful visual and emotional associations. The first fragment introduces the simile, "They would shrug their shoulders, and treat you like a child." This comparison conveys a sense of condescension and dismissiveness, emphasizing the patronizing behavior of adults towards those they consider less knowledgeable. In the Spanish translation, "Las personas mayores se encogerán de hombros y nos dirán que somos unos niños", the simile is absent, yet the core meaning is effectively conveyed through alternative means, preserving the essence of the original text.

Moving to the second fragment, the simile is employed to describe volcanic eruptions: "Volcanic eruptions are like fires in a chimney." This simile draws a parallel between the destructive force of volcanic eruptions and the contained yet powerful nature of fires. In the Spanish translation, "Las erupciones volcánicas son como el fuego de nuestras chimeneas", the simile is retained, adapting the imagery for a Spanish-speaking audience while maintaining the essence of the original comparison.

The third fragment continues the use of simile, describing the snake twining around the Little Prince's ankle: "He twined himself around the Little Prince's ankle, like a golden bracelet". This simile creates a vivid image of the snake's actions, likening it to a golden bracelet. The Spanish translation, "Se enroscó alrededor del tobillo del principito como un brazalete de oro," faithfully reproduces the simile, ensuring that the image of the snake as a golden bracelet is effectively conveyed in both languages.

The fourth fragment utilizes simile to depict the Little Prince's limited view: "But he saw nothing, save peaks of rock that were sharpened like needles." This comparison enhances the reader's perception of the sharpness and prominence of the rock peaks. In the Spanish translation, "Pero no alcanzó a ver más que algunas puntas de rocas," the simile is absent, yet the visual impact is preserved through alternative means.

In the final fragment, a brilliantly lighted express train is described with the simile, "And a brilliantly lighted express train shook the switchman's cabin as it rushed by with a roar like thunder." This simile draws a powerful comparison between the train's roar and the sound of thunder. In the Spanish translation, "Y un tren rápido iluminado, rugiendo como el trueno, hizo temblar la caseta del guardavía," the simile is retained, capturing the thunderous quality of the train's roar.

In summary, while the Spanish translations may occasionally omit the explicit use of similes found in the English text, the essence of the comparisons and vivid imagery is effectively conveyed, showcasing the translator's ability to adapt literary devices to resonate with a Spanish-speaking audience. The recurrent use of simile in both versions contributes to the narrative's richness and the reader's immersive experience in the imaginative world of "The Little Prince."

Table N°7 Literary devices

Ch.	English Version	Comments	Spanish Version	Comments
24	He has never been either hungry or thirsty. A little sunshine is all he needs . . ."	Hyperbole	Nunca tiene hambre ni sed y un poco de sol le basta..."	Hyperbole
14	"Your planet is so small that three strides will take you all the way around it.	Hyperbole	Tu planeta es tan pequeño que puedes darle la vuelta en tres zancadas.	Hyperbole

Source: Data collected by the authors, Asunción, 2023.

In these passages, both translations employ hyperbole to emphasize certain aspects of the narrative. The first passage exaggerates the subject's self-sufficiency, stating he has never experienced hunger or thirst and that a "little sunshine" is sufficient. The Spanish translation effectively maintains the hyperbolic expression, emphasizing the subject's minimal needs. Moving to the second passage, hyperbole is used to describe the small size of the planet, suggesting that it can be encircled with just "three strides." The Spanish translation skillfully preserves this hyperbolic imagery, emphasizing the diminutive scale of the planet.

In summary, both the English and Spanish versions effectively utilize hyperbole to convey a sense of exaggeration and whimsy, contributing to the distinctive charm and imaginative nature of the text. The translator successfully captures the essence of the hyperbolic expressions, ensuring that the fantastical and exaggerated qualities are conveyed seamlessly to readers in both languages.

3. Additional Distinctions in Translation

Throughout this section, the third specific objective "discover additional distinctions present in the English and Spanish translations of "The Little Prince", will be illustrated.

Table N°8 Translation comparison

Ch.	English Version	Spanish Version
1	It was a picture of a boa constrictor in the act of swallowing an animal.	Representaba una serpiente boa que se tragaba a una fiera.

Source: Data collected by the authors, Asunción, 2023.

In the Spanish translation, "Representaba una serpiente boa que se tragaba a una fiera", the choice of words effectively maintains the essence of the English version. The term "una fiera", adds a nuanced sense of wildness and fierceness to the creature being swallowed. The use of "swallowing" aligns well with the Spanish verb "tragaba", maintaining the continuous action implied by the sentence.

Culturally and contextually, the choice of "boa constrictor" in English corresponds appropriately to the Spanish "Boa constrictora", ensuring a precise representation of the specific type of snake involved, but instead, it was translated as "serpiente boa". The overall structure of the Spanish translation closely mirrors that of the English sentence, both beginning with a subject pronoun ("It" and "Representaba") and describing the scene in a parallel fashion.

In terms of imagery and visualization, both translations effectively convey the captivating image of a boa constrictor in the act of swallowing a wild animal, preserving the visual impact intended in the story. These considerations in word choice, structure, and imagery highlight the success of the Spanish and English translations in faithfully representing the scene.

Table N°9 Translation comparison

Ch.	English Version	Spanish Version
1	But they answered: "Frighten? Why should anyone be frightened by a hat?"	—¿Por qué habría de asustar un sombrero? —me respondieron.

Source: Data collected by the authors, Asunción, 2023.

The English sentence is effectively translated into Spanish maintaining the conditional tone present in English, questioning the necessity of being frightened by a hat using the phrase: "¿Por qué habría de…?". However, a notable difference is the omission of the word "anyone", potentially altering the universality or generality of the inquiry. Also, the first question "Frighten?", which gives emphasis to the sentence, was omitted, making it simpler in the Spanish version.

The verb "asustar" in Spanish corresponds well with "frighten" in English, capturing the idea of causing fear or being scared. The use of "asustar" maintains the intended emotional impact of the original sentence.

Both translations appropriately capture the sense of bewilderment. The structure of the

Spanish version closely mirrors the English one, both incorporating a dialogue format with a reported speech element. The use of the reflexive pronoun "me" in Spanish indicates that the response was directed specifically to the speaker, preserving the interpersonal dynamics.

Despite the subtle differences, the Spanish translation effectively captures the humorous and perplexed tone of the English sentence, ensuring a faithful representation of the intended meaning and cultural nuances.

Table N°10 Translation comparison

Ch.	English Version	Spanish Version
1	But since the grown-ups were not able to understand it, I made another drawing: I drew the inside of a boa constrictor, so that the grown-ups could see it clearly	Dibujé entonces el interior de la serpiente boa a fin de que las personas mayores pudieran comprender.

Source: Data collected by the authors, Asunción, 2023.

In the translated passage, several omissions and specific translation techniques are evident. Firstly, the omission of "But since the grown-ups were not able to understand it" in the Spanish version results in a streamlined narrative that focuses solely on the act of drawing and its intended purpose. This omission simplifies the storyline, potentially sacrificing some of the nuance and context provided in the English sentence.

The Spanish version also employs a transformation technique by converting the English phrase "I made another drawing" into the Spanish "Dibujé entonces" (I then drew). This transformation simplifies the expression by emphasizing the singular act of drawing without explicitly stating the creation of an additional drawing. The omission of the specific reference to "another drawing" may contribute to a more cohesive and straightforward narrative.

The use of the subjunctive mood in "pudieran comprender" is a notable translation technique, introducing an element of uncertainty and conditionality that aligns with the English text's tone. This technique captures the implied contingency in the act of drawing, wherein the clarity of the illustration depends on the grown-ups' ability or willingness to comprehend.

Table N°11 Translation comparison

Ch.	English Version	Spanish Version
1	In the course of this life I have had a great many encounters with a great many people who have been concerned with matters of consequence.	A lo largo de mi vida he tenido multitud de contactos con multitud de gente seria.

Source: Data collected by the authors, Asunción, 2023.

In the translated passages, the phrase "encounters with a great many people who have been concerned with matters of consequence" is translated as "he tenido multitud de contactos con multitud de gente seria". Here, the term "encounters" is rendered as "contactos", providing a straightforward equivalent that emphasizes the communicative nature of the interactions. The use of "multitud de" conveys the abundance of encounters, preserving the sense of quantity of the English sentence.

The omission of the specific reference to "matters of consequence" in favor of "gente seria" (serious people) simplifies the translation. While "matters of consequence" suggests a broader range of significant issues or topics, "gente seria" focuses more narrowly on the seriousness or gravity of the individuals involved. This transformation aligns with the pragmatic considerations of translation, balancing conciseness with communicative impact.

The translation maintains an active voice, in which the actions of the narrator are expressed through phrases like "he tenido" (I have had) and "contactos con gente seria". The use of the present perfect tense in "he tenido" conveys a sense of accumulated experience over time. In other words, in this fragment a synthesis can be seen, a change of focus and the use of specific terms to convey the meaning of the English text adapting it to the linguistic and cultural nuances of the Spanish language.

Table N°12 Translation comparison

Ch.	English Version	Spanish Version
2	I blinked my eyes hard.	Me froté los ojos.

Source: Data collected by the authors, Asunción, 2023.

In Spanish, the verb used was "frotar," which translates to "to rub" or "to massage." The English translation, however, uses the verb "blinked," which specifically refers to the action of opening and closing the eyes quickly. "Frotar los ojos" in Spanish can encompass a broader range of actions, including rubbing, massaging, or even briefly covering the eyes. The English translation, on the other hand, specifically focuses on the act of blinking, which involves the movement of eyelids.

The English translation includes the adverb "hard," emphasizing the intensity of the action. "I blinked my eyes hard" implies a forceful or vigorous blinking, which may not be explicitly conveyed in the Spanish sentence. In this case, the translator may have opted for "blinked" to provide a more natural and idiomatic expression in English, capturing the essence of the action while accounting for cultural differences.

In summary, the translation diverges by choosing the verb "frotar" instead of a direct equivalent for "blink" and omits the intensity qualifier "hard," contributing to a nuanced alteration in the perceived manner and intensity of the described action. These linguistic decisions underscore the translator's interpretative role and the inherent challenges of conveying subtle nuances between languages.

Table N°13 Translation comparison

Ch.	English Version	Spanish Version
2	Now I stared at this sudden apparition with my eyes fairly starting out of my head in astonishment.	Miré, pues, aquella aparición con los ojos redondos de admiración.

Source: Data collected by the authors, Asunción, 2023.

In the English sentence "Now I stared at this sudden apparition with my eyes fairly starting out of my head," the word "now" serves to indicate a temporal connection, suggesting that the action of staring is happening in the present moment. However, in the Spanish translation, this temporal marker is omitted, and the sentence begins directly with "Miré, pues, aquella aparición..." Here, the omission of "now" alters the temporal nuance, and the translation may read slightly more matter-of-factly without explicitly conveying the immediate nature of the action.

In English, the phrase "with my eyes fairly starting out of my head" uses vivid language to emphasize the intensity of the staring. The phrase suggests surprise or shock. While the Spanish translation, "con los ojos redondos de admiración," focuses more on the roundness of the eyes due to admiration. The use of "redondos" (round) implies a wide-eyed, amazed expression, emphasizing the emotional response to the apparition rather than the eyes physically starting out of the head.

In the Spanish translation, "pues" adds a bit of conversational or narrative flow, suggesting that the act of staring at the sudden apparition is a natural response given what has just been described or experienced. It contributes a sense of continuity to the narrative or conversation, providing a subtle link between the previous context and the action of staring. In comparison, the English sentence lacks a direct equivalent to "pues" in this context. The English sentence is more straightforward in stating the action without the additional connective or emphatic element.

Table N°14 Translation comparison

Ch.	English Version	Spanish Version
2	No, no, no! I do not want an elephant inside a boa constrictor. A boa constrictor is a very dangerous creature, and an elephant is very cumbersome.	¡No, no! Yo no quiero un elefante en una serpiente. La serpiente es muy peligrosa y el elefante ocupa mucho sitio.

Source: Data collected by the authors, Asunción, 2023.

In English, the term used for the snake is "boa constrictor," while in Spanish, it's translated as "serpiente," which is a more general term for a snake. This linguistic difference reflects the diversity of snakes that exist, highlighting the varied nature of these creatures in the Spanish language, while the English term is more specific and refers to a particular type of snake known for its constriction method.

The Spanish translation uses "ocupa mucho sitio" to convey that an elephant takes up a lot of space. This phrase not only addresses the physical size of the elephant but also implies the spatial challenges associated with managing such a large creature. In contrast, the English version uses "cumbersome," which goes beyond size to suggest the difficulty of handling or managing the elephant. This term encompasses both the physical bulk and the practical challenges posed by the presence of an elephant.

While the translations successfully preserves the refusal tone and general meaning, nuanced differences arise in the emphasis on the cumbersome nature of the elephant and the order of presentation in the reasons given for rejecting the idea. These linguistic choices reflect the translator's interpretative role in navigating the nuances of language and cultural context.

TABLE No. 15 TRANSLATION COMPARISON

Ch.	English Version	Spanish Version
4	And if I forget him, I may become like the grown-ups who are no longer interested in anything but figures…	Y yo puedo llegar a ser como las personas mayores, que solo se interesan por las cifras…

Source: Data collected by the authors, Asunción, 2023.

In this case, noteworthy variations emerge, highlighting the translator's interpretative choices and linguistic adaptations. The English sentence begins with a conditional clause, expressing a potential consequence ("And if I forget him"). This adds a layer of personal connection or emotional context to the statement. In the Spanish version, this part is omitted, and the sentence starts directly with "Y yo puedo llegar a ser como las personas mayores..." This omission changes the focus of the sentence, placing more emphasis on the general idea of potentially becoming like adults who are only interested in figures.

The omission may affect how the audience interprets the statement. In the English version, the speaker seems to be contemplating the consequences of forgetting someone specific. In the Spanish version, the focus is more on the broader idea of growing up and becoming like adults.

Table N°16 Translation comparison

Ch.	English Version	Spanish Version
5	The information would come very slowly, as it might chance to fall from his thoughts.	Esto venía suavemente al azar de las reflexiones.

Source: Data collected by the authors, Asunción, 2023.

The use of "esto" in Spanish, translated from "the information," introduces a level of ambiguity, as "esto" is a neutral and versatile pronoun that does not explicitly convey the

nature of the information. The English term "information" is more specific in comparison. The phrase "al azar de las reflexiones" introduces an interesting variation. While it conveys the idea of chance or randomness in the information's emergence, the inclusion of "las reflexiones" (the reflections) suggests a connection to thoughtful contemplation. This choice adds a layer of intellectual engagement to the process, implying that the information arises from the character's reflections rather than merely by chance.

In summary, the translation captures the gradual and uncertain nature of the information's emergence. However, nuanced differences arise in the use of the pronoun "esto," the choice of "suavemente" to convey slowness, and the inclusion of "las reflexiones" to emphasize a connection to thoughtful contemplation.

DISCUSSION

1. Cultural Aspects

The profound influence of cultural aspects on literary translation, as illuminated by scholars like Toury (1995) and Lefevere (2017), manifested vividly in the translations of Katherine Woods (England) and Bonifacio del Carril (Argentina). These translators, informed by their unique cultural backgrounds and personal inclinations, engaged in a delicate negotiation of linguistic nuances, exemplified in the translation of "queer" to "raro" and "True Stories from Nature" to "Historias vividas." This nuanced approach resonated with the linguistic relativity hypothesis, asserting that language mirrors cultural identity and worldview (Bolen, n.d.; Sokal & Bricmont, 1999).

The challenges inherent in translating non-equivalent concepts, as discussed by Baker (1992), were evident in the translators' choices. The decision to translate "The Little Prince" as "El Principito," preserving phonetic similarity and cultural connotations, aligned with Newmark's (1988) categorization of cultural words and emphasized the significance of maintaining the essence of the source material within the target language.

Economic and geographical factors played a key role in translation decisions, as demonstrated by the translation of currency and numerical representations ("I saw a house that cost $20,000"). Such considerations aligned with Newmark's contextual factors (1988), emphasizing the backdrop against which translation takes place and the significance of the source language referent. The translation of country names, such as "New Zealand" to "Nueva Zelandia," reflected not only geographical distinctions but also the impact of regional preferences (Real Academia Española).

The emphasis on accessibility for general readers was evident in the simplification of technical terms, exemplified by the translation of "Boa constrictor" to "Serpiente boa." This aligned with Newmark's (1988) consideration of readership's motivation and cultural proficiency and underscored the translator's commitment to making the text comprehensible to a broad audience.

Stylistic and formatting differences, such as the presentation of numbers ("One" vs. "número 1"), provided insight into language-specific conventions and preferences (Straus, n.d.). The contrast illuminated the diverse approaches to numerical representation in English and Spanish, reflecting the intricacies of language-specific stylistic choices.

In conclusion, the intricate interaction between language and culture, as observed in the translations of Woods and del Carril, underscored the complexity of literary translation. This exploration prompted further consideration of the dynamic relationship between cultural norms, linguistic choices, and the reception of translated literary works, paving the way for future research to delve deeper into this nuanced interplay.

2. Literary Devices

The examination of literary devices in translated literature presented an intricate interplay between linguistic nuances and the preservation of thematic richness. Metaphor, as characterized by Semino, was a potent rhetorical tool employed to transcend the everyday world. The metaphor "The stars are beautiful, because of a flower that cannot be seen" maintained its symbolic depth in Spanish: "Las estrellas son hermosas, por una flor que no se ve." This consistency across languages exemplified the enduring resonance of metaphor

in conveying profound thematic essence (Semino, 2008).

The translations skillfully employed personification, attributing human-like qualities to flowers. The English text characterized flowers as weak and naïve, while the Spanish version introduced irony: "Se creen terribles con sus espinas." This ironic twist aligned with Walter Melion and Bart Ramakers' definition of personification as a rhetorical figure imbuing non-human entities with human 'faces' (Melion & Ramakers).

Gibbs' definition of simile, requiring explicit references in drawing comparisons, was evident in the text. While the English text used the simile "They would shrug their shoulders, and treat you like a child," the Spanish version adapted the imagery: "Las personas mayores se encogerán de hombros y nos dirán que somos unos niños." The essence of the comparison was preserved, showcasing the translator's adeptness in maintaining the rhetorical impact (Gibbs, 1994).

Translators successfully preserved anaphora, antithesis, and hyperbaton, contributing to the rhetorical richness of the text. The Spanish translation ensured the enduring transmission of messages, aligning with Malewitz's description of anaphora as a repetition of words or phrases in a group of sentences (Malewitz, 2020).

The effective use of hyperbole, characterized by Burgers et al. (2016) as expressions exceeding justified ontological referents, added whimsy to the narrative. In the translation, the hyperbolic expression "ojos redondos de admiración" conveyed a similar sense of astonishment, aligning with their characterization of hyperbole (Burgers et al., 2016).

The analysis revealed the successful conveyance of vivid imagery in both languages. While the specific wording might have differed, the English phrase "my eyes fairly starting out of my head" found resonance in the Spanish translation: "ojos redondos de admiración." The consistent use of imagery enhanced the reader's immersive experience, maintaining the main feelings and ideas across languages.

The analysis drew attention to the translator's nuanced handling of linguistic and cultural differences, emphasizing that the Spanish version might have employed different expressions in certain instances, such as in the concept of "taming" or "domestication." This recognition of the translator's role in adapting expressions to different cultural contexts is in line with the ideas of Nigora Ruzibaeva who stated that antithesis, as a stylistic tool, created contrast not only between opposites but also between ideas that weren't usually connected. The application of this concept went beyond mere linguistic equivalency, demonstrating how the translator skillfully adapted expressions to maintain the main feelings and ideas intact while accounting for cultural nuances (Ruzibaeva, 2019).

In summary, the text highlighted the careful incorporation of literary elements in translating "The Little Prince." By following insights from scholars, the translator skillfully kept the persuasive impact and main themes consistent across languages. The subtle changes introduced during translation added depth to the story, emphasizing that a successful translation went beyond just matching words. It captured the heart of the original piece in a new language and cultural setting.

3. Additional Distinctions in Translation

The analysis of specific translation instances in literature reveals a nuanced application of translation techniques closely aligned with the concepts and strategies outlined in the literature review.

For instance, in the English sentence " It was a picture of a boa constrictor in the act of swallowing an animal," the Spanish translation "Representaba una serpiente boa que se tragaba a una fiera" demonstrates the use of compensation. The term "una fiera" adds a nuanced sense of wildness and fierceness to the creature being swallowed, aligning with Newmark's (1988) idea that compensation refers to the process of making up for a loss of meaning in one aspect of a sentence by incorporating compensatory elements elsewhere. This technique is employed when a direct translation fails to capture the complete intended meaning or when certain linguistic or cultural nuances cannot be easily conveyed in the target language. (p.90)

Similarly, the translation of "foreignization" and "domestication" strategies, as introduced by Venuti (1995), is evident in the rendering of "boa constrictor" as "serpiente boa." The Spanish translation employs a more general term for a snake, aligning with domestication by

prioritizing linguistic clarity and cultural familiarity for the Spanish audience. This decision resonates with Venuti's emphasis on achieving fluency in the translated text and avoiding non-idiomatic expressions or unnecessary repetition.

The concept of equivalence, as discussed by Harvey (2003), is reflected in the translation of "I made another drawing." The Spanish translation "Dibujé entonces" employs the subjunctive mood with "pudieran comprender," introducing an element of uncertainty and conditionality. This aligns with Harvey's notion of selecting a referent in the target language culture that serves a similar function, considering the grown-ups' ability or willingness to comprehend.

In conclusion, the analysis of specific translation instances aligns with the concepts and strategies outlined in the literature review. The nuanced application of translation techniques, influenced by established theories and frameworks, underscores the complexity and artistry involved in translating for a diverse audience. The translator's role in bridging linguistic and cultural gaps in literature is evident in the delicate balance between fidelity to the source text and adaptation to the target culture.

CONCLUSIONS

This study provides a comprehensive analysis of Antoine de Saint-Exupéry's "The Little Prince" through its English and Spanish translations, exploring critical dimensions of literary translation using a qualitative methodology. The general objective was to identify differences between the English and Spanish translations, with three specific objectives: exploring cultural differences, identifying disparities in literary devices, and discovering additional distinctions in the translations. The study revealed the profound influence of cultural backgrounds on linguistic choices, with examples such as translating "queer" to "raro" and considering economic and geographical factors to ensure text accessibility.

The analysis of literary devices showed that both translators, Katherine Woods and Bonifacio del Carril, adeptly handled metaphor, personification, simile, anaphora, antithesis, hyperbaton, and hyperbole, preserving thematic depth across languages. Specific translation techniques, such as literal translations and strategic choices aligned with "foreignization" and "domestication" strategies, highlighted the translators' skill in achieving equivalence while adapting to the target language and culture. The study emphasized the dynamic interaction between language, culture, and literary expression, portraying translators as critical mediators who convey the enchantment of "The Little Prince" to diverse audiences, contributing to the ongoing discourse in translation studies and underscoring the translator's role in preserving the essence of literary works.

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