THINKING SPANISH TRANSLATION: TEACHERS’ HANDBOOK

Second Edition

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Contents

Introduction
  Acknowledgements
  Introduction
  Schema of textual ‘filters’

Practical 1 Preliminaries to translation as a process
  Notes for tutors
  1.1 Other published versions of the Genesis passage for comparison
  1.2 Gist translation source text

Practical 2 Preliminaries to translation as a product
  Notes for tutors
  2.1 Annotated target text of the extract from ‘Estación de la mano’
  2.2 Published target text of Annual Report, Telefónica, S.A.

Practical 3 Lexis and Compensation
  Note for tutors
  3.1 Target text of ‘La integración de trabajadores y trabajadoras en la gestión preventiva de la empresa’
  3.2 Commentary on the extract from Señas de identidad
  3.3 Published target text of ‘Toco tu boca’

Practical 4 Genre: text type and purpose
  Note for tutors
  4.1 Notes on the sources of the extracts and their genre and key characteristics
  4.2 Source text for consecutive interpreting exercise
  4.3 Published target text of the extract from Cinco horas con Mario

Practical 5 Cultural issues in translation
  Notes for tutors
  5.2 Commentary and target text of ‘Imposible el alemán’

Practical 6 Formal properties of texts: phonic, graphic, and prosodic issues
  Notes for tutors
  6.2 Annotated target text of the extract from ‘Himno’
  6.3 Notes on the versions of ‘Llagas de amor’

Practical 7 Formal properties of texts: syntactical and discourse issues
  Notes for tutors
  7.1 Notes on syntactical and discourse issues arising from the translation of the extract from Corazón tan blanco
  7.2 Published target text of the extract from La Regenta
Practical 8  Literal meaning
   Notes for tutors
   8.1  Commentary on degrees of approximation in literal meaning in the extract from *The Life of Saint Teresa of Avila*
   8.2  Published target text of ‘La palabra asesino’
   8.3  Target text of ‘Unicaja cumple el trámite’
   8.4  Target text of ‘Voto por correo’

Practical 9  Connotative meaning
   Notes for tutors
   9.1  Commentary on connotative meanings in the extract from *Yerma*
   9.2  Commentary on connotative meanings in ‘Sinfonía en gris mayor’, and published target text
   9.3  Commentary on connotative meanings in the extracts from ‘Presentación’ and ‘Discurso’, and target text

Practical 10  Language variety: social and tonal register
   10.2  Target text of the extract from *Solos esta noche*

Practical 11  Language variety: dialect and sociolect
   Notes for tutors
   11.1  Notes on the three source texts
   11.2  Brief notes on code-switching in the extract from *Flor de Otoño*
   11.3  Target text of the extract from Maradona’s autobiography

Practical 12  Specialist and technical translation
   Notes for tutors
   12.1  Target text of summary of ‘Estableciendo las bases’
   12.2  Target text of ‘Análisis experimental de la conducta en España’
   12.3  Published target text of ‘El enfoque de las proteínas’

Practical 13  Legal and financial translation
   Notes for tutors
   13.1  Target texts (British and US) of ‘CUARTA.-Duración del contrato’
   13.2  Target texts of ‘Transcripción de los artículos 156, 159 y 172, 1º’ and ‘Ley Orgánica 1/1996’
   13.3  Target text of ‘Cuarta. - Subrogación en el préstamo hipotecario’
   13.4  Published target text of ‘El Consejo de Administración de la Compañía’
   13.5  Published target text of ‘Riesgo de tipo de interés’

Practical 14  Consumer-oriented translation
   Notes for tutors

Practical 15  Revising and editing
   Notes for tutors
   15.2  Published source text of the extract from *Colombia: País de Eldorado*
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Introduction

Variety is the spice of life. In the coursebook which this handbook accompanies we have attempted to provide variety in a number of ways. In the first place, our approach is based on constantly drawing attention to the range of textual features (textual variables) that, in different proportions, make up the overall effects of particular texts. The progression through a series of topics important to translation, discussed in individual chapters and examined in accompanying practicals, treats this variety of textual features and levels of textual feature in sequence.

In the second place, we consider it vital for students to be made thoroughly aware of the variety of purposes, needs and practical situations that target texts (TTs) can serve, both in principle and in practice, according to such variables as: the amount of time available to the translator, the stipulated requirements of paymasters, the explicit or tacit needs and tastes of a putative audience for the TT, the availability of reference works, and so on. While it is impossible to reproduce in the classroom the real conditions governing this variety of purposes and circumstances, we urge tutors using this course to make every effort to stipulate such conditions for each of the practical translation tasks they set, and to encourage students to keep stipulated tasks and purposes firmly in mind when producing their TTs. In a sense, the best one can hope to do in a classroom situation is to simulate ‘real’ translation work by what amounts to a form of role-playing, whereby students imagine that a particular TT needs to be produced in order to fulfil certain carefully defined requirements (for example, publication in a particular journal or magazine, subtitling a documentary for Channel 4, or production on stage at a particular theatre). The tutor’s ingenuity in devising and circumscribing suitable, though imaginary, translation situations is a welcome contribution towards a lively implementation of the course, and is also likely to sustain student interest.

In the third place, a glance at the contents list suffices to show another aspect of variety evident in the course: in terms of the textual genres used in practicals at various points in the course. This variety is not only pedagogically sound, in that it familiarizes students with the different kinds of translation problem that diverse genres of texts (for example, literary translation or technical translation) are likely to present, but it also enhances and sustains, as we have found in teaching the course, the interest that students take both in practical work and in theoretical discussion.

Finally, we recommend that course tutors vary their modus operandi. While some practicals are best conducted on the basis of individual TTs produced by students, submitted in advance of the class and gone over in general tutor-led discussion, other practicals are suitable for students working in small groups, either in the classroom or at home. Small groups may either be asked to discuss particular passages and to report back to the class at large, or to collaborate on TTs and commentaries that can be presented for subsequent discussion by the tutor and the class as a whole. Furthermore, in some cases, either individual students or small groups can be set tasks other than producing a TT from scratch. They may, for instance, be asked to evaluate a published translation, or to edit an unfinished TT. Using diverse forms of classroom activity is, again, not only sound pedagogic practice, maximizing the amount that students can learn from interaction with
each other as well as with the tutor, but also, by varying the pace of proceedings in practicals, it cuts down the danger of classroom tedium.

In what follows, we have attempted to include, chapter by chapter and practical by practical, various hints and suggestions to tutors for the conduct of classroom sessions, together with sample texts and commentaries from which tutors can gain a clear idea of what they can hope to get out of each practical session. Each set of comments begins with Notes for Tutors on the different practicals set in the corresponding coursebook chapter. When we suggest class discussion of material in the coursebook we comment on it in Notes for Tutors, and we may also make suggestions about how a particular practical is best approached. It is, of course, up to the individual judgement of tutors whether they wish to use our sample target texts and commentaries (for example, by handing out duplicate copies to students at a suitable point in the practical), or whether they wish to modify these or replace them with their own versions.

Whether, and how, the completed exercises are assessed will depend on the assessment system used in a given institution. In our teaching of the course, we have put more emphasis on discovery and learning than on testing; it is, in any case, difficult to include group work in individual assessment. Nevertheless, students do like feedback on how well they are doing, and there is no reason why some or all of the exercises done individually should not be graded. Even if no mark is given, it is important that work handed in should be returned fully commented on. If the tutor plays the role of rapporteur when returning work in class, the amount of annotation required on each script is reduced. The use of a standardized set of codes written in the margin also helps to streamline the identification of problems and encourage self-correction by students: for example, Lit (translation too literal), Reg (inappropriate judgement of register), Ten (inaccurate use of tense). It is important to distinguish clearly between elements judged to be incorrect or unacceptable (e.g., a failure of comprehension of the ST or ungrammatical composition of the TT) and those that are viable but improvable.

Finally, a note on examining. Proficiency at the end of the course can be examined in a number of ways. A possible format is that of a two- or three-hour examination containing two questions. The first assignment is an evaluation of a given English TT (printed opposite the ST). In this assignment, candidates are asked to give their own edited TT at all points where they are critical of the one they are evaluating. The second assignment is to translate into English a text different from the first in either genre or language variety or both. The candidate’s TT is preceded by a short discussion of strategic decisions related to translating the ST, and followed by notes on the candidate’s salient decisions of detail. We have found it useful to encourage students to limit the number of decisions of details upon which they comment to no more than an absolute maximum of ten or fifteen. Both assignments are formulated in terms familiar from practicals. For both, sufficient contextual information is provided for all the major translation problems to be clear. We have found that, if there is to be enough time for analytical comment in a three-hour examination, the texts set have to be rather short – not more than 120 words or so, depending on the passage. If the examination timetable permitted, a less frantic and more satisfying format would be to give each assignment a three-hour slot, to schedule a whole day for the complete test or to have a takeaway examination system.
Given the limitations of a three-hour examination paper, a more satisfying possibility is for a shorter examination to be combined with an element of coursework, or for assessment to be done entirely by coursework. This may take the form of a dissertation-type project comprising an extended translation (at least 1000 words) accompanied by a substantial commentary (also 1000 words or more), completed over a period of eight weeks or so, or else a portfolio of shorter assignments compiled over the course of the year. The dissertation option makes it possible for students to make their choice from a wider range of STs differing in genre and language variety. It can also give students an opportunity to work on an ST of a more satisfying size, such as, say, a complete article or a chapter from a book – but in this case the dissertation may need to be 10,000-12,000 words long; where student numbers are high, the sheer weight of marking will make this an impracticable solution. The option of a portfolio – again, if tutor workload does not make marking prohibitive – has the advantage of combining an element of continuous assessment with giving students the opportunity to try their hand at a selection of STs drawn from a variety of genres and registers. If a combination of examination and coursework is to be used, we have found that a two-hour paper together with an assignment consisting of a 1000-word translation accompanied by a 750-word commentary works well.

As the rationale of the course implies, we expect candidates to use in their examination at least some of the reference books they use in all their practical work: a Spanish-English dictionary such as the latest edition of the Collins Spanish Dictionary: Complete and Unabridged (9th edition 2009) or the Oxford Spanish Dictionary (4th edition 2008); a monolingual Spanish dictionary (we recommend María Moliner, Diccionario de uso del español (1975; 2nd edition 1988), or the Real Academia’s Diccionario de la lengua española); an English dictionary (preferably the Collins Concise English Dictionary, 2006 edition); and a thesaurus. (Under examination conditions the use of a greater number of reference books than this tends to be counter-productive; glosses for the meanings of expressions not found in the basic reference works named, and not easily deducible from the context, should be supplied in the examination papers.) To produce reasonable working conditions, each examination candidate should ideally sit at a double desk or a small table, or share a larger table with a candidate sitting diagonally opposite – it is important to provide candidates with space to spread out their papers and reference books. And of course, students preparing coursework not constrained by examination conditions should be encouraged to use the full range of printed and online resources available to them. The effective use of reference sources can be built explicitly into teaching. For example, as part of one or more of the practicals set in the course, students can be set the task of picking a single word or phrase and compiling an exhaustive catalogue of definitions and connotations in Spanish, renderings in English, and possible synonyms in English.

We close this introduction with the reminder that, in our view, any rational and methodical approach to translation – no matter what particular theoretical line it may pursue – is better than a purely hit-and-miss, naive and intuitive approach. We offer this course with confidence, borne out over many years of experience, in the benefits of approaching translation in a self-aware, analytic and methodical frame of mind.
NB. Users of the course are assured that all the publishers concerned have permitted us to authorize hereby, gratis, the photocopying of any of the material in this handbook, as long as it is for distribution to students for instructional use and is not sold for profit.

The Thinking Spanish Translation coursebook is referred to in this Teachers’ Handbook as *TST*.

We provide overleaf a copy of the ‘Schema of textual filters’ printed on pp. 6-7 of *TST*, to allow it to be reproduced more easily as a handout if necessary.

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## SCHEMA OF TEXTUAL ‘FILTERS’

<table>
<thead>
<tr>
<th>Question to ask about the text</th>
<th>Matrix of features</th>
<th>Examples of features</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>GENRE FILTER (Chapter 4)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What genre(s) does this text belong to?</td>
<td>Written genres: empirical, philosophical, religious, persuasive, literary, hybrid</td>
<td>scientific paper, balance sheet, essay on good and evil, biblical text, constitution, advertisement, short story, poem, sermon, parody, job contract</td>
</tr>
<tr>
<td>Oral genres: conversation, oral narrative, oral address, oral reading, sung performance, dramatization</td>
<td>Oral features in written texts</td>
<td>chat, negotiation, story, joke, speech, lecture, reading out a conference paper, song (live or recorded), play, film dialogue, ritual, deictics, address to receiver</td>
</tr>
</tbody>
</table>

| **CULTURAL FILTER (Chapter 5)** |                   |                     |
| Are there significant issues of cultural difference presenting a choice between: | Exoticism, Calque, Cultural borrowing, Communicative translation, Cultural transplantation | wholesale foreignness (sometimes requiring explanation), ‘brave potatoes’ (translated literally), ‘patatas bravas’ (assumed to be familiar to target readers), ‘fried potatoes in a spicy sauce’, Barcelona recast as Edinburgh |

| **FORMAL FILTER (Chapters 6-7)** |                   |                     |
| Are there significant features on the: | Phonic/graphic level, Prosodic level, Words and morphemes, Sentential level, Discourse level | alliteration, layout, vocal pitch, rhythm, prefixes and suffixes, semantic fields, syntactical differences (e.g. word order, subjunctive, pronouns), different ways of achieving cohesion, pragmatics |

| **SEMANTIC FILTER (Chapters 8-9)** |                   |                     |
| Are there significant instances of: | Literary meaning, Allusive meaning, Attitudinal meaning, Associative meaning, Collocative meaning, Reflected meaning, Affective meaning | synonymy, echo of proverb, hostile attitude to referent, gender stereotyping of referent, collocative clash, homonymic echo, offensive attitude to addressee |

| **VARIETAL FILTER (Chapters 10-11)** |                   |                     |
| Are there significant instances of: | Social register, Tonal register, Dialect, Sociolect | shift between chatting with friends and addressing a judge, ingratiating tone, Chiapan accent, Buenos Aires working-class *lunfardo* |
Practical 1
Preliminaries to translation as a process

Notes for Tutors

Practical 1.1 Intralingual translation
This exercise makes a good introduction to the course, and ideally should be done at home – with each student working individually – and handed in for marking before discussion in class. As a class handout, we include other published versions of the ST for comparison.

Tutors will probably find that many of the students opt for adapting the text for children, for example, for use in a Sunday School lesson. Many will be rather imprecise in specifying their putative audience – the age-range, denomination and social and regional background of the children are often not given. It is also unusual to find explicit mention of whether the rephrased text is meant for silent reading, reading aloud, dramatized reading or ‘spontaneous’ oral narrative. Yet all these considerations are crucial to a strategic approach and to assessing the success of the student texts.

Another common approach is to render the Genesis story in the form of a pastiche (for example, told in the manner of a news report). In such a case, students generally fail to recognize (and explain) that their text is actually for a fairly sophisticated adult readership (or audience, in the case of oral performance) for whom the rephrased text serves the purpose of a sketch or skit designed to entertain, and perhaps to have a satirical edge. Where the pastiche is satirical, students are sometimes confused about who or what is the target of the satire.

Questions of hidden ideology – the basic religious, philosophical, moral or political attitude that one takes to the original Genesis story – play an important, but often overlooked, role in how the story is recast.

It is, therefore, a good idea, at this early stage of the course, to stress the importance of developing a strategy of TT formulation by, among other things, being explicitly aware of such considerations as the precise purpose of the text, the audience at which it is aimed, and the channel and medium in which it is realized.

Practical 1.2 Gist translation
The text given below may be reproduced and handed out for work in class after discussion of the Genesis assignment has been completed.

This assignment serves a double purpose: putting students in a situation where they need to complete a TT under pressure of a strict time limit, and illustrating a particular type of translation task that professional translators may be faced with, namely producing a TT that is a précis of the salient points contained in the ST. Tutors should emphasize to students that time will not allow a word-by-word, sentence-by-sentence approach to their task: they must aim at producing a short English text that, without becoming telegraphic, condenses the contents of the ST into a few lines. In our experience, many students apply their habitual translation techniques to this assignment and end up with a faithful rendering of a fraction of the ST, thereby failing to carry out the assignment set. It is helpful to warn them of this danger in advance.
We have also found that, in summarizing the contents of a ST, students often ignore the role of textual features in the ST whose function is to qualify the attitudes of the writer, to attribute views to particular sources, or to indicate the reliability of particular assertions. As these qualifications have a vital thematic function in newspaper reportage, it is important to convey their impact in the TT. Doing this would, of course, present no difficulty in a faithful translation of the ST. However, in a gist translation one would almost certainly need to signal these features by means other than those used in the ST (that is, through compensation in kind).

It is helpful for the tutor to produce a simple gist translation which can be compared with student versions and used in discussion of the difficulties and solutions presented by the assignment. Students may also find it useful if the tutor discusses in advance the choice of the television or radio channel on which the news bulletin is to be broadcast.
Other published versions of the Genesis passage for comparison

1. *The Message: The Bible in Contemporary Language*

At one time, the whole Earth spoke the same language. It so happened that as they moved out of the east, they came upon a plain in the land of Shinar and settled down.

They said to one another, ‘Come, let’s make bricks and fire them well.’ They used brick for stone and tar for mortar.

Then they said, ‘Come, let’s build ourselves a city and a tower that reaches Heaven. Let’s make ourselves famous so we won’t be scattered here and there across the Earth.’

God came down to look over the city and the tower those people had built.

God took one look and said, ‘One people, one language; why, this is only a first step. No telling what they’ll come up with next – they’ll stop at nothing! Come, we’ll go down and garble their speech so they won’t understand each other.’ Then God scattered them from there all over the world. And they had to quit building the city. That’s how it came to be called Babel, because there God turned their language into ‘babble’. From there God scattered them all over the world.


2. *Reina-Valera 1995*

Tenía entonces toda la tierra una sola lengua y unas mismas palabras.

Aconteció que cuando salieron de oriente hallaron una llanura en la tierra de Sinar, y se establecieron allí.

Un día se dijeron unos a otros: «Vamos, hagamos ladrillo y cozámoslo con fuego». Así el ladrillo les sirvió en lugar de piedra, y el asfalto en lugar de mezcla.

Después dijeron: «Vamos, edifiquémonos una ciudad y una torre cuya cúspide llegue al cielo; y hagámonos un nombre, por si fuéramos esparcidos sobre la faz de toda la tierra».

Jehová descendió para ver la ciudad y la torre que edificaban los hijos de los hombres.

Y dijo Jehová: «El pueblo es uno, y todos estos tienen un solo lenguaje; han comenzado la obra y nada los hará desistir ahora de lo que han pensado hacer.

Ahora, pues, descendamos y confundamos allí su lengua, para que ninguno entienda el habla de su compañero».

Así los esparció Jehová desde allí sobre la faz de toda la tierra, y dejaron de edificar la ciudad.

Por eso se la llamó Babel, porque allí confundió Jehová el lenguaje de toda la tierra, y desde allí los esparció sobre la faz de toda la tierra.

Inquietud en los mercados

La deuda de los españoles crece un 56,1% en seis años, más que en cualquier país del G-7

El auge hipotecario eleva el nivel medio de endeudamiento al 103% de la renta bruta disponible

SERAFÍ DEL ARCO - Barcelona - 06/09/2007

El peso de las hipotecas ha disparado la deuda de los hogares españoles. El nivel de endeudamiento medio sobre la renta disponible ha aumentado un 56,1% entre 1999-2005, hasta alcanzar el 103% de los ingresos, según Caixa Catalunya. El ritmo de crecimiento es superior al registrado en cualquier país del G-7, los más industrializados del mundo. Con todo, el endeudamiento de los españoles no alcanza aún la media de los países más ricos, pero muchas familias, asustadas, ya están pidiendo a sus bancos productos de ahorro e incluso acuden a entidades de reunificación de deudas, cuya actividad está creciendo al 45%.

Josep G. A., un cuarentón que reside en Cornellà, en el cinturón de Barcelona, ha visto cómo la cuota mensual de su hipoteca ha aumentado un 50% en cuatro años. De empezar pagando 600 euros en septiembre de 2003, el mes que viene ya abonará 900 euros. El Euríbor, el índice sobre el que están referenciadas la mayoría de las hipotecas de España -la de Josep no es una excepción-, alcanzó ayer el 4,807%, su máximo desde 2000. Pero no vive con el agua al cuello; la letra representa un tercio de su sueldo neto mensual, lo mismo que cuando la suscribió.

No todo el mundo corre la misma suerte. ‘Muchas familias han empezado a asustarse desde agosto porque con la hipoteca no pueden pagar los plazos del crédito del coche, por ejemplo. Especialmente ahora, con los gastos de la vuelta al cole. Quieren ajustarse el cinturón; unas nos demandan productos para ahorrar, y otras acuden directamente a entidades de reunificación de deudas’, explica Carmen V., comercial de Banco Caixa Geral.

El sector así lo corrobora. El vicepresidente de la Asociación de Intermediarios de Financiación (Asifin), la patronal, Tirs Castellarnau, asegura que la empresa que dirige, Gescredit, está registrando ‘aumentos del 45%’, en relación con el año pasado, en la actividad de refinanciación.

Las ventas de vehículos mantuvieron en agosto la tendencia a la baja, con un descenso de las matriculaciones del 2,6%, que el sector atribuye a la menor renta disponible de las familias debido a la subida de las cuotas de las hipotecas.

A principios de la década, la deuda de los hogares españoles se situaba en torno al 70% de la renta familiar.
Disponible. Ésta se calcula sumando los sueldos, rentas de capital, prestaciones y transferencias del exterior, y restando las cotizaciones sociales e impuestos directos.

El componente inmobiliario -una de cada cuatro familias españolas tiene una hipoteca, que se come el 45% de su renta- explica una parte del diferencial de crecimiento del endeudamiento de los hogares españoles en el contexto internacional, expone Caixa Catalunya con datos de la Organización para la Cooperación y el Desarrollo Económico (OCDE) y el Banco de España.

En España, el precio de la vivienda ha subido una media del 15%, entre 2000 y 2006, según la OCDE. En Japón y Alemania, los únicos países del G-7 donde han caído los precios de la vivienda en el periodo analizado (un 4,7% y un 0,8% de media anual, respectivamente), ha disminuido el nivel de endeudamiento sobre su renta disponible.

Con todo, Josep Oliver, catedrático de Economía Aplicada de la Universidad Autónoma de Barcelona (UAB) y autor de los estudios de Caixa Catalunya, no teme en el corto plazo que las familias españolas empiecen a suspender pagos, puesto que en paralelo también ha aumentado su riqueza financiera. Es decir, a pesar del notable avance del endeudamiento familiar respecto de la renta e incluso al PIB (en 2006 representaba el 85%), los hogares no han dejado de invertir en activos financieros (acciones, fondos, depósitos, títulos de renta fija).

Oliver explica esta paradoja porque ambos comportamientos no se distribuyen de manera equitativa entre los hogares. ‘Si desgranamos los datos veremos cómo los jóvenes soportan más cargas hipotecarias, mientras que los mayores de 55 años, con el problema de la vivienda resuelto, son los propietarios de los activos financieros; les interesa una buena jubilación’.

Practical 2
Preliminaries to translation as a product

Notes for Tutors

Practical 2.1 Strategic decisions and decisions of detail; translation loss
This assignment is best done at home, with each student working individually. It can then be handed in and marked in time for discussion in Practical 2. The essence of the assignment should be clear from the commentary and TT printed below. These are provided both as a sample layout for this type of assignment (although endnotes are more practical than footnotes for most students), and as a reminder to call students’ attention to a number of general considerations. The title itself is a challenge to translate; we suggest ‘The Time of the Hand’ but you might like to consider the title of a published translation ‘The Season of the Hand’ (Cortázar, J. (1998) ‘The Season of the Hand’, trans. Chris Andrews, Meanjin, 57: 55-59).

First, this practical offers a platform for clarifying and stressing both the distinction between strategy and decisions of detail, and the important link between them (that is, decisions of detail in the TT should be guided by one’s strategic approach to translating a given ST).

Second, the TT we offer here will doubtless differ from student versions, as well as from the tutor’s own preferred solutions. This presents an opportunity for stressing the fact that there can be no definitive translation of a given ST, only more or less plausible and more or less felicitous attempts at translation.

Finally, this assignment offers an early opportunity to insist on the importance of context both as a crucial factor in determining strategy and, often, as the sole basis for making decisions of detail, for instance, the rendering of ‘Yo encendía entonces un brasero’ in ST15 has to be weighed up in the light of the historical context of the story: is the object likely to be an electric heater? Similarly, the force of the ‘naturalmente’ in ‘Naturalmente, modeló una mano’ (ST20) is all too easily overlooked and mistranslated, unless the translator is absolutely clear about the fact that Dg is actually a disembodied hand. Even more importantly, the entire interpretation of the extract is dependent upon this bizarre fact, a piece of contextual information established in the first sentence of the story but not made explicit in the ST until the second paragraph (‘Todas las tardes volvía la mano...’, ST11). Students do occasionally overlook, or refuse to believe, this piece of information. An important implication for the tutor is that, when setting assignments, great care is needed in formulating the contextual information supplied along with the ST. In this particular instance, tutors may choose to set contextual research as part of the assignment for students — the risk is that a majority of students will fall far short of completing this part of the assignment satisfactorily. The complete text of ‘Estación de la mano’ can easily be found online, as can other stories by Cortázar (though not all of these versions are accurately transcribed).
Commentary on translation of the extract from ‘Estación de la mano’

(i) Strategic problems
In general terms, the salient strategic problems presented by this ST derive from a narrative style woven out of a combination of ordinary, literary, and ‘scientific’ features.

In short, ‘Estación de la mano’ is a bizarre tale told in a mixture of literary and matter-of-fact terms. Creating a balanced TT that retains the alternately literary, mundane, and quasi-scientific presentation of events (see, for instance, the contrast between ‘semanas teñidas de luces violentas’, ‘Todas las tardes volvía la mano’, and ‘mi interés se tornó bien pronto analítico’), yet manages to sustain for the benefit of the English-speaking reader the ST’s air of quiet mystery and suspense, is a major strategic difficulty and concern. To lose the literary aspects of the ST would be to reduce the TT to a flat, colourless text (which the ST certainly is not); to fail to achieve sufficient reticence is to risk reducing the TT to a piece of overworked bombastic trash (which, again, is not true of the ST). In short, the major strategic consideration must be to aim at a TT that can be plausibly read in English as a subtle and masterly ‘tale of the unexpected’.

One textual feature that requires special attention is the time-reference of the narrative. While we do not recommend making the TT into a pastiche of, say, the English of H.G. Wells, it is certainly a good idea, in the light of the somewhat Wellsian flavour of the ST, for the TT to contain some sparingly used elements of vocabulary and syntax with a mildly archaic character. Our preferred strategy would be to avoid excessively modern colloquialisms.

Another important feature, likely to create immediate translation problems, hinges on the element of suspense: in particular its mixture of mundane matter-of-factness and the bizarre and supernatural. Care is needed in the TT to make the mixture a subtle one, not to give away too much too soon (for instance, by revealing that Dg is really a disembodied hand in paragraph 1, rather than further on in paragraph 2), and not to be too explicit: thus leaving the reader a degree of dramatic uncertainty about the nature of the events described. In this connection, the use of anaphora creates strategic difficulties throughout the text. Because of grammatical gender in Spanish (‘la mano’), the ST uses feminine reference to Dg throughout: however, to use ‘she’ throughout the TT would be to overmark the gender characteristics of an essentially genderless creature. A possible strategic solution, which we adopt in our TT, is to use anaphoric ‘It’ in paragraph 1 (thereby keeping a genderless reference to the as yet unexplained creature, and marking its mysterious nature by using a capital letter), to change to anaphoric ‘she’ for paragraph 2 (in token of the narrator’s changed attitude to one of cosy companionship, as though Dg were a pet or a comfortable female companion), and to revert to anaphoric ‘it’, but this time with a lower case initial, for paragraph 3 (where the narrator’s attitude has changed to seeing Dg as an object of scientific interest).

Strategies for compensating for the loss of the deliberate ambiguity in the ST might include other manoeuvres, such as avoiding the use of any subject pronoun to refer to Dg for several sentences: ‘I thought up names for my visitor. My favourite was Dg, because it was a name you could only think, not say out loud. I tested Dg’s vanity by leaving rings and bracelets on shelves and obsessively watching for a reaction. At times I thought the temptation to try the jewels on would be irresistible, but instead they were just examined from all sides without being touched, as if by a wary spider. Although
Thinking Spanish Translation Teachers’ Handbook

one day she...’ A decision to opt for either ‘she’ or ‘it’ throughout the TT might be made slightly less clear-cut by careful selection of collocations. For example, ‘las estudiaba dando vueltas en torno’ (ST4) could be rendered with ‘it’ followed by a verb normally associated with a human subject (‘tiptoeing’ or ‘pacing’), or with ‘she’ followed by a verb normally associated with a non-human subject (‘crawling’ or ‘scuttling”).

(ii) TT and commentary on decisions of detail

I invented names for It: the one I liked best was Dg, because this was a name one could only think, but not say. I tried to arouse its suspected vanity by leaving rings and bracelets lying around on the shelves, while in secret I observed its reaction constantly. On one occasion I thought It was about to put on the jewels, but It turned out to be merely examining them, circling round and round without touching them, just like a wary spider. Once It did actually venture to put on an amethyst ring, though only for an instant, discarding it immediately as if it were red hot. After that, I quickly hid the jewels while It was away, and from then on I had the impression that It was much happier. Thus, the seasons came and went, some gracefully, others with flickering weeks, without disturbing our cosy routine. Every afternoon the hand would arrive, often wet with the autumn rain, and I would see her lying on her back on the carpet, meticulously drying one finger with another, and giving little shivers of apparent contentment.

1 The TT departs from literal translation by expanding the rendering of ‘un nombre que sólo se dejaba pensar’ by adding ‘but not say’, without which the TT would be incomprehensible. In our view, the alternatives ‘a name which can only be thought’, or ‘a name which one can only think’ are almost ungrammatical, and are certainly obscure: the point made in the ST (which is the suitability of an unpronounceable name for an extraordinary creature) has to be made more explicit in the TT if it is to be grasped.

2 The more literal meaning of ‘probable’ is inappropriate to the context: the point is not that the creature’s vanity is objectively probable, but that the narrator thinks it might be vain.

3 The more literal ‘with secret constancy/persistence’ has been rejected as translationese. Our solution involves substantial grammatical transposition: the adjective ‘secreta’ is transposed to the adverbial complement ‘in secret’ and the noun ‘constancia’ to the adverb ‘constantly’.

4 The more literal rendering ‘adorn itself with’ is rejected as translationese: despite the resulting translation loss (see, in particular, the connection between ‘se adornaría’ and ‘su probable vanidad’) the more neutral and colourless ‘put on’ is preferable.

5 The aptness of the simile is not fully appreciated until the subsequent context reveals that Dg is really a disembodied hand; it is all the more important to ensure that the image of the spider-like movements is clearly conveyed in the TT.

6 Using the phrase ‘red hot’, besides being idiomatic in context, avoids the need for further repetition of anaphoric ‘it’; had we not used ‘It’ for denoting Dg, this sentence would have become both cumbersome and potentially confusing as a result of too many occurrences of ‘it’, some referring to Dg and some to the amethyst ring.

7 The degree of ‘purple style’ in this sentence justifies the use of the more formal connective ‘thus’, in preference to a more colloquial alternative such as ‘So...’.

8 The more literally exact ‘tinged/tinted with violent lights’, while retaining the ‘purple’ style of the ST, is felt to be unidiomatic to the point of translationese. We feel that this phrase contrasts (note the structure ‘unas ...y otras’, and the difference in phrase length introduced by each) with the previous one to convey the different speeds with which time appears to pass, and we aim to combine this and the image of light in our solution to retain the literary flavour of the ST without jeopardizing TL idiomaticity.

9 The shift to anaphoric ‘she’ signals a change in the narrator’s attitude to Dg during this period of ‘cosy routine’ (see our strategic comments above).

10 In describing the details of Dg’s behaviour literal faithfulness to the ST is far less important than finding plausible ways of recreating in the TT the appropriate visual images: implicitly, the creature is described as behaving like a pet, but there is a reminder of its unusual nature in ‘secarse prolijamente un
cold evenings her shadow would take on a violet hue. Then I would light a brazier\textsuperscript{11} at my feet and she would cuddle up to it, only stirring half heartedly\textsuperscript{12} to accept an album of pictures to leaf through, or a ball of wool which she enjoyed twisting and tangling. She was, as I soon learned, incapable of staying still for long. One day she came across a trough full of clay which she fell upon avidly; for hours and hours she went on moulding the clay while I, with my back to her, pretended not to notice what she was doing.\textsuperscript{13} Not unexpectedly, she had sculpted\textsuperscript{14} a hand. I let it dry and placed it on my desk to show that I liked it. This turned out to be a mistake: looking at\textsuperscript{15} her rigid and somewhat distorted self-portrait soon came to irritate her. When I hid the object,\textsuperscript{16} she tactfully pretended not to have noticed.

Soon my interest in the hand became analytical. Tired of treating it\textsuperscript{17} as an object of wonder, I now wanted to know, which\textsuperscript{18} always spells the inevitable and fateful end to all adventures. I was plagued by questions about my strange guest. Did it grow? Could it feel? Could it understand? Did it love?\textsuperscript{19} I set up tests and devised experiments. I had found out that the hand could read, and yet never wrote. One afternoon, I opened the window and placed a pen and some blank sheets of paper on the table, and when Dg came in I withdrew so as not to disturb the timid creature. Through the keyhole I observed it as it did its usual rounds of the room; then, hesitantly, it approached the desk and took up the pen. I heard the scratching of the nib, and after an uneasy wait I entered the study. Diagonally across the page, penned in a neat hand, it had written: ‘This resolution cancels all previous ones until further notice.’\textsuperscript{20} I could never induce it to write again.

\textsuperscript{11} The reference is to a small charcoal heater of the kind often used in Spanish and Latin American households. The object itself is culturally alien to the Anglophone reader, and no serious translation loss would have resulted from describing it simply as ‘a heater’; the cultural strangeness of ‘a brazier’ injects a slight degree of exoticism into the TT, which helps to distance the narrative from ordinary experience.

\textsuperscript{12} The choice of ‘half heartedly’ represents a literally inexact, but idiomatically justified and contextually apt rendering of ‘displicente’.

\textsuperscript{13} There is a substantial grammatical transposition in this solution, in order to avoid unidiomatic nominal constructions in the TT: formulations like ‘pretended not to be preoccupied with its activity’ would constitute conspicuous translationese.

\textsuperscript{14} Tense causes a problem of detail in the TT: in the context, ‘sculpted’, ‘was sculpting’ and ‘had sculpted’ are all plausible alternatives. We chose ‘had sculpted’ in order to pick up the narrative at the point when the sculpture was finished.

\textsuperscript{15} The grammatical transposition (in particular the avoidance of an abstract nominal ‘contemplation’) necessary for producing an idiomatic rendering further suggests that ‘contemplating’ is too formal and pedantic in the context: we chose to replace it by the more neutral and colloquial ‘looking at’.

\textsuperscript{16} Although anaphoric ‘it’ could be used here, the TT becomes clearer and more felicitous through the insertion of ‘the object’, in particular through the contextually apt locative echo of the cliché ‘the offending object’.

\textsuperscript{17} The variation between ‘did it’ and ‘could it’ is justified purely by reasons of collocational felicity in English.

\textsuperscript{18} With the aid of punctuation the TT can be correctly construed as meaning that the quest for analytical knowledge invariably puts an end to the romance of adventure. This construal is not immediately obvious in the ST, which, if the function of the comma after ‘saber’ is ignored, can be easily misconstrued by interpreting ‘invariable y funesto fin de toda aventura’ as the grammatical object of ‘saber’.

\textsuperscript{19} Communicative translation is appropriate here: the written message must read like a plausible official memo in English, hence the use of bureaucratic jargon in our TT.

\textsuperscript{20} We considered a TL collocation like ‘little jumps of joy’ but ruled this out on the grounds that ‘cosa satisfecha’ maintains the note of weirdness prevalent in the passage.
**Practical 2.1 Class Handout**

**Published target text of source text 2 (‘Datos e Internet’)**

**Broadband**

Telefónica leverages its solid position in the market to seize the opportunities offered by the new digital environment.

Fixed broadband accesses reached 8 million, with a year-on-year growth rate of 41.1% and a net gain of 2.3 million accesses.

In 2006, Telefónica has positioned itself as the first DSL operator in Latin America, with over 3.7 million broadband accesses in the region.

In Spain Telefónica manages over 3.7 million retail accesses to broadband Internet, with a net gain of 1.5 million in the financial year. One of the elements that have most contributed to this growth are the combined offers (dúo, trío...) which have surpassed 2.7 million subscriptions.

Telefónica O₂ Europe registered a 93.4% growth in the number of broadband accesses as a result of the gain of 179,000 lines in the Czech Republic and the launch of the DSL offer in Germany.

Practical 3
Lexis and compensation

Notes for Tutors

Extract from Valenzuela’s *Cola de lagartija* (discussed on pp. 36-7 of *TST*) marked up for phonetic effects.

Centelleante con escamas de plata montado en flete de luna voy cantándole al sol poniente la grandeza de mi destino voy. A escasas leguas de Capivari sé de la felicidad que siento y de la que sentiré cuando se me regiba como a una aparición. De mis músculos sé ha borrado el cansancio y mis brazos han olvidado el remar y sólo mis músculos están tensos y alertas para mantenerme sobre el lomo de este brio co coquel que ahora ¿por qué? se detiene de golpe y recula. Pega unos pasos de costado - corcovea, casi, por nada del mundo acepta seguir su camino. Y de golpe oigo el gisgo aterrorizador y veo (y se me paran los pelos en punta, creo que se me caen todas las escamas, los dientes se me castañetean de terror, es una corriente indefinible que pasa del caballo a mi entrepierna y me recorre el cuerpo).

Bajo esa luz sin sombras del ocaso las veo y por primera vez sé del espanto verdadero. Es el nudo de víboras, la rueda del mundo girando, apareándose, las víboras de cascabel saudiendo sus crótalos, la de coral con sus venenos, la yarará, todas, no alcanzo a distinguirlas, son colores que se mezclan, colas y cabezas tan iguales y todas copulando. La gran rueda de cópula girando, volteándose a los lados. La víbora, animal de dos falos. La envidiable, la envidiosa, aglutinada en masa única, bisbiscante, y mi caballo se yergue en sus patas traseras y ya no puedo retenerme, me dejo deslizar hasta el suelo.


Valenzuela makes extensive use of the repetition of identical or almost identical words, morphemes and phrases (indicated above by highlighting), and of individual sounds (indicated with bold type above). Some sound segments are clustered in small groups, such as /m/ in lines 3-5 and /p/ in lines 6-8 and 11. The passage is also characterized by heavy use of the sounds /s/ (including the letter z, and c before i and e) (marked above with double underlining), /k/ (including q) (marked above with single underlining) and /sk/, linked through visual association (‘escamas’) and acoustic imagery (hissing and dry rattling noises) with snakes. These associations and an overall impression of density, complexity and intertwining are all brought together in the concluding sentences.
Commentary on the extract from Reivindicación del conde don Julián (discussed on pp. 38-9 of TST)

Strategic problems

For appreciating the thematic point of the ST, it is important to note the word system of Spanish words with Arabic origins distributed throughout the text. Goytisolo’s main point consists in the implicit irony or paradox of a Spanish cultural purism that looks down upon Arab cultures while making extensive use of a vocabulary of terms and notions for which Spanish is indebted to Arabic.

The principal strategic problem of translation lies in the fact that the English language does not contain a sufficient stock of words borrowed from Arabic, and that the relationship between Anglo-Saxon and Arab cultures does not in any way replicate the indebtedness of Spanish to Arabic. Thus, the irony of the ST is extremely hard to reproduce in an English TT based on a word-system of Arabic loan-words. Cultural transplantation, with Latin (and Greco-Roman), or for that matter French, culture taking the place occupied by Arabic in the ST, would be feasible; but it is counter-indicated by the fact that Anglo-Saxon cultural purists cannot plausibly be portrayed as looking down on their Greco-Roman, or Norman French, heritage: both Latin and French have a definite snob value in Anglo-Saxon cultures, which Arabic does not command in Hispanic cultures. To this must be added the fact that the theme of Goytisolo’s text is specific to the relationship between Spanish and Arabic. Thus, cultural transplantation would, it seems, doubly vitiate the purpose of the TT.

This leaves the translator with either the rather difficult option of compiling lists of Arabic loan-words in English, and trying to weave them into a plausible TT whose irony is directed, as in the ST, at Spanish cultural purism; or resorting to a TT that retains the Spanish/Arabic words verbatim, and constructs a textual exegesis round them.

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The word system of Arabic loan-words in the ST is as follows:

algodón, algarrobo, alfalfa, aljibes, albercas, almacenes, dársenas, alquerías, alcobas, alacenas, zaguanes, sofás, alfombras, jarros, almohadas, aldeas, ajuar, alhajas, fulana, alcurnia, ajedrez, alquitrán, alborozos, juergas, zaremas, albricias, carcajadas, arroz, aceitunas, alubias, berenjenas, espinacas, alcachofa, aderezada, albóndigas, aceite, caramelo, azúcar, jarabe, sorbete.

Practical 3.1 Compensation

One of the most conspicuous features of the ST is its careful use of gender-inclusive terms to refer to workers and trade union officials. Although in a few places a masculine form is used in a traditional way, intended to be understood as generic (‘los trabajadores’ ST5; ‘los representantes’ ST15; ‘el trabajador’ ST34), the more politically correct insistence on specifying both genders stands out: ‘los delegados y delegadas de prevención’ (ST15-16); ‘trabajadores y trabajadoras’ (ST20-1, 25); ‘estamos convencidas y convencidos’ (ST33). It would be useful if the TT could retain some of the marked, slightly contrived quality of these formulas. However, referring specifically to both sexes in English in all the same places as in the ST is likely to become unacceptably awkward: ‘safety reps of both sexes ... male and female workers ... both
the men and the women in the UGT are convinced.’ Our compensation strategy combines one reference to ‘men and women in the workplace’ (TT20-1) with phrases that make the notion of inclusiveness explicit rather than implicit: ‘all employees’ (TT17), ‘for all’ (TT24), ‘all workers’ (TT28).

Although the ST is not aimed at a specialist readership, it makes use of a few expressions that are recognizable as part of the established terminology of the field: ‘gestión preventiva’ (ST1-2, 4, 34), ‘prevención de riesgos laborales’ (ST3, 10, 11, 19-20), ‘la salud y la seguridad laboral’ (ST20), ‘índices de siniestralidad’ (ST28). These have been translated communicatively with expressions based on terms used in a comparable TL text from the same field of activity: ‘worker involvement’, ‘health and safety at work’, ‘prevention and protection’, ‘health and safety decision-making’, ‘risk management’. The example used is:


However, since the purpose of the translation has been defined as producing a TT to be used by English speakers within the SL culture (the Canary Islands), a degree of cultural specificity has been retained in places. The translation of the title of the law referred to in the ST is based on an actual piece of UK legislation (Management of Health and Safety at Work Regulations 1999), but it is referred to as a ‘Law’ rather than an ‘Act’ and is specifically identified as Spain’s. Leaving ‘Unión General de Trabajadores’ in its SL form (TT27) is part of the same strategy.

Practical 3.2 Compensation
This assignment is well suited to group work in class; the extract can be divided into sections with each group reporting their findings on the section assigned to them. We have found it useful to introduce group work early in the course, partly because it increases the element of enjoyment which is an important consideration in the course, and partly because students quickly realize that they can learn a lot from each other and boost each other’s confidence. It is of course necessary to ensure that classroom layout enables ‘buzz-groups’ to work without interference from each other. It is for tutors to decide whether to circulate and join the buzz-groups, as participants or troubleshooters; we have found it helpful and instructive to do so. Fun or no, it should be impressed on students that each group must formulate its findings coherently enough for them to be reported by a spokesperson as a useful contribution to class debate.

In this assignment, the focus of attention should be kept especially on compensation. The commentary below is a sample of what might be expected of students. It may be reproduced and handed out after class discussion.

Practical 3.3 Compensation; phonic effects
This assignment is equally suitable for group work in class or at home. Apart from anything else, it is a useful stylistic exercise in verbal inventiveness (in general, such exercises are an invaluable way of developing confidence, competence, and versatility in the TL — a too-often neglected aspect of translator training).

In completing and discussing this assignment, students should be directed to consider the extent to which the ST, for all that it is printed in prose form, has salient and patterned phonic/graphic and metric properties that give it a verse-like quality. They may, in fact, come to the conclusion that it is more like verse than prose.

The published TT provided may be reproduced for distribution in class after discussion of the student TTs and commentaries.
Involving workers in the management of health and safety at work

Despite the fact that Spain’s Management of Health and Safety at Work Law requires employers to adopt an integrated approach to the management of preventive and protective measures, it’s not uncommon to find resistance against giving workers a real say in health and safety decision-making. The checklist we set out below aims to provide a summary of the main advantages of worker involvement and to promote the importance of ensuring that all members of your organization play a part in the management of prevention and protection.

Article 16 of the Management of Health and Safety at Work Law (MHSWL), ‘Prevention and Evaluation of Risks in the Workplace, and Planning of Risk Management’, establishes the principle that ‘the prevention of risks in the workplace should be integrated into the overall management structures of the company’. Judging from reports submitted by union officials, and particularly from safety reps, this principle is not at present being put into practice in line with either the spirit or the letter of the law. As a trade union organization, UGT-Canarias has a duty to press for full compliance with regulations governing risk prevention at work, since the health and safety at work of all employees is an issue of the greatest importance in which there’s no room for negotiation or compromise. It’s essential that everyone involved in risk prevention becomes fully aware of, and shares in with absolute conviction, the true meaning of the concept of ‘integrated risk management’. Men and women in the workplace and their union representatives have key roles to play in achieving integration, and if employers allowed them to develop their roles to the full, a lot more progress would be made towards reducing the number of accidents at work in the Canary Islands and improving working conditions for all.

The benefits set out above are about much more than merely complying with an article of the law. We in the Unión General de Trabajadores in the Canaries are convinced that they could be achieved if the involvement of all workers in companies’ risk management processes was a reality rather than just a formality — or totally non-existent.
Practical 3.2 Class Handout

Commentary on the extract from Señas de identidad

Before assessing the use of compensation in the TT, two strategic decisions need to be kept in mind: first, the ST observes a strictly contrived textual layout, reminiscent of the layout of free verse, a form which the translator has chosen to imitate closely; second, the multilingual and ‘polyphonic’ elements of the ST are interwoven with Goytisolo’s critical message of political opposition to, and cultural alienation from, contemporary features of Spain. Both these considerations impose constraints on the TT, necessitating compromises and corresponding compensations. (Line numbers refer to the TT.)

line 2 Translating ‘un cuadrado de césped’ as ‘a square of grass’ represents an insufficient degree of cultural transposition in the TT: a less obtrusive and more culturally apt rendering would be ‘a square lawn’.

line 3 The phrase ‘a somber base held up...’ is a multiple mistranslation: aptly transposed into English, the TT should read as ‘raised on a modest but dignified plinth/pedestal stood...’, a solution which involves not only amending ‘sobrio’ to ‘sombrío’ and substituting for ‘base’ the contextually more felicitous ‘pedestal’ (whose collocative connotation compensates, in context, for the fact that ST ‘realzar’ connotes a notion of ‘holding up proudly’), but also a grammatical transposition of ‘the... base held up the... statue’ to the more idiomatic ‘raised on a... pedestal stood the... statue’.

line 4 As ‘regalo de la Ciudad’ cites the words written on the plinth, a plausible communicative translation should reflect the words that might be inscribed on a similar statue in English. Furthermore, for a British readership, ‘the City’ has specific cultural connotations which are inappropriate and distracting in the context. As a cultural transposition (and compensation in kind) we suggest: ‘erected by the Municipality in honour of...’.

line 5 This line suffers significant translation loss in terms of the lack of idiomaticity occasioned, ironically, by altering the grammatical sequence of the ST. In this case, ‘so said the plaque’ would be a more contextually and culturally apt, and more clearly ironical, rendering than the grammatically transposed ‘the plaque said so’.

line 6 The verbatim borrowing of ‘Caudillo’ into the TT introduces an element of exoticism which is likely to remain obscure in its reference for many English-speaking readers. In the ST, ‘Caudillo Libertador’ is, of course, an epithet, here used sarcastically, alluding to Franco, but both the reference and the sarcasm are lost in the TT. A possible compensation, preserving both clarity of reference and an element of sarcasm, might be ‘Liberator and Generalissimo’.

line 8 The image of a tightly-packed flock or herd of tourists being led, like dumb animals, towards the museum is lost in the TT; this loss could be compensated by editing the text to ‘a press of tourists was flocking towards...’.

line 10 The translation loss involved in the referentially unclear phrase ‘the card racks’ could be easily compensated by the more explicit ‘the racks displaying postcards’.
The term ‘Heráldica’ is translated through compensation by splitting, however, the resulting phrase ‘Heraldic Materials’ is implausible and puzzling for the English reader. A better solution might be simply ‘Heraldics’. Alternatively, one may argue that the TT requires a verbatim copying of the precise words reported in the ST. In this case, consistency requires the whole of ‘Antiguedades Heráldica Soldados de Plomo’ to be transferred as it stands into the TT. The objection to this solution is that, while the English-speaking reader can make sense of ‘Antigüedades’ and of ‘Heráldica’, ‘Soldados de Plomo’ will remain an incomprehensible exotic element.

The phrase ‘ENTRANCE FREE’ represents a discrepancy between British and American usage: the more common communicative equivalent in British usage is ‘ADMISSION FREE’. However, it would be preferable in this context not to use either American or British idiom in an attempt at communicative translation, but to cite the ST formulation verbatim, since here again the ST is directly reporting the words displayed.

The translation of ‘SOUVENIR DE ESPAÑA’ presents a problem of transposition. By the same reasoning as for the note on line 15, this caption should be transposed verbatim. This would cause no problems of comprehension, however, its logical knock-on effect would be to keep all the text from line 20 to line 32 also in its original ST form, which may be unacceptable for reasons of comprehension. The published TT has followed a solution whereby the entire text of the Spanish poster is rendered in English. A possible compromise might be to provide parallel Spanish and English texts of the caption:

SOUVENIR DE ESPAÑA   SOUVENIR OF SPAIN

It is unnecessary, and gratuitous, to transpose the ST caption ‘HERE, YOUR NAME’ to ‘YOUR NAME, HERE’ in the TT.

The TT’s ‘quickly’ seems to be an unnecessary addition: possibly this was intended as a compensation device used in the interests of idiomaticity, but its insertion seems rather gratuitous.

The rendering of ‘curiosos’ as ‘curious people’ is a necessary and successful piece of compensation. In the same line, the TT has lost (without trace or compensation) the ST’s reference to ‘dos composiciones’. This could be easily remedied by editing the text to read ‘two photographic compositions’, but this would entail further compensations in place: ‘one in which a bullfighter..., the other in which a Gypsy woman...’.

The literal rendering of ‘con estampa de maestro’ is not entirely successful in context: it seems to invite various non-metaphorical interpretations that are wholly inappropriate and distracting (for instance, ‘with a stamp of the foot’). The suggested alternative, which retains the clichéd nature of the ST expression, is: ‘with an air of mastery’.

The rendering ‘Gypsy woman’ is a successful and justifiable instance of compensation by splitting to include a reference to sex.

The rendering ‘very flashy she was’ is a partially successful device used to compensate for the colloquial tone of the corresponding ST phrase.
This compensation in kind would be more successful if the TT used the full colloquial idiom ‘and very brassy she was, too’.

**line 37**
The rendering of ‘endiablado’ as ‘devilish’ is an unfortunate mistranslation: ‘diabolical’ might represent a reasonable compromise, but this still loses the ST’s sense of ‘bewitched or possessed’. One might compensate for this loss by for instance editing the TT to read as ‘a diabolical torrent of broken Esperanto’. In the same line, ‘a characteristic example’ is both unidiomatic and obscure: this should be edited (by communicative translation) as: ‘a typical example/specimen’. A knock-on effect would be the need to edit the phrase ‘a little Spaniard’ to ‘the little Spaniard’.

**lines 37-8**
The phrase ‘Spaniard from the steppe’ is an extraordinary piece of cultural transposition: in English-speaking cultures it is Russians, not Spaniards, who come from the steppes. Along with the proverbial rain, the Spaniard should probably come from ‘the plain’; or, perhaps, ‘the plains’. Line 38 contains a mistranslation of ‘imagen trucada’ as ‘cut-off image’, instead of ‘trick photography’.

**line 39**
In the ST bits of French and English are mixed in with a mainly Spanish patter, whereas in the TT the patter is primarily in English with intermittent bits of Spanish and French. In order to compensate for this transposition, it would have been more appropriate to invert the order of the foreign phrases in the TT to read as ‘messieurs et dames señoras y caballeros’. The same order of language mixing should be applied in lines 41-4, with the English phrases coming first in the list, followed by corresponding French and Spanish ones.

**lines 40-1**
The transposition of ST ‘matadors and Gypsies’ (which is meant to be an English phrase in the ST) to ‘bullfighters and Gypsies’ is both unnecessary and infelicitous: the point is that the ST uses the slightly more exotic borrowing from Spanish in preference to the anglicized ‘bullfighters’. The phrase should be transposed verbatim into the TT. In the same lines, for no apparent reason, the TT has omitted the mixture of languages compounded by the ST.

**lines 41-2**
The ST contains correct French, which could easily have been transposed verbatim into the TT. It could be argued that, following on ‘the ladies and gentlemen here present’, a switch from second person address (your) to third person address (their) is necessary. However, for some incomprehensible reason, the translator has edited these phrases into incorrect French, for instance by altering ‘vos pays’ to ‘leur pays’ (even if the change from second person to third person were justified, the correct form is ‘leurs pays’). A similar error occurs in line 42 where ‘votre personnalité’ has been rendered as mis-spelt ‘leur personalité’.

Lines 37-44 of the TT are of such poor quality as to deserve complete editing, perhaps to read as follows:

> in a diabolical torrent of broken Esperanto a typical specimen of the little Spaniard from the plains was explaining that this was a piece of trick photography with which the ladies and gentlemen messieurs et dames señorasy caballeros here present could surprise your friends and acquaintances dressed as matadors and gypsies toreadors et gitanes
toreros y gitanas on your return to your respective countries vos pays d’origine a sus respectivos países and affirm your personality affirmer votre personnalité su personalidad with tales of your Spanish adventures aventures espagnoles aventuras españolas.
Published target text of ‘Toco tu boca’

I TOUCH your mouth, I touch the edge of your mouth with my finger, I am drawing it as if it were something my hand was sketching, as if for the first time your mouth opened a little, and all I have to do is close my eyes to erase it and start all over again, every time I can make the mouth I want appear, the mouth which my hand chooses and sketches on your face, and which by some chance that I do not seek to understand coincides exactly with your mouth which smiles beneath the one my hand is sketching on you.

You look at me, from close up you look at me, closer and closer and then we play cyclops, we look closer and closer at one another and our eyes get larger, they come closer, they merge into one and the two cyclopses look at each other, blending as they breathe, our mouths touch and struggle in gentle warmth, biting each other with their lips, barely holding their tongues on their teeth, playing in corners where a heavy air comes and goes with an old perfume and a silence. Then my hands go to sink into your hair, to cherish slowly the depth of your hair while we kiss as if our mouths were filled with flowers or with fish, with lively movements and dark fragrance. And if we bite each other the pain is sweet, and if we smother each other in a brief and terrible sucking in together of our breaths, that momentary death is beautiful. And there is but one saliva and one flavor of ripe fruit, and I feel you tremble against me like a moon on the water.

Practical 4
Genre: text type and purpose

Notes for Tutors

Published TT of Guía de Barcelona (pp. 58-9 of TST). This text can be used for an exercise in TT analysis and editing.

Travel Guide: Barcelona

Certainly one of the best spots in the Mediterranean, Barcelona is the capital city of Catalonia and is one of the 17 Autonomous Communities that make up Spain. It is strategically located in a very privileged position on the northeastern coast of the Iberian peninsula, along the Mediterranean coast. Its being located at the Mediterranean sea in the very north of the Spanish coast also contributes to making it certainly the most cosmopolitan and most economically active city in the country of Spain.

Barcelona is 160 km (100 mi) south of the Pyrenees mountain range and is nestled in between the mouths of the rivers Llobregat and Bes, and the shores of the Mediterranean. It has an altitude of 4 m above sea level and has the following distances from: Tarragona (98 km), Girona (100 km), Lleida (156 km), Huesca (274 km), Castellon (284 km), Zaragoza (296 km) and Madrid (621 km).

Located in the comarca of Barcelona, Barcelona is also the second largest city in Spain in both size and population. The city has a population of 1,510,000, but this number escalates to more than 4,000,000 if the outlying areas are also included in the count. As estimated as of year 2005, the population of the city proper is at 1,593,075, while the population of the metropolitan area is at 4,686,701. [...] At 542m (1778 ft), Tibidabo is the highest hill in the wooded range that forms the backdrop of Barcelona. You may arrive at the top of this mountain by the only tramway that still exists in Barcelona, and find there one of the most famous and spectacular amusement parks of Europe. The locals come up here for some thrills at the amusement park Parc d’Attraccions, which has fun rides and a house of horrors. One of the major attractions is the glass lift that goes 115 meters (126 yd) up to a visitors’ observation area at Torre de Collserola telecommunications tower. One can also find solace in Temple del Sagrat Cor, Barcelona’s answer to Paris’s Sacré Coeur. Tibidabo keeps its air clear and it continues to be a great place for views over the city.

Practical 4.1 Genre and skopos
The aim of this exercise is to encourage students to be precise and concise in their analysis of the nature and purpose of a ST and of the relationship between that purpose and the linguistic forms used, as well as in their formulation of a translation strategy with a clear sense of priorities and purpose. The exercise will probably be most productive done in groups in class, without specific preparation in advance.

We provide below details of the sources of the extracts and brief notes on their genre and key characteristics.

Practical 4.2 Consecutive interpreting: a basic exercise
We recommend that the tutor should read aloud each section of the ST below once. Diction should be clear, at a speed slightly slower than normal delivery, since this is an introductory exercise assuming no prior experience of any kind of interpreting. The reading should not be artificially slow, however, and intonation and rhythm should reinforce the sense of the text in a natural way. Alternatively, use an authentic recording of a similar piece of discourse (descriptive or persuasive, including some factual detail such as statistics). The ST is reproduced below.

All students listen to each section and make notes. Students work in pairs, taking turns to interpret (i.e., to deliver to their partner an oral TT based on their notes). For a short exercise, use only sections A and B (one turn at interpreting for each student in a pair); for a longer exercise, use all four sections (two turns for each student).

After the interpreting and follow-up discussion by pairs of students, distribute the printed ST (or a transcription of the recording you have used).

Practical 4.3 Genre: textual markers of orality
The basic objective here is to identify features of oral discourse in the ST and consider ways of reproducing them (and compensating for not being able to reproduce them directly) in the TL. The main features are listed below. To some extent, discussion will inevitably anticipate linguistic issues covered later in TST, especially questions of register and sociolect (chapters 10 and 11), and it may be useful to refer back to this ST when working on those chapters. Without going into these aspects in too much detail for the moment, analysis of the ST can nevertheless be extended to consider its function on a deeper level. We provide the published TT below. Note that the translation of the biblical text used in the published TT from the English Douay Version (first published in 1582).

Carmen’s monologues are not merely superficial reproductions of colloquial language. They are designed to characterize her as belonging to a particular social group at a particular point in Spanish history (conservative, Catholic, middle-class, provincial, pro-Francoist, panicking about incipient social change), and to show how completely her language and ideas are conditioned by the dominant ideology within which she has been brought up. Her constant appeals to ‘common sense’ and ‘what everyone knows’ in order to discredit the more independent thinking of her husband are particularly revealing. While in some ways Carmen’s language may appeal to readers as fresh, down-to-earth and entertaining, its ultimate purpose is primarily to condemn the character (and the society around her) as ignorant, small-minded and brain-washed. In contrast, what the reader can discern of the more liberal-minded and enquiring Mario over the course of the book is associated with a more careful, controlled, literary mode of language (as dismissively quoted by Carmen at the end of the ST extract).
Translation strategies should ideally take these intentions into account in some way. Consequently, the Practical would benefit from much of the work being done by individuals or groups in advance of the class, as well as from subsequent detailed consideration of the success of the published TT in responding to all these factors.

**Key ST characteristics:**

**Syntax:** generally loose, rambling sentence structure, with some clauses syntactically incomplete (e.g. ‘pero tú en seguida a enmendar la plana’ ST15-16); the conjunction ‘que’ used repeatedly as a vague, all-purpose discourse connector roughly equivalent to ‘porque’, ‘pues’, ‘por ejemplo’ or something similar (ST7, 8, 9, 10, 16, 20). Syntactical cohesion is disrupted by the insertion of asides and exclamations (ST8, 9, 12, 14, 20).

**Pragmatics:** direct address to an interlocutor despite the absence of responses; the use of the familiar ‘tú’ form, the interlocutor’s name and (ironic) terms of endearment (‘cariño’ ST7, 21; ‘hijo mío’ ST9; ‘hijo’ ST17); the inclusion of a (rhetorical) question (ST13) and imperatives (ST8, 19). There is frequent recourse to religious idioms (‘a Dios gracias’ ST 14-15; ‘de mis pecados’ ST17-18) and other conventional formulas for expressing scepticism about Mario’s alleged opinions (ST7-8; ‘y no digamos’ ST12; ‘no me vengas ahora’ ST19; ‘habráse visto’ ST20; ‘con que si…’ ST21). Some of these elements are specifically phatic as well as expressive (see TST pp. 49 and 91 for discussion of these terms) – that is, ostensibly designed to maintain the relationship with an interlocutor.
Notes on the sources of the extracts and their genre and key characteristics

ST1 (‘Pero entonces...’)
Source: a television debate on Spanish TVE1 entitled ‘¿Cambia de rumbo la Iglesia española?’ (5/3/1987). Genre: oral conversation with an element of oral address (in that the participants are speaking in front of an audience); broadcast. It is not clear from the transcript whether the extract used as the ST is uttered by more than one speaker. However, it is clearly marked as part of an unplanned oral exchange by the direct address to ‘usted’, the deictic references to the communicative situation (‘ahora dice usted’, ‘seguimos hablando’, ‘hablamos’), the phatic elements (‘mire’, ‘claro’), and the questions (although they are to some extent rhetorical, aimed at the television audience). The other distinctively oral features are the failures of syntactical cohesion and organizational coherence. The speaker is searching for words as he/she goes along, occasionally changing tack and self-correcting, repeating phrases and abandoning some clauses before they are completed.

Various translation scenarios can be postulated, involving, for example, oral voiceover, dubbing or subtitles over the original video; oral or written gist translation as part of a programme or document summarizing the debate; full written translation to be used as evidence in a journalistic or academic case study of social attitudes. The extent to which the genre-specific features of the ST need to be reproduced in the TT will depend upon the skopos chosen.

ST2 (‘En el análisis cualitativo...’)

The range of likely skopoi in this case is more limited: either a translation of the whole book, to be sold in the English-speaking academic market, or perhaps an extract to be included in a reader for students or in a study of scientific methods in different countries.

ST3 (‘La tendencia ultrasexy...’)
Source: El Mundo Magazine, 16/3/2003, ‘Moda –lo más sexy y caro’. Genre: written, persuasive/prescriptive/normative (or empirical/descriptive/analytical, depending upon whether it is seen as a news story or a piece of PR for the fashion industry); press article; fashion. The main aim of this ST is to generate excitement about the latest trends in haute couture becoming available on the mass retail market, and ultimately to stimulate consumer demand for both the clothes and the magazine in which they are described and displayed. The tone and vocabulary imply specialist insider knowledge
combined with accessibility for the ordinary reader/consumer. The use of English loanwords (‘ultrasexy’, ‘tops’, ‘look’) is a key part of this strategy, together with unusual collocations and pretentious metaphors that seek to reflect the stylishness of the products in the style of the language: ‘argumento estético’, ‘medidas explosivas’, ‘su mejor coraza’, ‘lenguaje de las prendas’, ‘escotes y aberturas de vértigo’, ‘albergar diseños’.

The most likely translation purpose would be the publication of the TT in a UK or US newspaper supplement as an article entitled something like ‘Designer trends on the high street – the view from Madrid’.
Practical 4.2 Class Handout

Source text for consecutive interpreting exercise

Contextual information

A

Vengo a esta Cámara a proponer un diálogo constructivo con ustedes, a presentar ante el pleno las tareas que ha emprendido la Secretaría de Desarrollo Social en el primer año de gobierno del presidente Felipe Calderón. Estamos trabajando plenamente seguros de que México es una gran nación, capaz de vencer a sus principales enemigos: la desigualdad y la exclusión social de millones de personas. A pesar de los esfuerzos realizados, todavía 44 millones 700 mil mexicanos viven en situación de pobreza, y de estos, 14 millones 400 mil se enfrentan a la pobreza más lacerante, la pobreza alimentaria, de acuerdo al más reciente informe del Coneval (Consejo Nacional de Evaluación de la Política de Desarrollo Social).

B

Al inicio de este gobierno encontramos que era necesario dirigir las acciones sociales hacia las comunidades más marginadas y hacia aquéllas que son víctimas de la inseguridad y la violencia en las zonas urbanas. Asimismo, encontramos a muchos mexicanos sin acceso a los beneficios sociales, como es el caso de las madres trabajadoras y de los adultos mayores de 70 años en zonas rurales. En este tema hago un reconocimiento a la Cámara de Diputados por su valiosa iniciativa para afrontar esta problemática. Frente a este panorama decidimos impulsar nuevas acciones enfocadas a estos mexicanos, al tiempo que fortalecer aquellos programas que han demostrado un alto impacto social, como Oportunidades, para que nadie quede fuera de los apoyos del Estado mexicano.
Informe que a la fecha hemos registrado a 828 mil 345 adultos mayores en el Programa 70 y más, a los que se están entregando mil pesos bimestrales, retroactivos al mes de enero. A finales de 2007 habremos de alcanzar la meta de cubrir a todos los adultos mayores de 70 años que viven en localidades de hasta 2 mil 500 habitantes, tal como lo instruyó esta Cámara de Diputados. Si faltara algún adulto mayor en estas condiciones, espero que ustedes nos los indiquen para que sean registrados de manera inmediata. Además, con el Inapam (Instituto Nacional de las Personas Adultas Mayores) cubrimos a los adultos mayores del resto del país, proporcionándoles servicios y reincorporándolos a la actividad productiva.

En 2007 comenzamos la Estrategia 100 x 100 en los municipios con mayor rezago social. Estamos impulsando con Fonhapo (Fondo Nacional de Habitaciones Populares) y otras dependencias acciones de piso firme, techo seguro, instalaciones sanitarias, fogones ecológicos, caminos y carreteras para mejorar la calidad de vida. La estrategia se está aplicando en municipios mayoritariamente indígenas, porque estamos convencidos de que ser indígena, en este país, no puede ser sinónimo de exclusión. Ayer, el presidente Felipe Calderón anunció que no habrá aumentos a la gasolina, ni al gas LP, ni a la electricidad en los próximos meses, con objeto de proteger la economía de las familias de escasos recursos. Así como el compromiso de su gobierno de redoblar los esfuerzos por abastecer a los grupos más marginados, con productos básicos a precios menores a los del mercado, a través del sistema de tiendas Diconsa.
**Practical 4.3 Class Handout**

**Published TT of the extract from *Cinco horas con Mario***

In this we have known the charity of God, because he hath laid down his life for us: and we ought to lay down our lives for the brethren. He that hath the substance of this world, and shall see his brother in need, and shall shut up his bowels from him: how doth the charity of God abide in him? ... If any man say, I love God, and hateth his brother; he is a liar. For he that loveth not his brother, whom he seeth, how can he love God, whom he seeth not? which is precisely what I’ve always maintained, sweetheart, your ideas about charity are fit to be collected in a book, and don’t get angry, I still remember your lecture, what an awful experience! my boy, you stop to think about it and nobody can understand you, you scolded me every time I went to the slums to hand out oranges and chocolate as if the children there had more than they could eat, for heaven’s sake, and let’s not even mention the afternoon I got the idea of going to the thrift shop with Valen. Do you mind letting a person know what’s the matter with you? There have always been poor people and rich people, Mario, and the obligation of those of us who, thanks be to God, have enough, is to help those who don’t, but you start out right away to improve things, you find defects even in the gospels, my boy, I’d like to know if your theories are yours or that Perret’s, I can’t stand him, or Don Nicolás’, or anybody else’s in your gang, each one of them is more twisted than the rest, don’t come and tell me. ‘To accept that means accepting that the distribution of wealth is fair’, who ever heard of such a thing, every time you gave me a speech, sweetheart, about how charity only ought to fill the cracks in justice but not the abysses of injustice [...].

Practical 5
Cultural issues in translation

Notes for Tutors

Practical 5.1 Cultural issues in translation: exoticizing and domesticating strategies
This exercise should lend itself well to group work in class, though students should be asked at least to read the ST in advance, and ideally to read the rest of the Sexta Declaración online. The suggested division marked with // in the ST produces four sections. The instruction for phase (ii) of the assignment is intended to encourage students to think less in terms of trying to improve the published TT than of considering ways in which different approaches generate different kinds of TTs.

The ST contains elements that are obviously specific to the cultural environment of Mexico and Central America, all but one of which are retained in the TT in their SL form (without italics):

<table>
<thead>
<tr>
<th>ST line</th>
<th>ST term</th>
<th>TT line</th>
<th>TT term</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>la Selva Lacandona</td>
<td>1</td>
<td>the Selva Lacandona</td>
</tr>
<tr>
<td>2</td>
<td>Ejército Zapatista de Liberación Nacional</td>
<td>2</td>
<td>Zapatista Army of National Liberation</td>
</tr>
<tr>
<td>3</td>
<td>los zapatistas</td>
<td>3</td>
<td>the zapatistas</td>
</tr>
<tr>
<td>26</td>
<td>al coyote</td>
<td>25</td>
<td>the coyote</td>
</tr>
<tr>
<td>28</td>
<td>música como cumbias, rancheras, corridos</td>
<td>28</td>
<td>music like cumbias, rancheras, corridos</td>
</tr>
<tr>
<td>30</td>
<td>la maquiladora</td>
<td>30</td>
<td>the maquiladora</td>
</tr>
</tbody>
</table>

‘Campesino’ (TT25) is also retained as a cultural borrowing.

The ST also features colloquial adverbs and discourse connectors characteristic of Latin American language varieties (especially Mexican dialects), which contribute to its cultural specificity. These are translated in a generally idiomatic way, but without giving them any particular dialectal flavour in the TL (although there are indications of US English in other elements of TT lexis – ‘stores’ TT5; ‘screwed over’ TT42):

<table>
<thead>
<tr>
<th>ST line</th>
<th>ST term</th>
<th>TT line</th>
<th>TT term</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>ahorita</td>
<td>4</td>
<td>right now</td>
</tr>
<tr>
<td>10</td>
<td>nomás</td>
<td>10</td>
<td>only</td>
</tr>
<tr>
<td>14-15</td>
<td>que quiere decir que como que</td>
<td>14</td>
<td>which means</td>
</tr>
<tr>
<td>28-9</td>
<td>según cada quien</td>
<td>28</td>
<td>whatever</td>
</tr>
<tr>
<td>35</td>
<td>como quien dice que resumiendo</td>
<td>35</td>
<td>in short</td>
</tr>
<tr>
<td>39</td>
<td>no dicen que ya ni modo</td>
<td>39</td>
<td>they will not say, well, too bad</td>
</tr>
</tbody>
</table>

In a less tangible way, the cultural dimension of the ST (that is, its place and function within the SL culture) is also constituted by other elements of style and tone. It sets out to explain the causes and effects of economic globalization in the simplest possible terms, from the point of view of the exploited peasants, manual workers and
indigenous communities whose interests the EZLN aims to represent. To some extent, this is because such people are part of the target audience (as listeners on the spot if not as readers). The ST can be assessed in terms of the success of these claims. However, the text is also aimed at a much wider audience in Latin America and the world, and its simplicity is a deliberate rhetorical strategy, demystifying the sophisticated discourses of advanced neoliberal capitalism from a no-nonsense Third-World perspective. The opening words of the Declaration are: ‘Ésta es nuestra palabra sencilla que busca tocar el corazón de la gente humilde y simple como nosotros.’ The TT’s purpose is clearly to reach out to an international audience, not so much in order to explain globalization but rather to convey the ideological stance of the EZLN and win support for its cause. Discussion of the language used in the TT should therefore consider to what extent the rhetorical strategy of demystification through plain speaking has been reproduced in the translation, and whether its effect is different in relation to TL readers.

We do not have any information about the identity of the translator of the TT, but we have suggested this as a topic for discussion because the nickname Irlandesa indicates a native speaker of English. Elements of the TT that strike students as unidiomatic should therefore not necessarily be regarded as the unintended result of a poor knowledge of the TL, but potentially as the product of a deliberately exoticizing translation strategy.

Students may notice several phrases in the ST that appear to be ungrammatical. The absence of the noun in ‘gasta un buen en el pasaje’ (ST32) can be assumed to be a typographical error, corrected by the translator. The phrase ‘ella vive retirado del trabajo’ (ST31) is ambiguously elliptical; clearly, ‘en un lugar’ is meant to be understood (and this is how the translator has interpreted it). In three places (ST12, 21, 32-3), constructions that would normally require the subjunctive in subordinate clauses are instead expressed with indicatives. This may simply be the result of careless writing on the part of the ST authors, but could perhaps be part of the strategy of conceptual and linguistic simplification that they have followed. In any case, the syntactical anomaly does not make a significant difference for the purposes of translation.

Practical 5.2 Cultural issues in translation: balancing style and culture-specific information

Since the ST used for this Practical is linguistically demanding and culturally allusive, it will be advisable to devote some class time to phase (i) of the assignment (and to ensuring that students understand the point of the parody) before they start work at home on their translations. Once TTs have been completed (and marked if appropriate), discussion in class should be guided by the suggestion for phase (iii), which is intended to encourage students to focus on the most strategically relevant aspects of the process.

As an alternative to the usual method of commenting on decisions of detail by means of footnotes, we offer below a continuous commentary combining ST analysis, formulation of an overall strategy and skopos, and selected examples of decisions of detail that show the strategy being put into effect. A commentary of this kind (around 750 words in length) accompanying a TT can prove very useful as a form of assessed coursework, requiring students to be focused in their formulation of a strategy, concise in their articulation of analyses and ideas, and selective in their presentation of examples, commenting only on those details that are relevant to the main translation priorities and overall strategy.
Practical 5.2 Class Handout

Commentary on the translation of ‘Imposible el alemán’

The genre of the ST is hybrid: it is a serious study of the texts and methods used to indoctrinate the young in Franco’s Spain, yet the information is presented as a humorous first-person fictional narrative parodying the rhetoric of nacionalcatolicismo. The TT aims to fulfil a comparable dual function, informing its readers about this historical phenomenon but placing a high priority on reproducing the parodic approach and ironic style. It has been assumed that the TT would be published as part of a translation of the complete book, aimed at an adult UK readership with an interest in political and cultural history, with a general introduction providing a certain amount of contextual explanation.

The effect of the ST depends upon a contrast between two types of discourse. The child’s narrative is characterized by features of unplanned oral discourse. Syntactical structures are loose and paratactic [see the discussion of parataxis and hypotaxis in Chapter 7 of TST]. Where there are explicit discourse connectors, they are vague and elliptical: que is used eight times to introduce coordinated clauses (rather than subordinate ones), as in ‘que es que no se entera de nada’ (ST7-8). Similarly, ‘con las mismas’ (ST15-16) and ‘lo cual que’ (ST32) are colloquial formulas that introduce new narrative elements without making an explicit logical connection. There are also features that imitate informal address to an interlocutor: verbs in the second-person singular (ST11, 15), including the phatic expressions ‘vete tú a saber’ (ST24-5), ‘oye’ (ST32) and ‘fíjate’ (ST39), and the deictic ‘ahora mismo’ (ST13). This conversational register is contrasted ironically with a more formal, syntactically cohesive discourse derived from the pompous language of the educational texts and teachers. The lexical collocations indicate a contrived, ideologically loaded language comically misinterpreted by the narrator: ‘envenenados por lecturas perniciosas’ (ST9), ‘con verbo profético’ (ST33), ‘dirigía enérgicos apóstrofes’ (ST36).

The TT reproduces this effect of contrasting registers. The informal discourse is translated communicatively. Whilst certain colloquial features of the ST – the definite article used with names (ST7, 10), the over-use of que as a discourse connector, the informality of tú – cannot be reproduced directly in the TL, the TT compensates with other oral features: contractions; a variety of informal connectors (‘mind you’ TT11, ‘anyway’ TT16); and elements of expansion that consolidate the social and tonal register (‘my mate’ TT6, ‘some bloke called’ TT34). Since semicolons tend to be more firmly associated with planned discourse in the TL than in the SL, some are replaced with full stops (TT11, 18), while some of the loose paratactic use of commas is retained (TT7, 19). The formal discourse is translated more literally to retain its artificiality: ‘poisoned by pernicious reading matter’ (TT8-9). In some cases, calque allows word-play to be reproduced directly (‘aim vehement apostrophes’ TT35). In others, translation loss is compensated for by giving a communicatively equivalent joke priority over literal translation, for example, converting the grammatical pun on ‘verbo’ (ST33-4) into historical confusion between disquisition and Inquisition (TT32-4).

To some extent, the meaning for SL readers (especially those old enough to remember Francoist indoctrination) depends upon references specific to the culture and period. Wholesale cultural transplantation – replacing Spanish references with elements more familiar to UK readers – might make the ironic effect more accessible, but would negate the function of providing historical and cultural information about Spain. On the cultural level, therefore, the TT aims to strike a balance between retaining references to
people and events while making them meaningful within the style and perspective of the narrative. Personal names are retained but exegetic elements consistent with the informal social register and ironic tone are added (TT31); ‘Alzamiento Nacional’ is calqued but the association with the civil war is made comically explicit (TT2-3). In order to avoid the transplantation of ‘perra gorda’ by a specific British coin, an idiomatic generalizing translation is used (TT11). The titles of the textbooks cited are translated, as it is assumed that TT readers have no need to know the original titles.

The ST chapter title is both intertextual and another example of the parodic mangling of propagandist language. A translation designed to function in the same way would need to be based upon the distortion of a patriotic phrase recognizable within the TL culture: perhaps ‘Land of Pope and Gory.’ The TT has taken a different tack, using cultural transplantation, retaining an element of intertextuality (referring to Sellar and Yeatman’s classic 1066 and All That) and compensating for the loss of the ST’s wordplay by providing a signal to TL readers of the overall intentions of the TT (a spoof of history textbooks).

**Target text of ‘Imposible el alemán’**

**1936 and All That**

The final lesson for Spanish History was about the National Uprising, the one that started the Seville War. This time it was because ‘there were many socialists and freemasons in Spain at this time, and very little fear of God. The socialists were inciting the poor against the rich. The freemasons were seeking to bring about a revolution’ (Serrano de Haro, I Am a Spaniard, p. 83). I had to explain to my mate Briones that the freemasons were the ones who were trying to free the masses, he never gets anything, that kid. The trouble with these people, apparently, was that they’d been poisoned by pernicious reading matter and that’s why they were forswearing the Fatherland. Ruiz’s got some of that pernicious reading matter in his satchel and he’ll show it you if you pay him the going rate. Mind you, no-one who’s seen it so far has been told off for swearing. Obviously, another thing that stuff does to you is to make you forget the holy Catholic faith and that happens a lot, there’s no denying it. Me, for instance, I can’t remember right now the difference between the Beatitudes and the Gifts. One lot helped you to carry out tasks with ease and expeditiousness, but don’t ask me which one. Anyway, pretty soon the king upped and left so that we could all get on with one another, even though he’d won the election by twenty-two thousand votes to five thousand, but that was just a final act of generosity on the part of the monarchy. And the streets were chock-a-block with lorries full of loose women and bad students, they weren’t content with not studying, they rode around in lorries too. And they’d sing vulgar songs. All in all, they were a despicable crew – the socialists, the masons, the separatists, the loose women and the students. Oh, and the revolting miners in Asturias, who came into it somewhere.

But this time it didn’t say it was England’s fault, amazingly enough…

Russia had dreamt of plunging the blood-soaked sickle of its emblem into this lovely corner of Europe, and all the communist and socialist hordes of the earth, allied with masons and Jews, longed to triumph in Spain, using her as a golden stepping-stone towards world domination (Serrano de Haro, That Is How Spain Is, p. 289).
So all this lot were aiming to put an end to children’s respect for their parents, the unity of the Fatherland, and even private property, believe it or not. Anyway, one thing led to another and they killed José Antonio, the bloke who found the Phalanx, whose prophetic disquisitions illuminated a Fatherland on the road to ruin with the effulgence of Empire (although as far as I can remember the stuff about the Spanish Disquisition came earlier). And some bloke called Calvo Sotelo got killed too, he was a brilliant statesman and protomartyr who used to aim vehement apostrophes at the government and must have hit someone with one of them. And that’s not all – they wanted to bring in a new flag, different from the red and yellow flag of Spain that heroes had died for. How about that for yobbishness, it’s like trading in your own mother.
Practical 6
The formal properties of texts: phonic, graphic and prosodic issues

Notes for Tutors

Practical 6.1 The formal properties of texts: onomatopoeia
This exercise will work best done quickly in groups in class, and should generate animated discussion. The main point is to explore the arbitrariness of onomatopoeia, but the examples also give scope for discussion of compensation, since in some cases simply replacing ‘zas’ with a suitable onomatopoeic particle in English will not be the best solution.

Suggested renderings of the expressions with ¡zas!:

1. [...] coming out on top and turning themselves with a puff of smoke into untouchable members of high-level commissions investigating, would you believe it, corruption.

2. [...] and like a flash the two of them would spring onto our shoulders to lick our faces — and our eyes!

3. [...] and all of a sudden, phutt, the lights go out; [...] and suddenly, ping, the lights come back on again.

4. [...] at the right moment they come undone with a single tweak, which is just as well for the sailor, whose life depends on them.

5. Anyway, I got over that and then it was just boom, boom, boom, boom, counting the strides.

6. Slap! On her head it went.

7. But at the end of the month it all comes crashing down. Every single account has errors in it and the accountants have to work all weekend to put things right.

8. No chance. The whole film’s nothing but noise. Crash, bang, boom, kapow! Bomb blasts, missiles, arrows whizzing past...

9. I put my hand in the box and snap! A caiman bit me.

10. Suddenly, he plunged his hand with a splash into the water and caught a little silver fish.
Practical 6.2 The formal properties of texts: phonic effects
Although it was written for publication in a newspaper, the ST is more literary than journalistic, in that it is more concerned with stylistic impact and playing with words than with the provision of information or opinion. It draws on a range of textual effects to offer a hyperbolic, satirical view of the proverbially high level of tolerance to noise in Spanish society. Phonic effects include onomatopoeia (‘tintineantes’, ‘gorgoteo’), alliteration (‘el de la máquina maneja el manubrio y mientras’) and rhyme (‘la leche que le eche’). The notion of noise serving as a national anthem gives rise to two parallel lines of ironic metaphorical development to do with music (‘melódicos ruidos’, ‘cara de do de pecho’, ‘un badajo’, ‘fondo de rock duro’, ‘pentagrama’) and the military (‘se pone firmes’, ‘trance patriótico’, ‘saluda la enseña’, ‘bombardeo’, ‘disparos’). The military dimension is reinforced by other assorted references to violence (‘sangra de gusto’, ‘hecatombe’, ‘rotura’, ‘desgarro’, ‘herido’), which allows the two extended metaphors to be brought back together in the final image of ‘herido en su pentagrama íntimo’). And as if through spontaneous word association sparked by ‘máquina’, an incongruous railway metaphor also steams into the ST (lines 13-16). The elaborate literariness of some of the wording (‘herido en su pentagrama íntimo’) is offset by markers of an informal, colloquial social register: the use of the familiar second person and elements of dialogue (‘la leche que le eche’, ‘jodé, jodé’). The tone is sardonic and exasperated, but playful.

Our translation gives priority to the reproduction of these phonic, semantic and tonal effects. Compensation plays a crucial role: one musical association is replaced by another; one phonic effect is replaced by a different one; unexpectedly specific details are added in order to enhance the hyperbole and comic effect and to build in an element of cultural naturalization. Lexical choices have been guided by the possibility of adding to the metaphorical and phonic texture: ‘snap to attention’, ‘blasts out the steam’, ‘advances [...] and reaches his objective’ (rather than the less military ‘moves [...] and reaches his goal’). The informality of ‘tú’ is conveyed largely by the use of contractions: ‘there’s no noise’, ‘what’ll it be’, ‘you wouldn’t take him’, ‘you can’t take any more’.

Some of the points in the detailed notes that follow our TT (below) anticipate the discussion of particularizing and generalizing translation in Chapter 8 of TST (pp. 151-3).

Practical 6.3 The formal properties of texts: poetry
We offer some notes on the formal characteristics of the ST and the three TTs, which may be photocopied for class use. These can be used as the basis for a discussion of the overall impact of the poems.

Please note that the line numbers printed in the margin include the title of each poem, and therefore do not match the number of lines of verse. In the case of TT3, a typesetting error has made ‘ionable’ a line on its own (instead of being the beginning of the second line of verse — see the note at the end of the class handout).
Commentary on translation of the extract from ‘Himno’

Anthem

Noise is the Spanish national anthem. People in Spain hear noise and snap to attention. They fall into a patriotic trance. They salute the colours of the decibel and their ears bleed with pleasure.

You go to a nice upmarket coffee shop and if there’s no noise there’s no atmosphere. The waiter comes over with a stack of plates and crashes them down onto the bar, which is already awash with other melodious noises. He looks at you with a face like Pavarotti straining to hit a high note and asks you what’ll it be. You reply: ‘A medium Blue Murder, please, clapper on the side, cold milk, cow’s — and I want to hear it moo.’

‘One grande bloodbath, blitz it with cow juice!’ he yells to the guy manning the coffee machine.

1 It is best to put ‘Noise is’ at the beginning, to avoid a misleading suggestion that the real Spanish national anthem (the ‘Marcha real’) is ‘just noise’. In a sense, the ‘Marcha real’ might be said to be only noise, since it has no official words, but this is not what the ST implies. The joke that Spaniards use noise as their national anthem needs to come across clearly in the TT.

2 We have particularized ‘la gente’ to ‘people in Spain’ in order to acknowledge the shift of cultural perspective. The original readers of the ST are invited to laugh at themselves: the author and his readers are ‘la gente’. For TL readers, on the other hand, the joke is on the foreigners. The tone must remain lighthearted and well-meaning, however, and not be allowed to acquire a xenophobic slant (‘people in Spain’ feels friendlier than ‘Spaniards’). This strategy of slightly exoticizing particularization could be extended by specifying that the café or coffee shop is ‘Spanish’ or ‘in Spain’.

3 This is a good opportunity to use a phrasal verb in the TT in place of the Spanish verb + preposition + noun construction: ‘crashes/bangs/clatters them down onto the bar’ (instead of the more literal ‘drops them with a clatter onto the bar’). This contributes to making the TT lively and dynamic.

4 Literally, ‘do de pecho’ is ‘una de las notas más agudas a que alcanza la voz de tenor’, and figuratively, ‘el mayor esfuerzo, tesón o arrogancia que se puede poner para realizar un fin’ (RAE, Diccionario de la lengua española). The challenge, therefore, is to create a TT phrase that combines a musical reference in a humorous way with the idea of great effort and paints a vivid picture. Our rendering loses the concision of the ST but compensates (through expansion and particularization) by enhancing the comic effect. While the simpler ‘a tenor’ would be adequate, Luciano Pavarotti, probably the most internationally well-known tenor, is chosen as an archetype — although the smaller stature and Spanishness of José Carreras would offer different advantages.

5 What the waiter shouts to his colleague is essentially a translation of what the customer has just requested, as if into the jargon of their trade. A relatively literal translation of the first part of the sentence could be workable: ‘hecatomb’ (from Greek, literally a sacrifice of 100 oxen) and ‘a bombardment cup’ may sound no more bizarre in the TT than ‘hecatombe’ and ‘taza de bombardeo’ in the ST, although the ‘-omb-’ assonance does not work so well in English. Otherwise, inventive reworking of the components (slaughter/catastrophe + bombing + an indeterminate amount of splashed milk + a phonic effect) may take many forms. Our rendering borrows ‘grande’ from the pseudo-Italian labelling conventions of the US/UK coffee trade (injecting an extra shot of exoticism into the TT), transposes the noun ‘bombardeo’ into the verb ‘blitz’, chooses ‘bloodbath’ in order to group three ‘b’ sounds together, and compensates for the loss of rhyme with a jocularly colourful idiom.
Then the machine operator cranks it up and, while the clientele shout themselves hoarse in an effort to raise the noise level of the place over its backing track of heavy metal, he blasts out the steam to heat the milk and even the bar stools screech like a locomotive juddering to a halt.

Later on, the five o’clock regular comes in. At first sight you wouldn’t take him for a fan of hubbub, indeed, he looks more like a paid-up member of the Royal Society for the Protection of Dumb Animals. The gentleman advances through the barrage of noise — teaspoons clinking, waiters bellowing out orders for tapas, pans clanging in the kitchen and reaches his objective, which turns out to be the diabolical Space Invaders game. He pops in a coin and starts up the gurgling, bleeping and crackling. Game over is signalled by a big boom that wins him no prize but leaves him with severe damage to his Eustachian tubes.

You can’t take any more. Outside, the traffic is roaring past and a deafening helicopter clatters above it, cackling at everyone. You raise your voice (though you feel like raising your fist) and call the waiter.

‘The bill, please! Can you bring my bill?’ And he turns round, his private rhapsody shattered. He replies: ‘For God’s sake, there’s no need to shout.’ I’m not deaf, you know.’

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7 Note that a person referred to as ‘mozo’ (or ‘moza’) is not necessarily young. The term has traditionally been applied to workers of any age carrying out low-status service jobs. Either particularization (‘waiter’, or in Starbuckspeak, ‘barista’) or generalization (‘man/bloke/guy’) would be appropriate.

8 Not ‘the consuming public’, which would be an awkward calque, but ‘the customers’ or ‘the clientele’ (or more colloquially in British English, ‘the punters’).

9 An association with steam trains has been set up with the reference to ‘maquinista’: ‘persona que inventa o fabrica máquinas; la que las dirige o gobierna, especialmente si éstas son de vapor, gas o electricidad’ (RAE, Diccionario de la lengua española). The blast of steam into the milk recalls a locomotive, and is so forceful that it seems to make the stools screech across the floor as if on rails.

10 We have assumed that ‘sociedad’ in the ST is meant to suggest some kind of imagined association of do-gooders. In order to bring out the ironic contrast between the initial impression of unobtrusiveness and the contribution the man then makes to the general pandemonium, the TT has made the implication more explicit.

11 Strictly speaking, a ‘berrido’ is the noise made by a calf. While the excesses of the ST might not exclude a suggestion that the dishes themselves are shouting, it seems advisable to reduce the ambiguity in the TT. ‘Tapas’ is easily retained in the TT as a cultural borrowing likely to be familiar to most TL readers on both sides of the Atlantic, and provides a useful element of exoticism.

12 Although video/computer game technology has moved on a lot since the ST was written (1989), the original name of Space Invaders is still recognizable, and clearly preferable to a clumsy calque (‘little Martians game’) or an updated equivalent.

13 The obscure specificity of ‘trompas de Eustaquio’ is crucial to the comic effect of the ST, but could be replaced by the more familiar ‘eardrum(s)’, which would have the advantage of an association with a musical instrument (‘trompa’ can be a horn).

14 Care is needed with ‘se vuelve’ (‘he turns round/towards you’): some students may read it as ‘vuelve’ (‘he returns’).

15 In Spanish, ‘pentagrama’ can mean either a five-pointed star or a musical stave, while English ‘pentagram’ refers only to the former. This rules out ‘pentagram’ in the translation of ‘herido en su pentagrama íntimo’, but the rather prosaic-sounding ‘stave’ is not necessarily called for either. Virtually any musical reference (harmony, discord, cadence, solo, symphony, aria) could be used here to make an amusing and resonant phrase in combination with the other two ideas of wounding/damage and intimacy/privacy.

16 The expletive is not particularly offensive in the SL, so anything involving ‘fuck’ in the TT would be excessive (see the discussion of cultural differences in swearing in Chapter 5 of TST, p. 70). ‘There’s no need to shout’ and ‘I’m not deaf, you know’ reflect the way in which in a colloquial register English can be more expansive than Spanish.
Notes on the versions of ‘Llagas de amor’

The ST is in classical (Italian) sonnet form: 14 hendecasyllabic lines arranged in two quatrains and two tercets, with full rhyme in the pattern ABBA ABBA CDC DCD. The stress pattern is: MSSM MSMS MSS MHM (endecasílabos are classified according to the syllable on which the first of the three main stresses falls: H = heroico [2], M = melódico [3], S = sático [4]). The sixth line of verse stands out because it contains an unusually large number of stressed syllables (‘lira sin pulso va, líbrica tea’), as does the penultimate one by virtue of being the only heroico line in the poem. Other conspicuous formal features of the poem are the absence of main verbs in the first eight lines; the repetition of demonstrative adjectives (‘este/esta’) followed by relative clauses; and the enjambement and lack of punctuation in the last three lines.

John Kerr’s version (TT1) stays closest to this formal structure. The rhyme scheme almost matches that of the ST: ABBA CDDC CEC ECE. The lines are mostly iambic pentameters, the closest thing there is in English to a Spanish hendecasyllable, with slight variation in the second, third, fifth and seventh. TT1 also retains the repetition of demonstratives at the beginnings of lines and of relative clauses, and follows the punctuation of the ST closely (except for the substitution of a semicolon for a full stop at the end of the first tercet and additional commas after ‘where’ and ‘skill’).

TT2, by Nicholas Round, is not laid out in the traditional quatrains and tercets, and has dispensed with full rhyme. Instead, there is occasional half-rhyme: ‘flame – time’, ‘lust – breast’, ‘height – feet’. The first nine lines are iambic (three tetrameters, then six pentameters), after which the rhythm becomes more varied, including two striking lines starting with a dactyl (‘wounded and sleepless’, ‘hemlock and passion’), though the lines continue to be pentameters. One of the repeated demonstratives has been moved away from the beginning of the line (‘and this grey land’), and only two relative clauses remain (‘that fall like jewels’ and ‘that lurks about my breast’). The whole poem is a single sentence punctuated only with commas, following the sense of the ST rather than its punctuation.

Colin Teevan’s free version represents a more radical departure from both the metre of the ST and its literal meanings. The number of lines of verse has increased to sixteen, with a break after ten*, and the rhythm and line lengths are variable. The repetition of demonstratives and relative clauses has been swept away, and the sentences completely restructured. An internal rhyme (‘flash – fash’) is contrived at the beginning by means of the extremely unconventional device of splitting a word at the end of the line*, but there are no further rhymes in the first stanza. In contrast, the second part of the poem comprises a sestet with a regular rhyme scheme in the same pattern as in the ST’s two tercets (ABABAB).

*NB: Unfortunately, the poem has not been set out entirely correctly in TST. There should be a blank line before the final six lines (after ‘snakes and scorpions’), and the first two lines of verse should appear as follows:

First a flash, then a fireball, which like a fash-ionable new ism, swept all before it before,
Practical 7
The formal properties of texts: syntactical, morphological and discourse issues

Notes for Tutors

This chapter is longer than all the others and has a different structure because we felt that the treatment of grammatical differences between Spanish and English demanded a systematic approach and a fairly large number of examples. It is not intended that all the material in the chapter should be worked through in class, though suggestions for discussion and exploration are built into some sections (3, 11, 16-17, 21 and 22). Teachers should make their own decisions about which parts are worth elaborating upon in the classroom. The table summarizing syntactical differences and the sections expanding points in it are designed partly as reference material to which students can turn for guidance when they encounter particular structures in Spanish STs. The intention is not to replace comprehensive reference grammars such as Butt and Benjamin’s but to complement them, showing how the in-depth linguistic knowledge they contain can be exploited for the purposes of translation.

Practical 7.1 The formal properties of texts: syntax and discourse
This exercise provides an opportunity to use the comparative table as a checklist for carrying out an extended, systematic analysis of the syntactical level of a piece of translation. The notes below identify what we consider to be the most significant points arising from syntactical comparison of the selected ST and TT. In practice, few translators have the time to carry out the exercise of ST analysis as comprehensively as this. However, we feel it is useful to offer a detailed sample of ways in which translation can benefit from in-depth analysis of this kind.

   Numbers refer to the sections of the table of differences between English and Spanish (TST p. 140).

Practical 7.2 The formal properties of texts: syntax and discourse
We include the published TT (by John Rutherford) of La Regenta extract, with renderings of ST phrases using ‘se’ underlined.
Notes on syntactical and discourse issues arising from the translation of the extract from Corazón tan blanco

1-2. Length and complexity of sentences, and preference for hypotaxis or parataxis
The first part of the ST (lines 1-23, 298 words) consists of 4 sentences, each containing at least one subordinate clause. The second part (ST23-38, 161 words) comprises one long sentence containing a number of subordinate clauses. In each part, there is a pause that could have been punctuated with a full stop but is instead marked by a semicolon followed by ‘y’ (ST9-10 and 27), indicating continuity of sense and intonation. After the brisk, stark matter-of-factness of the series of coordinated clauses in the first sentence (‘entró,..., se puso,..., se abrió..., se quitó,... y se buscó’), the effect of the remainder of the novel’s lengthy opening paragraph (including the four pages omitted from the ST) is to slow down the action drastically, and meticulously highlight incongruous details of various characters’ reactions to the gunshot. Syntactical structures are deliberately extended, delayed and elaborated to produce the stylized slow-motion effect. This is particularly marked in the second section of the ST, in which each of the main elements of the sentence (‘la doncella ... había estado colocando ... la tarta helada ... la había llevado hasta allí y la había depositado sobre una mesa ...’) is qualified and expanded to a degree that impatient readers may find irritating, yet without at any point losing syntactical cohesion or logical cogency.

In general, the TT carefully matches the length and complexity of the sentences, using the same punctuation as the ST except for slight variation in the use of commas. There is one clear example of a hypotactic ST structure being replaced by a paratactic one in the TT: ‘se buscó el corazón con la punta de la pistola de su propio padre, que estaba en el comedor’ (ST4-5) > ‘aimed her own father’s gun at her heart, her father at the time was in the dining room’ (TT4-5). This asyndetic construction in place of a relative clause is a conspicuous departure from a translation strategy generally based on closely reproducing the hypotactic nature of the ST, and the repetition of ‘her father’ is rather clumsy. The transposition is an understandable result of the change of word order produced by the idiomatic rendering of the first clause, but it would be possible to arrange the sentence in such a way as to have ‘her father’ at the end of the main clause followed by a relative clause (‘who was in the dining room’).

By reproducing the discourse structure of the ST so closely, the translator has risked creating a style that is more likely to be regarded as contrived, over-formal or even awkward by TL readers than the style of the ST would be perceived by SL readers. However, there are places where the TT wisely sacrifices some of the density and concision of the ST in order to achieve a more communicative flow by means of expansion: ‘el cuerpo sentado o alejándose por el pasillo o también de pie’ (ST19-20) > ‘the same body that had been sitting at the table, that had walked down the corridor, that had stood there’ (TT20-21); ‘su propio y simultáneo estrépito’ (ST24) > ‘the clatter she herself was making’ (TT26); ‘por haber invitados’ (ST27) > ‘because there would be guests for lunch’ (TT29-30). The overall carefulness and formality of social register indicated by the sentence structuring is also markedly offset by the use of contractions, introducing a more informal style suggestive of oral discourse: ‘wasn’t a girl ... hadn’t long been ... didn’t let go ... she’d just brought ... she’d been told ... she’d carried ... hadn’t even served.’ Not all the opportunities for contraction are taken up, though: ‘I
did not want to know but I have since come to know ... there would be guests ... would have finished.’

3. **Flexibility of word order**
The ST provides no examples of manipulation of word order for emphatic or tonal effect. Its tendency to keep to unsurprising subject-verb-object sequences contributes to the overall effect of careful, dispassionate dissection of the suicide and its aftermath. The translator’s decision to transpose ‘Cuando se oyó la detonación’ (ST6) into ‘When they heard the shot’ (TT6) — rather than the more obvious passive (‘When the shot was heard’)— has the virtue of retaining the same word order, in line with the general strategy of imitating the sentence structures of the ST.

5. **Positioning of adjectives**
The ST is sparing in its use of adjectives, since the focus is primarily on the narration of actions and reactions. Most of the adjectives used are doing a straightforward defining job and are therefore postpositioned and unmarked: ‘prenda íntima’ (ST17), ‘gesto automático’ (ST20), ‘fuentes vacías’ (ST23). In contrast, the phrase ‘su propio y simultáneo estrépito’ (ST24) draws attention to itself because of the positioning of both adjectives before the noun (rather than ‘su propio estrépito simultáneo’), an effect compounded by the number of syllables in ‘simultáneo’ and the contrived juxtaposition of two *esdrújula* words. The TT reproduces the sense accurately and fluently (though leaving the notion of simultaneity implicit), but does so in a more idiomatically normal way, without conveying any of the stylistic peculiarity of the ST construction.

6. **Use of nouns as attributive adjectives**
The TT contains two more or less obligatory transpositions of this kind: ‘mesa de mármol’ (ST22-3) > ‘marble table’ (TT24) and ‘tarta helada’ (ST26) > ‘ice-cream cake’ (TT29). The expansion of ‘chico’ (ST26) into ‘errand boy’ (TT27-8) is justified not only on the grounds of clarification but also because the availability of compound nouns of this kind in English means that speakers are likely to specify barman, shop girl, chambermaid, cleaning lady or delivery boy where Spanish speakers may use a vaguer one-word term such as *chico/a, mozo/a or doncella*.

9. **Markers of possession**
The first part of the ST features a number of phrases in which possession (especially of clothing and parts of the body) is indicated without an explicit possessive adjective: ‘se abrió la blusa, se quitó el sostén y se buscó el corazón’ (ST3-4); ‘el padre ... la boca ... al plato’ (ST7-9), and so on. These are sensibly translated with possessive adjectives: ‘unbuttoned her blouse, took off her bra and aimed ... at her heart’ (TT4-5); ‘her father ... his mouth ... on to his plate’ (TT7-9). In the case of ‘la prenda íntima’ and ‘del cuerpo derribado y semidesnudo con el que la prenda había estado en contacto’ (ST17), on the other hand, it is not so obvious that the possessives used in the translation (TT18) are desirable. Here, the impersonality of ‘the underwear’ and ‘the fallen, half-naked body’ might be more in keeping with the stylistic effect of distancing that is created at this point in the ST (the body is increasingly being treated as an object dissociated from the personality of the daughter).

10. **Omission of subject pronouns**
In one or two of the places in which the ST avoids ambiguity by specifying the subject of a verb with a noun phrase (‘la niña hubiera abandonado’ ST6, ‘el padre había
cerrado’ ST20), it would be possible, and perhaps more elegant, to achieve the same objective in English with subject pronouns (‘she ... he’).

13. Use of ethic datives
The more oblique or surprising ethic datives tend to occur in types of discourse that are more colloquial or spontaneous than the tightly controlled literary language employed here by Marías. The ethic datives that do appear in the ST perform the common function of marking possession and are translated with possessive adjectives, as noted above (see section 9): ‘se abrió la blusa, se quitó el sostén y se buscó el corazón’ (ST3-4); ‘se echaba las manos a la cabeza’ (ST12).

15. Variation in the form of adverbs
In line with normal usage in English, the TT shows minimal variation in the form of adverbs, in contrast to the ST: ‘por fin’ (ST10) > ‘finally’ (TT10); ‘de cualquier manera’ (ST31) > ‘randomly’ (TT34); ‘totalmente limpio’ (ST32) > ‘absolutely clean’ (TT35); ‘más rápido’ (ST33) > ‘more quickly’ (TT36). ‘Con mucho tiento y poca mano’ (ST25) could also have been rendered with two ‘-ly’ adverbs, but the choice of ‘with enormous care but little skill’ (TT27) has the valuable, slightly exoticizing effect of echoing a distinctive feature of the ST’s style.

16. Range of tenses available
The ST sets up a complex set of relationships between three different points in time: a narrative present in relation to which ‘he sabido’ is a recent occurrence; the suicide and its aftermath, narrated in the past; and events and situations before and after the gunshot, referred to in the pluperfect. Consequently, the text uses an unusually wide range of tenses: perfect, preterite, imperfect, imperfect subjunctive, conditional perfect, pluperfect, pluperfect subjunctive, and even the past anterior. Some of these are unproblematically matched by corresponding tenses in the TT, but there are two places in the ST where nuances conveyed by specific tense forms are difficult to capture in the TL.

Firstly, the perfect tense in ‘No he querido saber, pero he sabido’ (ST1). This provides a striking opening for the novel, generating a slightly unsettling sense of temporal uncertainty or complexity from the outset. ‘No he querido’ is not the same as ‘no quise’ or ‘no quería’, both of which are clearly past and could both be translated with the form used in the TT, ‘I did not want to know’. In both Spanish and English, the perfect implies a link to the present time in which the utterance is made: ‘ha salido’ and ‘she’s gone out’ imply ‘she’s not here now’. In Spain, the perfect is sometimes also used to refer to very recent events that would not be expressed with a perfect in English: for example, asking someone who has just tasted something ‘¿Te ha gustado?’ > ‘Did you like it?’ (in most of Latin America, people would tend to ask ‘¿Te gustó?’ in the same situation). The translator has recognized that English speakers, especially in North America, are less likely to say something like ‘I haven’t wanted to know’ (except perhaps in expressions such as ‘I’ve never wanted to know’) than Spaniards are to say ‘no he querido saber’, but has wisely retained the perfect tense in the second clause and reinforced its effect by the addition of ‘since’. While the loss of aspectual precision in ‘did not want to’ may be justified by the general vagueness of the English tense system in comparison with Spanish, alternative renderings that retain more of the specificity of the ST phrase would be worth considering (especially for a British readership), for example: ‘I’ve been anxious not to know, but I’ve come to know all the same.’
The second instance of a tricky tense in the ST is ‘cuando hubo calculado que en el comedor habrían terminado el segundo plato’ (ST28). Once again, Marías is very precise in his use of tenses and this precision is lost in the TT: ‘when she judged that...’ (TT31). Within the sequence of events expressed in the pluperfect, the past anterior indicates an action immediately followed by another (‘la había llevado hasta allí’), suggesting a degree of exactness in the maid’s calculations — she may be clumsy but she knows how long they usually take to eat each course. More radical transposition may help to convey the effect in a different way: ‘Having prepared the cake and laid it out on the dish, and having worked out exactly when the diners would have finished the second course.’

17. **Marking of perfective/imperfective aspect**

The ST distinguishes clearly between perfective actions (‘se puso ... se abrió ... se quitó ... se buscó ... se oyó ... se alzó ... corrió’ are instantaneous, and ‘se quedó’ is continuous but explicitly limited in duration) and imperfective ones (‘era ... hacía ... estaba ... descubría ... se echaba ... llevaba’). The translator rightly makes the imperfective aspect of ‘llevaba’ explicit with a continuous verb form: ‘He was carrying his napkin in one hand’ (TT14). Although the two actions in ‘descubría el cuerpo ensangrentado de su hija y se echaba las manos a la cabeza’ (ST11-12) do not last more than a few seconds, they are also clearly imperfective, the aspect reinforced by the conjunction ‘mientras’ and the continuity of the action going on in parallel to them (‘iba pasando’). The TT, however, seems to suggest perfective aspect: ‘when he discovered the blood-splattered body of his daughter and clutched his head in his hands’ (TT11-12), which is then contradicted by ‘he kept passing’. The solution need not involve continuous forms (‘was discovering ... was clutching’), which would overstate the imperfectivity; simply using ‘as’ instead of ‘when’ would be enough.

Another instance of the translator misjudging aspect occurs in the second section of the ST: ‘en el momento del disparo había soltado sobre la mesa de mármol del office las fuentes vacías que acababa de traer’ (ST22-3) > ‘at the precise moment when the shot rang out, had been setting down on the marble table in the scullery the empty dishes she’d just brought through’ (TT23-5). As expressed in the ST, the two simultaneous events — the shot and the dropping of the dishes — are most obviously understood as instantaneous. In the TT, the action of setting down the dishes is presented as continuous activity (one dish at a time?) in the middle of which the shot rang out. A verb indicating a more abrupt event is required, and there is no good reason to put it into a continuous form.

18. **Use of continuous/progressive verb forms**

Marías’s careful calculation of verbal aspect is also evident in the two examples of continuous forms that occur in the ST. The construction ‘iba’ + gerund tends to indicate reiteration or more extended duration than the simple imperfect tense or ‘estaba’ + gerund, and sometimes suggests increasing intensity. Its use in ‘iba pasando el bocado de carne de un lado a otro de la boca’ (ST12) is surprising in a sense, since the action described is of relatively short duration. The effect is cinematic, as if showing in slow motion the seconds during which the father reacts to seeing the body, and offering a close-up of his shocked face with a bulge moving incongruously from one cheek to the other. The TT’s choice of ‘he kept passing’ is therefore well judged, even though its impact has been undermined by the preceding choice of tense, as noted above (see section 17).
The failure of cogency caused by translating ‘había soltado’ as ‘had been setting down’ is exacerbated by the fact that this pluperfect, together with ‘había confundido’, ‘hubo calculado’, ‘hábía llevado’ and ‘había depositado’, contrasts markedly with the continuity of ‘había estado colocando’ (ST24-5), the duration of which is underlined by the contrived separation of the verb from its object (‘la tarta helada’). The TT’s rendering, ‘had since been arranging’ (TT26-7), is appropriate but should contrast aspectually with the verb used to translate ‘había soltado’. The contrast could be brought out even more by expansion: ‘had then spent some time arranging.’

19. Awareness and use of the subjunctive mood
Since the pluperfect subjunctive is indistinguishable in English from the pluperfect indicative, no translation problem arises from ‘hubiera abandonado la mesa’ (ST7) or from ‘hubiera comido ... lo hubiera rebañado ... ni siquiera se hubiera servido carne’ (ST33-4). The only other subjunctive that appears in the ST, ‘como si le diera más vergüenza’ (ST16), does pose a choice for the translator. The TT’s selection of the more careful, formal option — ‘as if he were more ashamed’ (TT17) — is consistent with the strategy of replicating the discourse structure of the ST.

20. Ways of expressing the passive voice
In line with normal patterns of usage in Spanish and English, the ST contains no examples of the SP passive (ser + past participle), while the TT contains three passive constructions: ‘the bra that had been flung into the bidet’ (TT16); ‘which had been turned full on’ (TT22-3); ‘the ice-cream cake she’d been told to buy’ (TT29). None of these transpositions is obligatory and more literal versions would be equally viable: ‘el sostén tirado sobre el bidet’ > ‘the bra tossed onto the bidet’; ‘que estaba abierto con mucha presión’ > ‘which was turned full on’; ‘la tarta helada que le habían mandado comprar’ > ‘the ice-cream cake they’d told her to buy’. ‘Cuando se oyó la detonación’ (ST6) could also have been transposed into a passive construction. The decision not to do so (‘When they heard the shot’ TT6) is clearly prompted by the mention of ‘other members of the family and three guests’ in the previous sentence, yet it disregards the fact that Marías could have written ‘oyeron’ but decided instead to make the expression impersonal.

22. Preference for phrasal verbs in English
Many of the phrasal verbs used in the TT appear in phrases in which there is no satisfactory alternative: ‘didn’t get up ... had walked down the corridor ... had turned off the tap ... she’d just brought through ... she’d carried it through.’ In a few cases, a non-phrasal alternative would have been possible and would have indicated a more formal, literary register: ‘took off her bra’ (TT4) > ‘removed her bra’; ‘spit the food out on to his plate’ (TT9) > ‘return the food to his plate’; ‘the shot rang out’ (TT24) > ‘the shot sounded’. However, the TT has not taken every available opportunity to introduce phrasal verbs, which could have been used in the following cases: ‘I did not want to know’ (TT1) > ‘find out’; ‘discovered the blood-spattered body’ (TT11) > ‘came across’; ‘covered it’ (TT16) > ‘covered it up’; ‘had since been arranging’ (TT26-7) > ‘laying out’; ‘judged that the people in the dining room would have finished’ (TT31) > ‘worked out’; ‘placed it on the table’ (TT32) > ‘put it down on the table’.
Practical 7.2

Published target text of La Regenta extract
(Renderings of ST phrases using ‘se’ are underlined)

More use was made of newspapers and illustrated magazines. So much so, that the former disappeared almost every night and any prints of merit were carefully torn out of the latter. The theft of newspapers was one of the difficult questions to be resolved at meetings. What was to be done? Chain the papers up? The members would tear the pages out or carry off both newspaper and chain. In the end, it was resolved to leave the newspapers unfettered, but to exercise the utmost vigilance. It was to no avail. Don Frutos Redondo, the richest of the Americans, could not sleep at night without first reading the Club’s copy of El Imparcial in bed. And he was not going to transfer his bed to the reading room. He took the newspaper away with him. The five céntimos which he saved in this way smacked to him of glory. With regard to the writing-paper, which also kept disappearing, and was more expensive, it was resolved to give one sheet to any member who made an urgent request for it—and he could consider himself lucky to get even that. The porter had acquired the attitude of a prison warder in these dealings. He regarded members who were fond of reading as people of dubious probity, and treated them with scant respect. He did not always come when he was called, and he often refused to replace rusty nibs.

Practical 8
Literal (denotative) meaning and translation issues

Notes for Tutors

Practical 8.1 Particularizing, generalizing and partially overlapping translation
This assignment is best done working individually, but it can equally well be done in groups, whether in class or at home. If it is done in groups in class, allocating a section of the text to each group for close scrutiny is a good way of ensuring that the whole text can be covered in subsequent plenary discussion. The suggested analysis on the class handout below may be reproduced for distribution to students, preferably at the end of the discussion.

In this assignment, students are asked to carry out a somewhat artificial task, concentrating on one single issue: literal meaning. It is advisable to explain at the outset that, of course, translating can never be such a single-minded activity: the purpose of this assignment is to use an artificially intensive exercise in order to sharpen students’ understanding of how widespread particularizing, generalizing and partially overlapping translation are, and how multifarious their operation is. Hence the detailed analysis given here. Mastering a technique for recognizing these features makes it much easier both to identify and to solve the problems raised by literal meaning in any given text. However, students’ attention should be drawn to the note at the end of our analysis. The aim of the course is not to build up ever more exhaustive techniques of linguistic or textual analysis (which a working translator would not have the time to apply); on the contrary, in assessing a TT, literal exactitude is only one of many aspects to be evaluated, and the test of literal meaning would only be applied to salient points isolated as problematic in this respect.

Practical 8.2 Literal meaning; particularizing, generalizing and partially overlapping translation; translation and gender
In the ST the grammatical gender is of thematic significance as is made clear by the contextual information. In the extract, Valenzuela does not give names to her characters; rather, she makes the sex of her characters explicit by antecedent verbs with gender-specific subject pronouns (‘Ella merodea… ella sólo logra’). The practice of expressing the verbal subject through subject pronouns is unusual and emphatic in the SL (see TST Chapter 7, pp. 126-7). However, in the TL the verbal subject is expressed in active-voice phrases. Gender is also marked grammatically in the extract through agreement of adjectives (ST25-6) marked for gender. In the TL, adjectives are grammatically gender-neutral.

The female character is associated with thought and the internal (self-examination, for example), silence (ST19-20), and with sensuality. The narrative switches from a third-person omniscient point-of-view to free indirect style (her thoughts are presented directly but through the third-person; see ST3-6, ‘Ella comprende… hay que… allí’), and the fragment concludes with an expression of her tendency to ‘ver a través’ and her openness. Her sensuality is expressed through the sensual and tactile description of the male character’s skin. He is associated with speech, exposure and the external. In the
fragment, the only direct speech is attributed to him, whilst the female character listens without feeling the need to question. He reveals his past (and his body) but Valenzuela hints at an emotional refusal (ST27, ‘negándose a ir más allá’).

Practical 8.3 Literal meaning; particularizing, generalizing and partially overlapping translation
As in much sports journalism, the ST shows concern with the team’s physical wellbeing and deep familiarity with the structures of the sport. Basketball has its specialist lexis (baja, la pista, pivot; casualties, court, centre) and one shared with other similar sports (quinielas, técnico; pools, coach). Further, it also uses international terminology (Final Four, playoff). Frequently, however, there is not full synonymy between languages and careful research (or discussion with a fan) is necessary.

If chapters 8 and 9 are taught together, discussion could focus on ways in which Practical 8.3’s challenges do not operate simply on the literal level. Gallardo has employed extended metaphors (e.g., success in the Euroleague as a banquet with a punishing hangover) and the is a contrived play on words in ST32.

Practical 8.4 Literal meaning; particularizing, generalizing and partially overlapping translation
The ST is a document intended to provide information for those who wish to register for a postal vote. In Spain, the process involves making an application in person at the post office where the post office clerk authorizes the application and confirms the identity of the applicant. Applications in the UK are usually made by post. The Spanish information document is impersonal, referring to ‘El elector’ throughout. Information documents in the TL are more likely to use direct address (‘you’), and consequently grammatical transposition is necessary. Likewise, the TL reader is accustomed to clear headings throughout the document, and some successful TTs may well adopt such a feature as part of their strategy.

Since the TT is informative, its message content must be conveyed clearly and precisely. Consequently, two technical phrases merit comment. Spanish ‘correo certificado’ (ST12) is a mail service guaranteeing delivery against the signature of the addressee or their proxy. Certified post does not exist in the United Kingdom public mailing service; the equivalent service is currently known as ‘Recorded Signed For’ post. JEC (ST31) stands for Junta Electoral Central. In our view, since the purpose of the TT is to inform English-language-speaking voters resident in Spain, the Spanish language term should be maintained but can be helpfully expanded. It may be appropriate for some strategies to consider offering a translation in parentheses.

Attention should be paid to literal meaning, and various strategies of compensation will be necessary. For example, the phrase ‘voto por correo’ has a noun + preposition + noun structure: direct translation would produce a calque when a more appropriate TL noun phrase, ‘postal vote’ is available. Although as a noun phrase ‘a vote by post’ is infelicitous, the verbal form is a sound collocation (see the English text line 46). Nominalization of some phrases using verbal forms of ‘votar por correo’ may prove desirable. Direct literal translation of ‘Censo Electoral’ and ‘Lista del Censo’ with grammatical transposition produces calque (Electoral Census, Census List) when it may be more appropriate to use the partially overlapping (and received) ‘Electoral Register’ and ‘Electoral Roll’. ‘Papeleta’ (slip of paper) requires a particularizing translation (ballot paper). ‘Certificado de inscripción en el censo’ requires a degree of overlapping
translation, some grammatical compression, and some particularization: since no TL cultural equivalent is available, we have opted for ‘electoral roll certificate’ but you may wish to discuss ‘polling card’ as a possible alternative.
**Commentary on degrees of approximation in literal meaning in the extract from* The Life of Saint Teresa of Avila**

*ST 6-8 Era mi padre... hijos*

1 ‘fond of reading’ is a partially overlapping translation of ‘aficionado a leer’: the TT loses the strong sense of ‘keen enthusiast’ conveyed by ‘aficionado’, and substitutes for it a weak notion of mere ‘fondness’.

2 ‘holy books’ is a misleading partial translation of ‘buenos libros’; the TT adds the notion that the books referred to are biblical, or at the very least, devotional, and excludes the possibility that some of them may be edifying secular works. (The false impression created in the TT is of a reader with rather narrow, pious tastes.)

3 ‘in Spanish’ is a plausible particularization of ‘de romance’ (implying contrast with ‘in Latin’); nevertheless the generalization ‘in the vernacular’ (which retains this contrast) would be a safer, less contentious and yet fully adequate alternative in the overall textual and historical context of the ST.

4 partial translation results from misplacing ‘too’ in the TT: the notion of ‘books in the vernacular as well as in Latin’ implied by the ST (‘ansi… de romance’, not ‘ansi sus hijos’) has been mistakenly replaced in the TT by the idea of ‘his children as well as he himself’.

**Ed. TT:** My father was an avid reader of good books, and even had some in the vernacular so that his children might read them.

*ST 8-10 Éstos... siete años*

1 ‘pains’ is a partially overlapping translation of ‘cuidado’: while it keeps the notion of ‘effort’, the sense of solicitude is lost from the TT, to be replaced by a notion of ‘uphill work’.

2 ‘teaching us’ is a mistranslation of ‘hacernos’ (‘making us ...’, ‘causing us to ..’): the TT omits the element of discipline in making sure that prayers are said regularly.

3 ‘educating us’ is an unduly narrow particularization of ‘ponernos’; while focusing attention on the element of ‘instruction’ (clearly not the only factor at issue in the ST), it excludes the notion of ‘teaching by example’.

4 ‘certain Saints’ is a partial translation of ‘algunos Santos’: the notion of plurality is common to the ST and the TT; but the ST’s suggestion of an eclectic choice is replaced by a suggestion of exclusivity (only some Saints, but not others) in the TT. This misconstrual, small in itself, has a distorting effect on Saint Teresa’s description of her parents. This is the second suggestion we have seen of a narrow-minded piety attributed to them in the TT extract, without justification from the ST: the cumulative effect is a serious misrepresentation of the ST.

5 As discussed in the sample analysis given in the coursebook (p. 160), ‘rouse’ is a particularization of ‘despertar’ (‘wake/awaken/stir up/arouse’), introducing an element of intensity to the TT which is not present in the ST; because of its collocative echoes of ‘spiritual awakening’, we prefer ‘awaken’, although ‘open my eyes’ offers an attractive alternative.
Ed. TT: These, along with the care my mother took to make us say our prayers and to instil in us a devotion to Our Lady and to various Saints, began to awaken me at the age, I suppose, of six or seven.

ST 11-12 Ayudábame... muchas.

1 ‘never saw’ is an idiomatic particularization of ‘no ver’ (literally, but less effectively, rendered as ‘did not see’), but it possibly contributes still further to the excessive piety introduced in the TT.

2 ‘inclined’, while constituting a case of justifiable grammatical transposition of a Spanish nominal into an English verbal adjective, represents another instance of partial translation: the TT makes explicit reference to virtuous proclivities implicit in the ST, but omits the ST’s explicit reference to virtuous behaviour. (Once again the notion of ‘teaching by example’ has been omitted from the TT; see ST8-10 note 3.) It is both possible and preferable to avoid restricting the literal meaning of the TT to either proclivities or behaviour; this can be achieved simply by omitting ‘inclined to’.

3 ‘and many virtues they had’ is a particularizing translation of ‘Tenían muchas’, motivated by an attempt at idiomatic translation. It is possible, and preferable, to avoid a repetition of ‘virtue’ in the TT.

Ed. TT: It was a help to me that I saw nothing other than virtues in my parents; and they had many of these.

ST 12-16 Era mi padre... de piadad

1 ‘most charitable’ is a particularizing translation of ‘de mucha caridad’, because the words ‘charity’ and ‘charitable’ in modern English denote only a part of the set of qualities denoted by Teresa’s term ‘caridad’ (= theological ‘caritas’). To come closer to the full meaning of ‘caridad’, it may be necessary to add ‘devout’ to ‘charity’ (an example of compensation by splitting).

2 ‘be persuaded’ is a particularizing translation of ‘se pudo acabar’, the TT retains the idea of ‘coming to terms with’, but it has gratuitously added the notion of some external agent of persuasion. If we take ‘se pudo acabar’ as a reflexive, rather than an impersonal, construction, ‘be persuaded’ amounts to a mistranslation.

3 ‘pity’ is a particularization of ‘piadad’ (i.e., ‘piedad’) that highlights a pejorative aspect of sympathy mixed with feelings of superiority (if not contempt). Yet again, the TT is adding to the cumulative misrepresentation of Saint Teresa’s father. A less pejorative, and contextually more justified, particularization of ‘piadad’ might be ‘compassion’ (that is, sympathy mixed with empathy).

4 ‘a slave-girl of his brother’s’ contains a not wholly successful particularization of ‘una’ as ‘a slave-girl’ (gratuitously implying that the female slave in question was young).

5 ‘treated her’ is an unduly weak generalization of ‘regalaba’. A rendering such as ‘made a fuss of her’, or ‘pampered her’ is more literally exact without any loss of idiomaticity or contextual plausibility.

6 ‘his own children’ is a particularizing translation, the more literally exact ‘his children’ would, without the emphasizing function of the added ‘own’, fail to bring out the point of the ST with sufficient clarity.
7 ‘bear the pain of’ is an unnecessarily elaborate circumlocutory particularization of ‘sufrir’; ‘the pain of’ seems both redundant and overstated.

8 The TT has omitted a rendering of ‘de piedad’, it might be advisable to avoid this generalization by adding ‘out of compassion’.

Ed TT: My father was a man of devoutest charity towards the poor, and of great compassion towards the sick, and even towards servants, so much that he could never bring himself to own slaves, because he felt such compassion for them. Once, when a female slave belonging to one of his brothers was staying in the house, he pampered her like one of his own children. He used to say that, out of compassion, he could not bear seeing her deprived of her freedom.

ST 16-17 Era de gran... gran manera

1 ‘was never heard’ is a successful generalization, and grammatical transposition, of ‘jamás nadie le oyó’; for reasons of TL idiomaticity, this option is clearly preferable to ‘no one ever heard him’.

2 ‘jurar’ is a problematic word to translate: although in modern contexts it tends to be used as a literal equivalent of ‘to swear (an oath)’, in this text the more biblical sense of ‘to bear false witness’ (as in the Mosaic commandment) is likely to have been intended.

3 ‘murmurar’ presents a translation problem: there is no English word with an equally wide literal sense (which covers ‘grumble, gossip, speak evil/ill of, criticize’), which makes particularization inevitable in the TT. The difficulty for the translator is to decide which of the particular senses is most likely to be contextually appropriate. In our view, ‘speak slander’ may be unduly particularizing, since it refers exclusively to spreading malicious untruths; our interpretation assumes that ‘ni murmurar’ includes not speaking ill of people even when it is true.

4 ‘most rigid’ is a gratuitous particularization that further adds to the cumulative distortion of the description of Saint Teresa’s father in the TT. The ST does not justify the impression of narrow-minded prudery ascribed to him in the TT.

5 ‘chastity’ is at best a gross particularization, but contextually more like a mistranslation, of ‘honesto’. Especially in context with ‘en gran manera’, ‘honesto’ covers a whole host of fine and upstanding qualities, of which chastity is only one.

Ed. TT: He was a very truthful man, never given to false witness or malicious gossip. He had the very highest moral standards.

NB For this exercise, you were asked to concentrate exclusively on how closely the TT has rendered the literal meaning of the ST. This is why we have gone into such detail in our commentary. Normally, when you are asked to evaluate a TT, literal meaning will be only one of many considerations to take into account, and you will only need to discuss these issues at points where literal meaning poses significant translation problems.
Practical 8.2 Class Handout

Published TT of ‘La palabra asesino’

She wanders through life looking for an answer. There are none. She can only come up with questions that are dreadfully posed and that end up leaving her raw and smarting. She understands that in order to learn you have to let yourself be hurt, you have to accept any information that comes your way, acknowledge the evidence, learn and learn and delve into depths from which you may never return. Where one can no longer wonder.

One can desire. One can always desire, and one finds oneself doing so in the most unsuspected ways, when one does. And when one doesn’t – as is usually the case – it’s an inner impulse, a heartbeat of irrepressible longing.

He hides nothing; if anything, he reveals too much. At the beginning, he only said: ‘I’m twenty-eight years old, and I’ve lived six. I spent the rest in institutions. Now I hope to get back the years of real life that life owes me.’

That wasn’t all he told her that first time they met, after having stared into each other too intensely according to the prevailing social norms. Eye to eye, in a deep gaze which they both had the courage to sustain without turning away. No challenges. Just acknowledging each other.

Then came the explanation: institutions, that is, hospitals, reform schools, jails, the army, all the locked doors. And she felt no need to ask him why he was telling that particular story to her particular self, at a pleasant party, far from the locked doors.

She took the information like a gift of little pieces of himself, and quite sometime later, after many doubts, she took him full size and discovered his perfect lines, and his skin. That skin.

He’s dark. A dark past under dark skin. She’s barely opaque. By comparison, he’s dark and transparent. She’s always willing to see through, while he refuses to go beyond that flawless, taut skin, inviting infinite caresses.

A few weeks ago Sergio Scariolo and his Unicaja boys would have jumped at the chance for a match like the one they’re due to play today at the Telefónica Arena (Madrid). With nothing at stake. Just a formality. The pools predictions pointed to a tough contest between Estudiantes and Unicaja this afternoon. But nothing of the sort. Menorca and Granada cooked a dish to sugarcoat Unicaja’s European feast, preparing a good post-Final Four hangover for the Malagan team. To be sure, they’ve paid a high price for it. Berni Rodríguez, Marko Tusek, Carlos Jiménez, Faverano and a dismissed Santiago have stayed behind in Malaga for different medical reasons. The team’s sickbay is stuffed full. Scariolo has been able to use the week to give his men a mental and physical break. The playoff starts on Thursday, and the opposition will give no ground. But right now what’s on the court is not the problem. Other than those left behind in Malaga, Kresimir Loncar, Lokomotiv Rostov’s Croatian centre, was about to be signed when he received a knee injury in the last match of his team’s playoff and now his signing is up in the air. Ayre’s trip to the Costa del Sol depends on the results of his MR scan. That’s the ninth injury and the ninth setback for Unicaja and Sergio Scariolo, who has spent the whole season patching up the team and trying to find a cure for the jinx that’s been haunting them. Unicaja B. The main aim today is not to add to the casualty list. To avoid unnecessary risks, Scariolo has taken four reserve-team players to Madrid: Alfonso Sánchez (a first-team regular), Pavel Ermolinski, Alejandro Navajas and Paulo Preses. Each of the four will play the match as if his future in élite Spanish basketball depends on it. Scariolo is not a coach for giving second chances. The match also offers the opportunity to get to know the opposition for the playoff. Real Madrid or Tau will meet the current champion in the quarterfinal. A week ago, we would all have put our money on the Blancos. Today, with a question mark hanging over Maljkovic, and after the outcome of the runner’s-up game in the Atenas Arena, some have taken a fancy to Vitoria. Either way, the opposition will be serious. It could all come down to the medical team’s work, which has much more in play from here to Thursday than Unicaja itself.
Thinking Spanish Translation Teachers’ Handbook

8.9

Practical 8.4 Class Handout

Our TT of ‘Voto por Correo’ (ST9-32)

What happens to the application?
All the paperwork is sent by the Post Office to the Electoral Registration Office where your request for a postal vote is noted on the Electoral Register. ONCE YOU HAVE APPLIED TO VOTE BY POST, YOU CANNOT VOTE IN PERSON AT THE POLLING STATION.

What postal ballot papers should I get?
You receive the following postal ballot papers:
- a ballot paper corresponding to each of the political parties standing and an envelope in which to place the relevant ballot paper;
- your electoral roll certificate
- an envelope addressed to your polling station
- an instruction leaflet.

How will I receive them?
Postal ballot papers are sent by recorded delivery to the home address indicated in the application, or, by default, to the address that appears on the Electoral Register. You may also pick up your postal ballot papers in person on proof of identity.

If you are out when the postal ballot papers are delivered, you will have to collect them in person from your local post office.

How do I vote?
Follow the instructions. Place the appropriate ballot paper in the sealed ballot envelope. Put the sealed ballot envelope and electoral roll certificate in the envelope addressed to your polling station and send it by registered post before May 23. Remember that you do not need to take the envelope to the Post Office yourself to have it registered: this can be done by proxy (Junta Electoral Central, Resolution of 10 May 1995).
Practical 9
Connotative meaning and translation problems

Notes for Tutors

Practical 9.1 Connotative meaning
This assignment is best done at home, by students working individually. The commentary below may be reproduced for distribution to students at a suitable point in the discussion of Practical 9.

Practical 9.2 Connotative meaning
This exercise can be used in various ways but students often respond particularly well to the ST if there is an opportunity for them to at least discuss connotative meaning in the whole ST in groups prior to beginning their own translations. We have suggested that translation could be carried out in groups working on pairs of stanzas and this can be done in the classroom or as a home exercise. Once group work on the ST has been carried out, some students may enjoy producing their own TT of the entire ST. Our commentary on connotative meanings, which follows below, can be distributed at a suitable point in class discussion. However, we have also chosen to include a published TT of ‘Sinfonía en gris mayor’, which can be used as a comparative exercise with the ST or as a comparison text for discussion of our solutions.

9.3 Connotative meaning
The exercise is best done in groups whose members have prepared and researched the whole ST before starting on the assignment. The commentary below may be reproduced for distribution to students at a suitable point in the discussion of Practical 9. Our suggested TT can be used in one of the fashions suggested for Practical 9.2.

The connotative level is the prime level for attention in the class exercise. Nonetheless, in preparing a TT strategy, genre and syntactical considerations should be borne in mind. The ST consists of two oral addresses delivered to the Cortes, Spain’s national legislative body. Consequently, attention needs to be paid to cohesion.
Practical 9.1 Class Handout

**Commentary on connotative meanings in the extract from Yerma**

**Lines 3-4** The image evoked by the ST relies heavily on the *associative meaning* of ‘caracoles’. The word literally refers to a snail or shell, but, by association, it is also used to refer to the shape of a spiral. The ST’s connotative effects also derive partly from a textual echo of the collocation ‘subir en caracol’ which describes an upward spiralling movement. Thus *collocative meaning*, in the form of the subversion and distortion of a set phrase, plays a connotative role in ‘le subían los caracoles’. The TT’s use of the simile ‘like a snail’ introduces an inappropriate *associative meaning*: it evokes, instead of the spiral shape of the shell, the slimy, sluglike body of a snail. This connotation is further reinforced by the *collocative meaning* of ‘curled’, with the effect that, rather than suggesting an idea of water welling upwards in spirals, the TT invites the reader to imagine the movement of the water by analogy with the sluggish crawling of snail.

**Lines 7-8** The connotative effects of this line are compounded of *reflected, associative and collocative meaning*. The literal meaning of ‘fire’ coexists in the ST with a figurative *reflected meaning* (‘ardour’), which, by stereotypical association, connotes a manner indicative of passion or sexual arousal. Both the literal and the figurative meanings are reinforced by the collocative echoes of the set phrase ‘dar fuego’ (‘to set on fire’) which has been distorted into ‘le daban fuego a’. Line 8 provides a contrast to ‘fuego’ in ‘temblor’, the latter conveying by *associative meaning* the notion of excited shivering; the alternation between ‘hot’ and ‘cold’ suggests a further *associative meaning* of feverish arousal. The TT inverts the ST order and loses the contrast suggesting fever and arousal; to British readers at least it merely suggests that the woman is shivering because the air is chilly.

**Line 9** The *associative meaning* of ‘desnuda’ hints at vulnerability, lack and passivity. This is reinforced by the *collocative tendency* of ‘desnudo’ to appear in phrases denoting a notion of ‘being bereft of something’ (as in ‘estar desnudo de...’), and by the *reflected meaning* of ‘desnudar’ in the sense of ‘to denude’ or its figurative sense ‘to ruin/break’. While, by association, ‘naked’ does convey something of the ST’s connotation of vulnerability, this connotation is not sufficiently reinforced in the TT and is practically lost as a result.

**Line 10** The choice of ‘doncella’ from among a whole list of alternatives that could have been used here is textually significant. By stereotypical *association* this word connotes virginity. Equally stereotypical is the positive valuation that is attached to it in terms of *attitudinal meaning*. On a connotative level, the literal rendering of ‘doncella’ as ‘maid’ constitutes a translation loss. Although the *associative meaning* of virginity is retained in the TT, the archaic and pseudo-poetic register to which the word ‘maid’ belongs interferes with the conveying of a favourable *attitudinal meaning*. In any case, ‘maid’ does not, in English, carry an unambiguously positive *attitudinal meaning*. There is a clear contrast set up in the description of the woman through the
reference to her in line 2 as *esposa* and in line 10 as *doncella* since, in terms of civil status they are opposites.

**line 11**

The *associative meaning* of ‘se quejaba’ consists in a notion of bemoaning one’s fate. Apart from questions of literal imprecision (‘quejarse’ normally denotes a continuous groaning, moaning or whimpering sound), the TT’s choice of ‘wept’ is also connotatively deficient: at best it suggests the shedding of silent tears.

**line 12**

*Reflected meaning* operates through the interplay between literal (physical) and figurative (psychological) senses of ‘marchita’; the ST also creates a connotative effect by the *collocative* strangeness and ambiguity of the phrase ‘marchita de amores’. These connotative effects are lost from the TT.

**line 16**

The ST contains a play on the literal and figurative senses of ‘seco’, combining through *reflected meaning* the senses of both ‘dried up / shrivelled’ and ‘barren’. In terms of both *attitudinal* and *affective meaning* ‘vientre seco’ carries pejorative overtones: that is, it conveys a sense of censure and disfavour both with regard to the referent (the woman’s womb) and the person addressed (the woman). None of these connotative overtones are conveyed in the TT.

**line 17**

The ST’s choice of ‘quebrada’ carries an *associative meaning* of unhealthiness, and possibly also a pejorative *attitudinal meaning*. These connotations are absent in the TT, which at best carries a suggestion of ageing or sudden illness as its *associative meaning*, with perhaps a hint of sympathy as its *attitudinal meaning*.

**line 20**

For culture-specific reasons, the *associative meaning* of ‘romería’ is extremely hard to convey in an English TT: the term has the religious associations of a pilgrimage, with the secular associations of a country fair or ‘fiesta’ and the sexual associations of a carnival. In context, both the devotional and the sexual connotations are clearly salient in the ST. The TT only conveys the religious associations. In addition to this, the use of the term ‘romería’ in a context evoking the traditional sexual love lyric in Spanish carries with it allusive connotations. This *allusive meaning* further reinforces the association of lovers’ rendezvous.

**line 25**

The word ‘chorro’ carries an *associative meaning* suggestive of a narrow stream of water issuing from a constricted source and therefore flowing with some force, a connotation which is reinforced by an onomatopoeic phonic form. The TT’s ‘waterfall’ is defective both in its *associative meaning* and in phonic reinforcement.

**line 31**

The *associative meanings* of ‘amapola’ and ‘clavel’ are evocative of the colour of the flowers in bloom (red), and, indirectly, of blood. They bear symbolic meanings of passionate love and carry a strong association of sexual flowering and receptiveness, which are particularly relevant in context (see the link with ‘tu vientre se abra’, ST34). While less strikingly effective, the literal renderings ‘carnation’ and ‘poppy’ convey connotations of sexual flowering; however, associations of passionate love are lacking from the TT.

**line 32**

The connotations of ‘macho’, as opposed to ‘hombre’, create particular difficulties in an English translation: there is probably no English word with the appropriate *associative meanings* of male animality. The fact that, in this case, the speaking character is using ‘el macho’ to refer to
himself has given the translator a way of sidestepping the connotative issue. For the audience of the play, however, the personal pronoun ‘I’ carries none of the stereotypical connotations evoked by ‘macho’ in the ST. In the ST, ‘capa’ has its literal meaning of ‘cloak’, but the use of the verb ‘desplegar’ gives it an *associative meaning* of ‘bullfighter’s cape’ (cf. the bullfighting associations of carnations (ST31)).

**line 35** The *associative meaning* of ‘tu vientre se abra’ links back to the connotations of sexual flowering and receptiveness noted in line 31. In this case the translator has made these connections more openly explicit (and therefore less subtle) than they are in the ST.

**lines 36-7** By culturally stereotypical *association* ‘un velo de luto’ connotes widowhood, mourning and, indirectly, the negation of sexual flowering and receptiveness. The TT has made some of these tacit hints plainly explicit by its reference to ‘widow’s veil’. The connotations of ‘dulce camisa de holanda’ are placed in opposition with those of ‘un velo de luto’: these are *associations* of soft and pliant femininity, the sexual receptiveness of a bride on the night of her honeymoon. The choice of ‘linen’ detracts from the connotations of softness in the TT, though the *associations* of pliant bridal femininity are not altogether lost.

Suggested TTs of the highlighted sections:

**lines 3-4** Welling up around her body spirals of water swirled.
**lines 7-8** set her laughter on fire and sent a shiver down her spine.
**lines 9-10** Oh, how bereft and naked was the maid in the stream!
**line 11** Oh, how she moaned!
**line 12** Alas, withered of loves!
**lines 16-1** Alas, for her barren womb and her colour fading and wan!
**line 20** When the night of the pilgrimage comes...
**lines 24-5** See how dark are the waters of the mountain cascade.
**lines 31-2** Carnation and red rose you’ll be when the master unfurls his cloak.
**lines 34-7** If you come as a pilgrim to pray for your womb to open up don’t you put on your widow’s weeds, but wear a soft bridal chemise.
Practical 9.2 Class Handout

Commentary on connotative meanings in ‘Sinfonía en gris mayor’

title The associative meaning of ‘sinfonía’ suggests an analogic link between sound and visual image which is crucial to the text as a whole; this link between sound and vision is further reinforced by subverting the clichéd musical collocation ‘en G mayor’ to create ‘en gris mayor’ (whose collocative meaning continues to echo the meaning of the musical term). The title establishes the importance of colours, particularly of various shades of grey, in the ST. It is also linked, by allusive meaning, to the nineteenth-century French poem ‘Symphonie en blanc majeur’ by Théophile Gautier, which is similarly based on an analogy between sound and colour.

line 1 ‘cristal azogado’
‘Cristal’ carries associative connotations (of translucence; of something bright and shimmering) and, alongside its primary meaning of ‘crystal’, a secondary reflected meaning of ‘glass/mirror’; it is the combination with ‘azogado’ that makes ‘mirror’ the preferred interpretation of ‘cristal’ in the ST context.

Suggested TT: ‘mirror backed with quicksilver’.

line 2 ‘la lámina... de zinc’
Particularly in context with one another, ‘lámina’ and ‘zinc’ (drawn from a technical register) are suggestive of the viewpoint of a scientifically objective observer; this attitudinal meaning contrasts with the impressionistic and neo-romantic features of the poem, and has a ‘de-romanticizing’ effect in the ST.

Suggested TT: ‘the zinc-plated sheet’.

line 3 ‘manchan’
By virtue of associative meaning this word is suggestive of flecks of dirt; there is also a hint, through a combination of reflected meaning (‘to soil/stain’) and collocative meaning (‘to smudge’), of a pejorative attitudinal meaning which contrasts with the clichéd ‘romantic’ attitude to birds.

Suggested TT: ‘make a smudge’.

line 4 ‘el fondo bruñido de pálido gris’
There is a connotative clash of practically oxymoronic proportions between the associative meaning of ‘bruñido’ (connoting shiny brightness) and the associative meaning of ‘pálido’ (connoting colourlessness). ‘El fondo’ must not be taken here as elliptical of the collocation ‘el fondo del mar’ (‘the bottom of the sea’): its appropriate literal meaning in the context of a description the sky is ‘background’, with associative meanings linked to notions of the background of a painting, or of a stage-set.

Suggested TT: ‘the burnished backdrop with its pale shade of grey’.
line 6 ‘con paso de enfermo’
There is a collocative clash between this phrase, connoting by associative meaning a personification of the sun as a sick old man, and ‘como un vidrio’ whose associative meaning presents the sun as an inanimate object: the overall effect is oxymoronic.

Suggested TT: ‘shuffles with infirm steps’.

line 8 ‘su negro clarín’
This is an unexpected and somewhat opaque collocation, carrying a number of connotations: by virtue of collocative meaning it suggests a personification of ‘el viento’, by associative meaning it recalls the cherubic representation of the wind seen on old maps; ‘negro’, with its evident colour connotations, forms a notably unexpected collocation with ‘clarín’ whose normal associative meaning is the colour of brass. It also has a secondary reflected meaning, arising from its similarity to the adjective ‘claro’ (‘bright’/’light’), which reinforces the idea of shining metal.

Suggested TT: ‘its black clarion’.

line 9 ‘su vientre de plomo’
While this phrase will probably cause no significant problems of translation, it is worth noting that here again the ST manifests a collocative clash (in the form of oxymoronic connotations): ‘vientre’, by virtue of associative meaning, presents ‘las ondas’ as an animate being; ‘plomo’, by virtue of its associative meaning, presents them as inanimate (In terms of the overall ‘colour-scheme’ of the poem, ‘plomo’ is also connotatively significant.)

Suggested ‘TT: ‘their bellies of lead’.

line 13 ‘vago, lejano, brumoso país’
The combined associative meanings of the adjectives qualifying ‘país’ hint at the notion of an indistinctly seen (or remembered) landscape: a suggestion of mystery, as well as an image of a misty scene whose greyness contrasts with the heat-haze of the tropics, form part of this complex of connotations.

Suggested ‘TT: ‘faraway, misty, mysterious land’.

line 14 ‘lobo’
This is a truncated version of the cliché ‘lobo de mar’ and should be understood in terms of this allusive meaning (‘sea dog/old salt’).

Suggested ‘TT: ‘old salt’.

line 14 ‘tostaron’
Its obvious colour associations apart, the term has evident culinary connotations, the most contextually relevant of these being the collocative echo of ‘to roast coffee’ (note the stereotypical association between coffee and the ‘Brazil’ of line 15).
Suggested TT: ‘roasted’.

**line 15** ‘fuego’

The *associative* meaning of flames adds yet another touch of colour to the ST, and links at the same time with the culinary associations of ‘tostaron’; it may not be too far fetched to suggest that, by a combination of *reflected* and *allusive* meaning, the text indirectly evokes ‘Tierra del Fuego’ (a connotation that is almost inevitably bound to be lost in an English TT).

Suggested ‘TT: ‘burning, fiery’

**line 17** ‘frasco de gin’

As a loan word from English, ‘gin’ connotes, by *associative* meaning, a notion of foreignness that reinforces the globe-trotting experiences of the old seaman; in an English TT, ‘gin’ might convey inappropriate cultural associations (‘mother’s ruin’, ‘gin and tonic’): it might usefully be replaced by the name of a drink with more exotic, seafaring and tropical connotations.

Suggested ‘TT: ‘bottle of rum’.

**line 18** ‘impregnada de yodo y salitre’

In a manner similar to ‘la lámina… de zinc’ (line 2), this phrase (with its vocabulary drawn from a technical register) is suggestive of an attitude of objective observation: an *attitudinal* meaning that clashes incongruously with ‘roja nariz’, creating an effect of bathos and irony.

Suggested TT: ‘saturated with brine and iodine’

**line 22** ‘humo que forma el tabaco’

By means of the visual aspect of the *associative* meaning of this phrase yet another shade of grey (contrasting with the tropical haze and with the grey of the ‘brumoso país’) is connotatively introduced into the text.

Suggested TT: ‘curling smoke from his pipe’.

**line 24** ‘dorada’

Once again, *associative* meaning, in the form of colour connotations, is used to inject yet another contrasting colour into the visual mix created in the ST; ‘dorada’ also conveys a positive *attitudinal* meaning, enhancing in this instance, a mood of dreamy nostalgia.

Suggested TT: ‘golden’.

**line 25** ‘bergantín’

By *associative* meaning this word conjures up something of the romantic image of a sailing-ship with white sails (this romantic feature stands in significant contrast with items of down-to-earth and ‘de-romanticized’ description elsewhere in the text, for instance ‘su blusa de dril’ in line 21).

Suggested ‘TT: ‘brig’.
line 27 ‘gama’
Conveys a complex of associative and reflected meanings in which the elements of music (scale) and colour (spectrum) are combined.

Suggested TT: ‘scale’.

line 28 ‘esfumino’
Literally, this refers to a brush, eraser or rag used in painting for rubbing down hard lines or blending the lines of shading (used here to create a simile referring to the blurring of the line of the horizon); by virtue of its associative meaning ‘esfumino’ reiterates the motif of painting in the ST (see ‘el fondo’ in line 4; note also that Darío’s own conception of the poem was that of ‘painting with words’). The main translation problem is that the English technical term for ‘esfumino’ is ‘stump’: a word which will almost certainly be misunderstood by most English readers, and which also caries altogether the wrong set of connotations (stunted growth, severed limbs, broken tree trunk/mast, and so on).

Suggested TT’: ‘brushstroke’.

line 29 ‘borrara’
‘Borrara’ continues the use of technical art terms (‘esfumino’). Further, in associative meaning this word reiterates a connotative motif found in the ‘manchan’ of line 3 (the notion of a smudge or smear); by implication there is a hint of a pejorative attitudinal meaning here which may be said to have a ‘de-romanticizing’ effect (also noted elsewhere in the text).

Suggested TT: ‘blotted out’.

line 31 ‘senil’
By associative meaning this reiterates the motif of age and infirmity found in line 6.

Suggested TT: ‘doddering’.

lines 33-4 ‘solo monótono... su violín’
May be said to constitute an echo, by allusive meaning, of Paul Verlaine’s lines: ‘Les sanglots longs / Des violons / De l’automne / Blessent mon coeur / D’une langueur / Monotone.’ Unless the English reader is familiar with French poetry, this allusion is likely to be lost in the TT; however, the same consideration holds for Spanish readers of the ST.
Practical 9.2 Class Handout

Published translation

Symphony in Gray Major

The sea, great mercury mirror, reflects the zinc sheet of sky: stain of faraway birds on pale burnished gray.

Opaque round window, the sun at a sick pace tolters to the zenith; a sea wind stretches in shade, pillowed on its black trumpet.

Under the pier the waves groan, twitching leaden bellies. A sailor sits on a coil of rope, smoking, remembering distant landfalls, a misty country.

This seadog is old. Fiery rays of Brazilian sun have scorched his face; vicious Chinese typhoons have seen him tilting his gin bottle.

Foam infused with saltpetre and iodine has long been familiar with his red nose, his crisp curls and athlete’s biceps, his canvas cap and drill shirt.

In the tobacco smoke he sees that far-off misty land for which one golden, lost afternoon, his brig set out in full sail.

Tropical siesta. The old man sleeps. The scale of gray major envelops him. It’s as if an enormous soft charcoal had been rubbed over where the horizon used to curve.

Tropical siesta. An old cigale tries out her obsolete, hoarse guitar; a grasshopper begins a monotone on his one-stringed fiddle.

Commentary on connotative meanings in ‘Presentación de la Ley Orgánica’ and ‘Discurso en la X Legislatura de las Cortes’

In the ST, Franco uses a series of connected themes to normalize his argument that the state organization which he proposes is an acceptable form of democracy: (i) democracy is posited as natural and true, and organic democracy is a pure, natural and authentic form of democracy; and, (ii) organic democracy is posited as liberating as opposed to other forms of governance, which impose servitude on their citizens. These techniques arise from the exploitation of the connotative level. In our view, successful TTs should work to minimize loss in these areas. It should be noted that in modern dictionaries and encyclopaedias the Cortes are described as Spain’s national (elected) legislative body; under Franco, the Cortes had little more than an advisory function.

truth
line 6, 8 verdadera libertad, representación auténtica sin verdadera ciudadanía
Note the repeated use of adjectives denoting truth. Both ‘verdadera’ and ‘auténtica’ carry ameliorative attitudinal meanings. They are strongly associated with philosophical rather than political discourse. In particular, the phrase ‘verdadera ciudadanía’ seems to overlap philosophical and political categories, thereby successfully occluding the limited scope that organic democracy has to offer for the democratic participation of all individuals; note that the noun qualified is ‘ciudadanía’ (the role of the citizen/citizenship) not ‘ciudadanos’ (individual citizens). ‘Ciudadanía’ therefore is linked by the context with ‘el pueblo’ (ST7). This view is reinforced by the contextual association of ‘los hombres’ (a collective noun) with ‘las unidades naturales’ (ST9).

natural (unnatural)
line 9 …13 las unidades naturales (... otras disciplinas artificiales)
line 16 los cauces naturales... discurre... orgánica
In ‘Presentación’, Franco uses ‘naturales’ to qualify ‘unidades’. The core literal meaning of ‘unidad’ is unity (in the sense of cohesion) or a unit of something. Its association with cohesion conveys a positive attitudinal meaning which is reinforced by its qualification with the adjective ‘natural’. ‘Natural’ is set amelioratively against what is described as artificial (other types of state structure). Its normalizing power comes from reflected meaning: ‘natural’ is associated through collocative usage with what is fresh (‘fruta’), normal (‘es natural que…’), or unadulterated (‘yogur natural’; ‘fruta al natural’).

In ‘Discurso’, the normalizing power of an appeal to what is natural is taken further through the introduction of (what can only be) an extended metaphor to explain the origin of the term ‘democracia orgánica’. Franco uses a common political description of individuals flowing together to adhere in a political unity; more particularly, however, he imposes the metaphor of individuals flowing along water channels (‘los cauces naturales ... discurre’). The core literal meaning of ‘cauce’ is a riverbed and it has a secondary meaning of an institutional channel (i.e. ‘fuera de cauces legales’, ‘por cauces oficiales’). ‘Discurrir’ is used mainly to refer to thinking about or meditating (even aloud) on a topic but also has the sense of the flow of water or time. Thus the metaphor uses language whose collocative meaning is associated both with politics and with the natural world, thereby justifying the use of ‘orgánica’ to qualify ‘ley’.
The Collins Spanish-English Dictionary renders ‘Ley orgánica’ as ‘constitutional law’. ‘Orgánico’ derives from the biological term ‘órégano’, and is applied to parts of living organisms and to a branch of chemistry (the study of compounds based on carbon as opposed to inorganic chemistry, which examines compounds of mineral not biological origin). While the more recent use of ‘organic’ in English (and by analogy, ‘orgánico’ in Spanish, in competition with ‘ecológíco’) to refer to food produced without artificial fertilizers or pesticides is not directly relevant here, positive affective and attitudinal associations are generated, conjuring up a holistic, wholesome and natural image.

**liberating (imposing servitude)**

* line 6 verdadera libertad
* line 10, 12 dueños de sí mismos, imponer servidumbres so pretexto de liberar
* line 25 Estado social de derecho

Franco repeatedly suggests that organic democracy is liberating in contradistinction to other (often but not solely democratic) political structures. Using ‘verdadera’ to qualify freedom conflates political (the notions of liberty constructed in, for example, the North American constitution) and philosophical discourse (when is freedom not true? when is freedom false? what would true freedom look like?).

‘Dueño de sí mismo’ draws on the usual *collocative* meaning of the phrase whose sense is ‘to have self-control’; there may be an *allusive meaning* drawing on the now proverbial expression of the Greek Stoic Epictetus ‘Ningún hombre es libre si no es dueño de sí mismo’ (English standard TT ‘No one is free who is in error’). Further, in the context of liberation and servitude, there is probably an *allusion* to the literal meaning of dueño, ‘owner, proprietor’. In contrast to the language of freedom used to describe organic democracy, other regimes are associated with servitude and slavery. The opposition between ‘dueños’ in ST10 and ‘servidumbres’ (lit. staff, servants, slavery; historically, serfdom) in ST12 provides a context that brings such referential content to the fore; thus pointing to the relationship *dueño:siervo* (master:slave/serf). The relationship at the micro-level of the individual also operates at the macro-level of society (nations enslaved by ideology).

The expression ‘Estado social de derecho’ combines two terms of German origin: *Sozialstaat* (social state), denoting a modern (nineteenth-century) conception of the state as a political and bureaucratic structure exercising sovereignty on behalf of the people and bearing responsibility for ensuring the security and welfare of its citizens; and *Rechtsstaat* (state of law), a state in which the power of the government and its agents is subject to the rule of law. ‘Estado social’ has associations with relatively progressive republican political traditions but also with Nazism and Fascism. It can be translated as ‘welfare state’, but since the kind of social-democratic welfare systems developed in western Europe in the second half of the twentieth century (usually referred to in Spanish as ‘estado de bienestar’) go well beyond the rather limited, paternalistic model advocated by Franco, the more neutral term ‘social state’ is more appropriate here.
Our TT of ‘Presentación’ and ‘Discurso’

Presentation of the Organic Law of the State to the Spanish National Assembly (Cortes), 22 November 1966

Democracy –which, correctly understood, is the most invaluable civilizing legacy of Western culture– arises in every epoch from specific circumstances, taking diverse political forms throughout History. There is no democracy without welfare; true freedom does not exist unless the people have the means to satisfy their moral and material needs. There is no genuine representation without true citizenship, since men and the natural units of organization of society must present themselves for duty before the State, taking full responsibility for themselves. This is the only means by which the State can maintain its authority in the service of Law without imposing the yoke of servitude under the pretext of liberating certain groups from other artificial forms of discipline.

Speech to the Tenth Spanish National Assembly, 18 November 1971

In opposition to purely formal democracy, we advocate practical democracy, a democracy shaped by the natural channels of human progress and therefore known as organic democracy. Spain’s political constitution, composed of our Fundamental Laws, has at all times avoided the creation of abstract statutes and is characterized by the absence of rigid frameworks such as those that gave so much false hope to nineteenth-century constitutionalists. Instead, our system is the product of Spain’s particular reality, a specific answer to our distinctiveness and our own problems, allowing us to engage in a process of constant improvement of our political structures, which offer an example of a social state subject to the rule of law which other nations in the world today, racked by profound upheavals, would do well to consider with greater attention and less doctrinairism.
Practical 10
Language variety: social and tonal register

Notes for Tutors

*Tiempo de silencio* extract (*TST*, p. 186). We offer here clarification and possible translations of dialect/sociolect-specific vocabulary in Cartucho’s monologue:

<table>
<thead>
<tr>
<th>Term</th>
<th>Meaning</th>
<th>Suggested translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>amolarse</td>
<td>aguantarse, fastidiarse</td>
<td>‘I’d just roll over’</td>
</tr>
<tr>
<td>pinchar</td>
<td>apuñalar, herir</td>
<td>‘chived’ or ‘knifed’</td>
</tr>
<tr>
<td>los achucháis*</td>
<td>tetas</td>
<td>‘her tits’</td>
</tr>
<tr>
<td>el corte</td>
<td>navaja</td>
<td>‘my blade’</td>
</tr>
<tr>
<td>achaparrao</td>
<td>bajito, rechoncho, humillado</td>
<td>‘feeling two foot tall’</td>
</tr>
<tr>
<td>la priva</td>
<td>bebida alcohólica</td>
<td>‘booze’</td>
</tr>
<tr>
<td>el pañí*</td>
<td>agua</td>
<td>‘ditchwater’</td>
</tr>
<tr>
<td>las napies</td>
<td>narices</td>
<td>‘right under my nose’</td>
</tr>
<tr>
<td>la jeta</td>
<td>cara</td>
<td>‘straight in the eye’</td>
</tr>
<tr>
<td>los acáis*</td>
<td>ojos</td>
<td>‘eyeballing me’</td>
</tr>
<tr>
<td>chamullar*</td>
<td>hablar</td>
<td>‘mumbling’</td>
</tr>
<tr>
<td>pelés</td>
<td>peleas</td>
<td>‘He’s not gonna cause any trouble’</td>
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</tbody>
</table>

*From Gypsy caló.*


Practical 10.1
Notes on register in the three extracts

*ST1* provides an interesting snapshot of the complexity of the function of the tú/usted contrast in marking social register and status. By addressing someone of a lower social status as ‘usted’, Don Matías has contravened the traditional social norm according to which a high-status person may address a lower-status person as ‘tú’ (regardless of how well they may know one another), whereas the latter feels obliged to show respect by addressing the former as ‘usted’. Matías seems to have notionally promoted Servando to the status of someone with whom he can do business, but Servando clearly regards this elevation as spurious –part of an attempt by the mayor to manipulate him. He prefers to retain his dignity by maintaining the social distance marked by the different forms of address. Matías misinterprets this as a bid by Servando to be taken into his confidence and reverts to ‘tú’, but now with the intention that it be reciprocal, indicating not only a
supposed equality of status but also friendship. Servando is even less prepared to accept this fabricated intimacy and the complicity that goes with it. He makes clear that his insistence on addressing Matías as ‘usted’ is not necessarily a mark of genuine respect. On the contrary, by signalling that it is purely a matter of form, he implies that Matías’s claim to higher status is unjustified and he stakes his own claim to the moral high ground. The mayor becomes angry, perhaps sensing that he cannot win this skirmish, and his persistence with ‘usted’ looks even more hollow. Servando holds his ground and refuses to be provoked, undermining the notional deference of ‘usted’ with the obvious irony with which he says ‘señor Alcalde’. The extent to which these shifts can be directly marked in English with pronouns and forms of address is very limited. Compensation measures based on exegetic expansion and other stylistic markers of formality and informality may do the trick. Alternatively, a degree of exoticization (retaining the Spanish terms ‘usted’ and ‘tú’) may prove to be an effective strategy.

ST2 deals with a fairly serious topic but was written for instant publication in a medium (an online forum) that encourages the kind of spontaneity and informality characteristic of an oral exchange. This informality is reflected in both participants’ lack of attention to punctuation and accents and in the relatively simple syntax, although the writing is more carefully controlled here than in many online discussions. The most distinctive feature of the exchange is the contrast of tonal and social register between Nacionalista radical’s calculatedly over-familiar, mocking intimidation and Lucero08’s indignant, defensive, more reserved posture. The opposition between ‘tú’ and ‘usted’ in this case is used to mark not socioeconomic class but political, personal and gender attitudes. Nacionalista radical attempts to assert intellectual superiority and enhance his reputation within the forum, addressing his adversary in a patronizing, infantilizing way. Lucero08, in contrast, while expressing an extremist point of view, seeks to present herself as sincere and straightforward, addressing her tormentor as ‘usted’ and refraining from trying to beat him at his own stylistic game.

ST3 belongs to a clearly defined genre governed by strict conventions of layout and style. As both a record of a set of legislative decisions and a historic statement of democratic principles in relation to an issue of intense public concern, the document has not only a prescriptive legal/constitutional function but also (particularly in this introductory section) a persuasive one, seeking to generate consensus and express a spirit of national reconciliation. The legalistic formality of register marked by the archaic formula ‘todos los que la presente vieren y entendieren’ and the relatively complex, hypotactic syntax is offset by vocabulary with specifically contemporary political resonances (‘reconciliación y concordia’, ‘reencuentro de los españoles’, ‘vocación integradora’, ‘modelo constitucional de convivencia’) and by the use of the first-person plural (‘nos permitió dotarnos’, ‘hayamos disfrutado’), which indicates a more informal, companionable register. Translation strategies should address this duality of function and style in some way.
Practical 10.2
The ST sets up a dramatic situation in which one character jumps to conclusions about the other based on his appearance. As the play goes on, the assumptions that Carmen makes about José on the basis of class and gender are repeatedly challenged, and the initially threatening encounter turns into an unexpectedly tender moment of intimacy.

Students should be reminded of the suggestion made in TST Chapter 4 about theatre translation: ‘What needs to be translated is not just the words of the ST but the implicit relationship between the various signifying systems’ (p. 54). In order to interpret the dialogue effectively, the translator needs to visualize the dramatic space, ways in which the actors may move around it and position themselves in relation to one another, the characters’ body language, and the dynamic built up between them. Preparation for the translation could take the form of group discussion of these factors, perhaps with two members of each group acting out the scene in Spanish. Each group’s TT could then be tested through performance (or at least dramatized reading).
Thinking Spanish Translation Teachers’ Handbook

Practical 10.2 Class Handout

Our TT of the extract from Solos esta noche

CARMEN paces nervously up and down the platform. After a minute or two, the young man gets up and moves towards her. CARMEN, panicking, clutches her handbag tightly and heads for the exit. He calls after her, ‘Hey, hold on...’. She freezes. JOSÉ catches up with her.

5  CARMEN. (Terrified. Talking very quickly.) I’ve got nothing on me. I would’ve got a taxi home but I’ve run out of money. Not a penny, honest... Here. (Thrusts the bag at him.) Take this. This watch is worth a lot. Take it, you can sell it... There are my rings too... Oh God, I can’t get them off! Please, not my fingers. Don’t cut my fingers off...

10  JOSÉ. (Puzzled, interrupts her.) What are you on about? What’s the matter with you? Did I tell you to give me anything?

CARMEN. What do you want, then? What do you want from me?

JOSÉ. Shit, you’re really jumpy, aren’t you? Do I look that dangerous?

CARMEN. No, no, it’s just that... it’s very late. I’m not used to being out on my own at this time of night... I hardly ever travel by tube and...

15  JOSÉ. Yeah, I know. You’re usually safe at home by now watching the telly, aren’t you? Here, have your things back and calm down a bit. (She agrees.) Easy, eh? Nice and easy...

[...]

20  JOSÉ. Well, looks like we’re gonna have to to wait, doesn’t it? (Takes out a sandwich.) Want some of this?

CARMEN. (Without even looking at him.) No, I don’t smoke, thanks.

25  CARMEN paces nervously back and forth again.

JOSÉ. Christ, woman, can’t you keep still? Up and down, up and down, up and down... Aren’t you hungry?

CARMEN. No, no thanks.

JOSÉ. It’s ham. (Carmen keeps pacing up and down without paying any attention to him.) I said, it’s ham.

CARMEN. And?

30  JOSÉ. It’s not crap, you know, it’s decent ham. Don’t you want a bit?

CARMEN. No, really, thank you. It’s not long since I had dinner.
**Practical 11**
**Language variety: dialect, sociolect and code-switching**

**Notes for Tutors**

To assist discussion of the extracts from *Andalú* (on TST, p. 199), here is a table identifying features of Andalusian pronunciation:

<table>
<thead>
<tr>
<th>Feature</th>
<th>Standard orthography</th>
<th>First text</th>
<th>Second text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weakening and slight aspiration of s at end of word or syllable</td>
<td>andaluz (\text{es}) España variaciones geográficas los hablantes este muchas características</td>
<td>andalú (\text{ë}) Épanha bariośionë heográfică lö ablantë ëte muxä caráterítikä</td>
<td>andalúh eh bariośioneh heohráficah loh ablanteh ehte muxah karahteríhtikah</td>
</tr>
<tr>
<td>Weakening and slight aspiration of implosive c before a consonant</td>
<td>características</td>
<td>caráterítikä</td>
<td>karahteríhtikah</td>
</tr>
<tr>
<td>Weakening of intervocalic d</td>
<td>llamado</td>
<td>yamáø</td>
<td>yamáø</td>
</tr>
<tr>
<td>Yeísmo (both y and ll pronounced as ‘y’ sound)</td>
<td>llamado</td>
<td>yamáø</td>
<td>yamáø</td>
</tr>
<tr>
<td>Seseo (s, z and ci/ce all pronounced as ‘s’ sound)</td>
<td>andaluza Andaluça variaciones</td>
<td>andalusa Andalusía bariośionë</td>
<td></td>
</tr>
<tr>
<td>Ceceo (s, z and ci/ce all pronounced as ‘th’ sound)</td>
<td>simplemente se sur Península poseen</td>
<td>zimplemente ze zú Penínzula pozeen</td>
<td></td>
</tr>
<tr>
<td>Confusion of l and r at end of syllable</td>
<td>el</td>
<td>er</td>
<td>er</td>
</tr>
<tr>
<td>Elision of vowels (sinalefa)</td>
<td>se habla de España de este idioma</td>
<td>s’habla d’Épanha d’ëte idioma</td>
<td>d’ëte idioma</td>
</tr>
<tr>
<td>Loss of r at end of word</td>
<td>sur</td>
<td>sú</td>
<td>zú</td>
</tr>
<tr>
<td>Softening of g/j (aspiration)</td>
<td>geográficas heográfică</td>
<td>heohráficah</td>
<td></td>
</tr>
<tr>
<td>Fricative articulation of ch (like English ‘sh’)</td>
<td>muchas</td>
<td>muxä</td>
<td>muxah</td>
</tr>
</tbody>
</table>
Practical 11.1 Language variety: dialect and sociolect
This exercise is designed to be carried out fairly quickly by groups in class. Even if students are not able to pin down specific dialect features in the first two STs, they should be able to engage in productive discussion of the overall effect of language variation in the examples and of the strategic problems of how to take account of such variation in their TTs. Reference back to the cultural issues raised in chapter 5 of Thinking Spanish Translation (exoticizing and domesticating strategies) would be useful as part of setting up this assignment.

The notes provided below as a class handout may be distributed either during or after groups’ production of their TTs.

Practical 11.2 Language variety: dialect, sociolect and code-switching
Flor de Otoño is one of Rodríguez Méndez’s most ambitious and dynamic works. Written at a time (1972) when the Franco regime was still insisting on the linguistic unity of Spain and the dominance of Castilian as the sacred lengua de imperio while Catalan linguistic nationalism was re-emerging as a political and cultural force, the play is a dazzling celebration of linguistic diversity in the melting-pot of Barcelona. To some extent, what is represented in the text is a classic situation of diglossia (in the extended sense of the term covering not only ‘high’ and ‘low’ varieties of the same language but also two different languages used in the same territory with different social functions). Native speakers of Catalan use their mother tongue amongst themselves in the private sphere and in informal encounters, but in formal situations and in dealings with agents of the state and other incomers from the rest of Spain they are obliged to use Castilian, which in theory is accorded a higher prestige value.

However, the situation is not as simple as this. The two languages influence one another, and the Catalan spoken by most of the characters is far from pure. The playwright points out that ‘los personajes de Flor de Otoño no hablan precisamente en catalán, sino en barcelonés. No hay que confundir esa especie de lunfardo castellano-catalán, con ciertas incrustaciones de “lingua franca” portuaria que se habla en Barcelona, con la movible e imprecisa lengua catalana’ (‘Conmigo mismo’, Primer Acto 173 (1974): 16). Moreover, Catalan has its own prestige value, as it is used with pride and promoted by the local élite – the landowning and industrial bourgeoisie. In contrast, dialects of Spanish spoken by working-class immigrants from other peripheral regions of Spain act as the ‘low’ variety in a diglossic contrast with ‘standard’ Castilian, in a sense enjoying lower prestige than Catalan.

The translator of the published TT acknowledges that ‘Autumn Flower poses more than the usual challenges to a translator recreating the play in English’ as a result of its references to people, places and historical events as well as the way in which the author ‘daringly reflects the speech of the city in his shifts from Catalan to Castilian Spanish and the introduction of the differences in pronunciation of characters who have come to Barcelona from other regions of Spain’ (M. P. Holt (2001) ‘Translator’s Note’, in J. M. Rodríguez Méndez, Autumn Flower, New Brunswick: Estreno, p. 61). However, he does not articulate a coherent strategy for dealing with the social and cultural complexities of the linguistic situation represented in the play. He merely points out that ‘I have retained a number of exclamations and other phrases in Catalan to suggest the language of the speaker and have indicated pronunciations at times that may or may not be implemented in production. “Señor”, “Senyor”, and “Senyó” are used to suggest the language and/or social status of the speaker’ (‘Translator’s Note’, p. 61). It is difficult to see how even an actor with some knowledge of Spanish and Catalan would be able
distinguish meaningfully between these three pronunciations, especially as most Catalan speakers would pronounce the second and third items in the same way (i.e., without articulating the r).

Students’ discussion of the ST and TT may not take account of all the factors mentioned above, but they should be in a position to weigh up the strategic problems productively and to identify the weaknesses of Holt’s TT (especially if it is read aloud). The focus should be on proposing alternative strategies and illustrating them selectively, rather than attempting to improve particular parts of the TT in isolation.

Practical 11.3 Language variety: dialect and sociolect

This assignment may be suitable for various purposes: translation by individuals at home or by groups in class, or as a timed, examination-style exercise in class. The specific features of Argentinian dialect – *voseo*, the colloquial expression ‘¡ma qué…’, and lexis such as ‘acá’, ‘lindo’ and ‘bárbaro’ – do not in themselves create difficult translation problems. However, thought needs to be given to the overall stylistic effect created by the ST, bearing in mind that while its primary target readership may be Argentinian it addresses an international SL audience from across Latin America and Spain. Our TT offered below is relatively conservative in terms of creating a style with a distinctive dialectal or sociolectal quality; discussion might include consideration of ways in which alternative TTs could be more heavily marked in this respect.
Practical 11.1 Class Handout

Notes on the three source texts

**ST1** is from Uruguay. Specific dialect features are as follows:

- **ómnibus**: In Uruguay, an urban or intercity bus (only long-distance in Argentina).
- **pará, pasá**: Imperatives corresponding to vos (second-person singular, familiar).
- **ché**: A phatic interjection used for various conversational purposes, especially emphasis and attention-grabbing (most frequently associated with Argentina but common to the whole region around the Río de la Plata).
- **p’acá**: Neither the contraction of para/por nor the use of acá instead of aquí is confined to rioplatense, though acá is generally used more in Latin America than in Spain.
- **bancarse**: To put up with (rioplatense).
- **choborra**: Drunk (adaptation of borracho, of lunfardo origin).
- **mandarse**: To carry out (used in most of South America).
- **frenada**: Sudden, violent braking (frenazo in Spain).
- **chofer**: Driver (usually chófer in Spain).
- **podés**: Indicative conjugation corresponding to vos.
- **vo**: A Uruguayan expression more or less equivalent toché (but usually placed at the end of a phrase); sometimes indistinguishable from the personal pronoun vos.

**ST2 (Historias del Kronen)** is set in Madrid. Distinctive vocabulary/references include:

- **currar**: To work – of caló (Gypsy) origin.
- **chaval**: Young person (also caló).
- **tronco**: Friend, pal.
- **Cibeles**: Roundabout in the centre of Madrid featuring a statue of the goddess Cybele with fountains.
- **Atleti**: Football club: Club Atlético de Madrid. Real Madrid had been league champions five times in a row in the late 1980s, but were pushed into third place behind Barcelona and Atlético in 1990-91 and second place behind Barcelona in 1991-92 and 1992-93 (the novel was first published in 1994).
- **mini**: A large (draught) beer, usually a litre served in a plastic glass.
- **bravas**: Patatas bravas.
- **pasar de**: To ignore or treat with contempt.
- **guay**: Excellent.

The narrator of Historias del Kronen is a student from a middle-class family living with his parents in their comfortable house in the outskirts of Madrid. In his introduction to Historias del Kronen, Germán Gullón describes the language used by Mañas in this novel as: ‘Un sociolecto caracterizador de un grupo, en el que predominan las palabras cuyos referentes se encuentran en los medios de comunicación. La riqueza de este lenguaje no proviene de sus raíces filológicas [...], sino que provienen en muchas ocasiones de etiquetas de productos, de modos de nombrarlos, y casi siempre acortadas o de una forma aumentativa o en una diminutiva. Es el sociolecto del grupo que asimila con mayor celeridad el mundo de las comunicaciones de masa en que el signo verbal parece servir de apoyo más que de sustancia primaria de comunicación’ (Gullón, G.
Monosomy 1p36: A clinically recognizable syndrome

Pure 1p36 deletion is considered a new delineated syndrome that probably is a contiguous gene syndrome, presenting a pattern of clinical manifestation that may be recognizable. This includes moderate to severe psychomotor retardation, hypotonia, microcephaly, postnatal growth retardation, seizures and craniofacial dysmorphism (deep set eyes, low nasal bridge, large anterior fontanelle, midface hypoplasia) which should lead to perform a chromosomal study particularly focussed on this type of deletion. Terminal region 1p is difficult to visualize and its alterations will only be detected in a High Resolution G-band karyotype, followed by Fluorescence in situ Hybridization techniques (FISH). Here we present a case which was diagnosed as having a 1p36.22 deletion with High Resolution G-band karyotype confirmed by telomeric FISH.

Specialized terminology includes:

*Citogenética*/cytogenetics = study of cells with reference to genetics.
*Monosomía*/monosomy = absence of one chromosome from a pair.
*Cariotipo*/karyotype = profile of a complete set of chromosomes.
*Fenotipo*/phenotype = observable characteristics of an organism.
*Deleción*/deletion = loss of a fragment of DNA.
Practical 11.2 Class Handout

Brief notes on code-switching in the extract from *Flor de Otoño*

Catalan elements in the ST:
1 Aleshores
1-2 el Sebastianet
3 pot parlarhi catalá
4 ho comprend. ¿Oi que sí?
10 una panadera que diem en catalá
19 ens diu vusté de qui es tracta, las condicions [should be ‘les condicions’]
23 De moment

Spanish dialect/sociolect elements in the ST:
7 pa que
9 dar una paliza a un gachó
12 Amoo, una capuana que llaman en mi tierra
14 Una güena soba
16 Soba, tunda, zurra, panaera, curra, vaselina
19 finiquitao
26, 27 ¡Zí, zeñó!
26-7 Un zervió curreló pa ezte tipo
28 ezte hijo e la gran puta ze dedicaba a la múzica

Exoticisms in the TT:
3, 15, 24 senyó
22 La Asturianita
23 Barrio Chino
24 (Stage direction) a regional lisp

Markers of English dialect/sociolect features in the ST:
3, 14, 24 Yeah
3 yuh
3-4 speak real clear
4 these guys
4-5 half you say
8-9 in everyday language, beat up the guy
10 roughing up
11 Take the starch outta ‘em
12 A good lickin’
24, 25 sure
25 yours truly
25-6 son of a bitch
I’m starting to write this book in Havana. I’ve finally decided to tell my whole story. Somehow, whenever I think I’ve said everything, I get the feeling that there’s more to tell. It’s weird, after everything I’ve said, I’m still not sure that I’ve said the important stuff, the most important stuff.

Sitting here at night, learning how to appreciate a fine Cuban cigar, I start to remember. It’s good to reminisce when you’re feeling OK and you’ve got no regrets, though you know you’ve made some mistakes.

You can enjoy looking back when you’ve come up from the bottom of the heap and you know that you’ve fought hard for everything you were, are and will be.

Do you know where I come from? Do you know how this story started?

I wanted to play football but I didn’t know what sort of player I wanted to be, I didn’t know anything about the game. No idea. I started out as a defender. I always liked playing as a libero, a playmaker. I still love the idea of it even now, when they hardly let me touch a ball because they’re afraid my heart will pack up. In that position you get to see everything from behind, with the whole pitch spread out in front of you. You get the ball and say to yourself, ‘Right guys, let’s go that way’, or ‘Hey, let’s try up the other side’. You’re in the driving seat. When I started out, though, did anyone know how to use a libero? No chance – it was all about just chasing the ball, keeping possession, every man playing hard.
Practical 12
Specialist and technical translation

Notes for Tutors

The technical texts used in this Practical come from different scientific domains: archaeology, medical pedagogy, experimental psychology and biology. The purpose is to introduce some breadth into our brief coverage of technical translation. Some students will be wary of these assignments, because of their ignorance of the topics covered. This is just as it should be; they should be encouraged not to guess at solutions, but to translate the texts as best they can, in consultation with specialists wherever possible. If the tutor can also consult specialists in the requisite fields, so much the better, but this is not essential – the TTs given below, we hope, clear up the obscurities of construal and vocabulary. (These TTs may be reproduced for distribution to students after discussion of their own TTs.)

The assignments in this Practical work best if carried out in class, but with students having done some background preparation in advance. They should be encouraged to do some lexical research and to find their own technical consultants. The three assignments can be completed in a two-hour session, provided that the tutor keeps the pace moving along; alternatively, separate groups may be asked to work, and report back, on assignments 13.1 and 13.3.

Published TT of the archaeological abstract (Bonavia 1984: 20; ST in Thinking Spanish Translation, p. 212)

*The importance of preceramic remains of potatoes and sweet potatoes in the Casma valley.*

This is a critical review of the existing data on potato (Solanum tuberosum) and sweet potato (Ipomoea batatas) findings in preceramic contexts of the Central Andean area. The author concludes that the only specimens having scientific validity are those found at the Huaynuma site in the Casma valley (north-central Peruvian coast), dated approximately at 2,000 years B.C. (Bonavia, 1984, p. 20)

Practical 12.1 Technical translation

We suggest that students use medical dictionaries, either in print or online. It is also useful to do some research into the professional development and education of dentists and the public hospital system. Indeed, web-based research comparing the situation in Argentina, whence originated the study, and in the country of the appropriate variety of English is advantageous. Dental programmes in the United Kingdom, for example, tend to use a similar five-year integrated teaching and learning structure to the one advocated in the research paper. Tutors should note that, although we specified that the TT was to be published in a survey of recent research on medical pedagogy, we did not state
whether British, Canadian or North American; it may be useful for students if the tutor
give this information as part of the context.

We felt it important to state explicitly and unambiguously where the research had
been carried out because once taken out of its source context, the Spanish journal
Avances en Odontoestomatología, the culturally-specific reference to La Plata (Buenos
Aires) might be lost. We chose an exegetical solution because we felt that some readers
of a survey of research on medical pedagogy might be interested in how or whether
there are cultural trends in pedagogy.

Once the challenge of grasping the technical lexis has been met, translators should
consider the need to achieve cogency, ST/TT norms for nominalization (i.e. ST5, ‘la
observación’ and ST7, ‘el relevamiento’: observation/treatment versus to observe/to
treat?), and the importance of the academic register of the extract, indicated, for
example, through the use of passive structures (‘se ha diseñado’, ‘se ha llevado a cabo’
both ST4; also ST12, 16, 17, 19, 20, 21). Note the change, for emphasis, from the
passive to active voice in ST29, ‘nos lleva a insistir’.

NB penultimate line of ST ‘enfermedades precancerosa’ (faulty agreement) sic.

Practical 12.2 Technical translation

Students are well advised to undertake some basic research into the experimental
behaviour of analysis. As suggested in the coursebook, an examination of the English-
language version of the abstract can be a useful starting point:

Abstract

This article reviews the antecedents and current status of Experimental Analysis of
Behavior (EAB) in Spain. It starts with a historical explanation of psychology and
the problem of science in Spain. Later it shows the development of scientific
psychology, in general, and EAB in particular. It analyses “What it could be”
(1900-1936), and “What it was” (1939-1953). Reviews the relevance of the
“Laboratori de Conducta” (1970-1980), and make a route of Spanish EAB after
1980. Finally two Spanish research programs in EAB are introduced: adjunctive
behavior and behavior regulation, and stimulus class formation.

Key words: Experimental analysis of behavior, history of psychology, Spain.

España’, Avances en Psicología Latinoamericana, 24: 71-103. Online. Available HTTP:
(accessed 31 March 2008).

Practical 12.3 Scientific translation

As an alternative exercise to the one suggested in the coursebook, students may be
invited to compare the published TT with the ST, and with samples of scientific training
manuals originally written in English, and invited to edit the published TT stylistically.


Practical 12.1 Class Handout

Target text of summary of ‘Estableciendo las bases’

This study was designed in order to establish an integrated teaching and learning process in Stomatology for final-year students of Dentistry, in particular those specializing in Clinical Stomatology and Pathology. It was carried out with the following objectives: 1) to observe students carrying out clinical placements in a public hospital; 2) to treat, under the observation and guidance of teaching staff, presenting injuries and diseases and to resolve clinical cases.

Material and methods: In successive years, students in their final year of Clinical Stomatology and Pathology in the Faculty of Dentistry at the Universidad Nacional de la Plata (Buenos Aires) undertook small group placements (no more than seven students) to observe and participate in clinical work carried out by dentistry faculty members in the Dentistry Clinic of a public hospital. The data is based on an estimated 1,800 hours of patient/student-staff contact hours. The age, sex, occupation, marital status, lifestyle and environmental factors of 495 patients were evaluated. Data relating to injury and illness were collated, and subject to statistical analysis.

Conclusions: 1) Placements in the teaching hospital enhance the teaching and learning process by permitting the student contact with the real public health situation of his or her own environment. 2) Other medical specializations integrated within Dentistry/Stomatology allow the clinical team to work holistically through mutual contact. 3) In accordance with data produced by various primary dental care units and other teaching departments nationally, Oral Candidiasis is the most frequently observed ailment. 4) The incidence of oral cancer leads us to insist upon its early diagnosis, the importance of the recognition of pre-malignant illnesses, and the need for an anti-smoking strategy.
Our TT of the extract from ‘Análisis experimental de la conducta en España’

Polydipsic intake of water, like other forms of adjunctive behaviour, critically depends on the frequency with which the effective reinforcer is presented. The level of consumption produced per reinforcer is related through an inverted U-shaped function to the reinforcement ratio, but the level of adjunctive drinking decreases linearly as the frequency of reinforcement decreases (Reid & Staddon 1990; Pellón 1992). Further, the level of schedule-induced polydipsia depends on the variables that define the value of the effective reinforcer, such as the amount and quality of the food, as well as the frequency with which it is offered. None the less, it is relatively independent of any alteration in the nature of the liquid available (see, for example, Pellón 1992). Today there is sufficient experimental evidence to confirm that adjunctive behaviour is susceptible to modification by consequences consisting of environmental stimuli, thus complying with the formal characteristics of operant behaviour. Programme-induced polydipsia can be increased by positive reinforcement and reduced by punishing stimuli.
Practical 12.3 Class Handout

Published TT of ‘El enfoque de las proteínas’

The protein-based method

The protein-based test method uses antibodies specific to the protein of interest. ELISA detects or measures the amount of protein of interest in a sample that may contain other numerous dissimilar proteins. ELISA uses one antibody to bind the specific protein, a second antibody to amplify the detection (optional), and an antibody conjugated to an enzyme whose product generates a colour reaction that can be easily visualized and quantified based on comparison of a standard curve of the protein of interest.

Key characteristics of ELISA evaluations include:

- less sensitive than PCR, therefore, less susceptible than PCR to ‘false positives’ caused by minor levels of contamination;
- high up-front costs for assay development and generation of antibodies and protein standards;
- low per sample cost once reagents are developed;
- it cannot discriminate between different expression patterns and modes among different transgenic events that express similar protein characteristics;
- protein-based testing provides a practical and effective testing process when a detectable protein is produced. However, genetically modified products might be produced only during certain developmental stages or in certain plant parts and such GMOs are therefore unlikely to be readily detected with ELISA. In addition, industrial processing easily denatures proteins, which makes it problematical to use ELISA methods for processed food fractions.

Considering these facts, it should be clear that both ELISA and PCR should be regarded as complementary rather than exclusive to each other.

| Table 1. Summarized comparison of the ELISA and PCR methods |

<table>
<thead>
<tr>
<th>Method</th>
<th>Tests for</th>
<th>Duration</th>
<th>Ease of Use</th>
<th>Results</th>
</tr>
</thead>
<tbody>
<tr>
<td>ELISA</td>
<td>Protein</td>
<td>2-8 hours</td>
<td>Moderate; requires familiarity with laboratory practices; tests are crop and variety specific</td>
<td>Confirms specific genetic modification and allows quantification</td>
</tr>
<tr>
<td>PCR</td>
<td>DNA</td>
<td>1-3 days</td>
<td>Difficult; requires specialized equipment and training</td>
<td>Very sensitive; prone to false positives; confirms presence of GM DNA and allows quantification</td>
</tr>
</tbody>
</table>

Practical 13
Legal and financial translation

Notes for Tutors

Practical 13.1 Legal translation
The source text is taken from a sample of a peninsular Spanish tenancy agreement (U.S. lease contract). Depending on local interest and expertise, the teacher may wish to use a sample couched in a different language variety and drawing on different legislation. We have provided a British English and a North American English TT in order to facilitate discussion of the ST rather than to provide different varieties of TL since legal vocabulary differs significantly between these varieties.

Since tenancy agreements have force of law only in the source culture, a translator would be well advised to use a disclaimer. It is important to maintain layout since the translation is primarily for information purposes. Both Spanish and each of the varieties of English are highly formulaic in property/real estate law but the Spanish agreement cannot simply be transplanted into the mould of either of the English-language ones since lexis and formulae are not fully synonymous. In Great Britain, for example, the most common type of residential tenancy agreement is an assured short-hold tenancy, which gives the landlord the right to repossess the property at the end of the tenancy and is usually established between a private landlord and tenants. Spanish law makes greater provision for rolling-contracts (hold-overs). An example of the lack of full synonymy between languages (and their varieties) is the terminology used to refer to the legislation governing residential tenancy agreements (ST46, 47). For a useful source of comparative information on Spanish and North American lease contracts see: http://rua.ua.es/dspace/bitstream/10045/4173/10/Unidad%205%20Real%20Estate%20-%20Leases%20(RUA).pdf.

Practical 13.2 Legal translation
Since the STs are instruments of law, the translator is producing TTs for information purposes only. Consequently, a high degree of accuracy as to message content is required. Once the translator is sure that he or she has achieved sufficient mastery of the ST, some degree of latitude in the presentation and syntax of document in the interests of clarity in the preparation of the TT is acceptable. A translator of a legal document for information purposes would be well advised to preface the TT with a disclaimer. Our TT is into British English, using English legal terminology. A significant feature of Spanish law of minors is the possibility of placing the child under the tutelage (tutela) of a lawyer (tutor) who then has responsibility for ensuring that the child’s legal interests and right to be heard are respected.
Practical 13.3 Legal translation
In our experience Practical 13.3 is the most challenging of the legal STs that we have set as a translation exercise. It comprises the translation of a legal contract for information purposes, and again a disclaimer should be considered an important feature of the TT. It is a feature of legal contracts in English to minimize punctuation in order to avoid introducing ambiguity. Note the use of legal ‘shall’ in the TT.

Like 13.1, Practical 13.3 deals with the jargon-rich area of property (real estate) law, with no full synonymy between legal terms. The teacher may wish to draw the students’ attention to an on-line discussion group for legal translation such as ProZ.com, to a bilingual legal dictionary, or, for students using North-American English, to the excellent FannieMae on-line ‘Glosario de términos de la industria: español-inglés’ (https://www.efanniemae.com/sf/refmaterials/glossary/pdf/stoeglossary.pdf).

Teachers working into British English may wish to alert students to the lack of synonymy between subrogación and subrogation. The Spanish term refers to the practice of a buyer taking over the seller’s mortgage, with the same terms and conditions; there are tax advantages to doing so. Subrogation, on the other hand, is when rights over something are transferred under contract but the actual contract remains in the same name. As a verb, subrogate can refer to the substitution in a contract of one individual or thing for another.

If there is sufficient time, the teacher may wish to present some sample conveyancing contracts in the TL for discussion and/or class work prior to asking students to translate the ST.

Practical 13.4 Financial translation
In our view, the published TT would benefit from stylistic editing. The tutor may choose to incorporate this into the class exercise, or to introduce it as part of stylistic editing later in the course. Here are our suggested edited TTs:

The Board of Directors…circulation. The Board of Directors of the Company at its meeting held on the 27th May 2005, and acting under powers delegated to it under Article 153.1 b) of the Law on Public Limited Companies (‘L.S.A.’) approved the General Extraordinary Shareholders’ Meeting held on the 4th February 2005 and agreed on the capital increase by virtue of a money contribution for 19,367,118 Euros in the form of 9,683,559 new shares issued which were put into circulation.

The operation … n.1286, signed. The shares issue was recorded by deed no. 1286, signed…
Practical 13.1 Class Handout

Target texts of ‘CUARTA.- Duración del contrato’

Legal Disclaimer (American English in parentheses)
This translation is not intended, and may not be interpreted, to constitute a legally-binding contract; only a lawyer (an attorney-at-law) admitted to practise (practice) in the jurisdiction in question can give advice about the meaning of the original document. Nor can there be any assurance that a regulatory agency or court of law has not construed, or will not construe, the original tenancy agreement (lease contract) in a way inconsistent with this translation.

British English

4. Termination of Contract
The contract is for a period of ONE YEAR, commencing on the date of completion of the present contract. The contract can be extended by mutual agreement on an annual basis for up to five years in total in accordance with the provision of article 9 of Spanish Residential Tenancy Law (‘Ley de Arrendamientos Urbanos’, Spanish Law 29/1994 of November 24).

In accordance with article 10 of the Spanish Residential Tenancy Law, at the end of the five-year fixed-term tenancy period, provided that neither the tenant nor the landlord has given the other party one month’s notice, the contract shall necessarily be deemed to be extended on an annual basis for up to three further years, unless the tenant gives the landlord notice of the termination of tenancy one month prior to the anniversary date of the contract’s renewal.

The extended contract will be deemed to comply with the terms laid out in the present contract.

The tenant shall quit the property at the end of the tenancy or of the extended tenancy without any further notice from the landlord, leaving the property in the same state of repair and condition as when the agreement was entered into with the exception of normal wear and tear.

North-American English

4. Surrender of Premises and Lessee’s Hold-Over
The agreement is for a period of ONE YEAR, such term beginning on the date of completion of the present agreement. If the lessee remains in possession of the premises with the lessor’s consent a new tenancy from year-to-year shall be created for up to five years in total in accordance with the provision of article 9 of the Spanish Law on Residential Leases (‘Ley de Arrendamientos Urbanos’, Spanish Law 29/1994 of November 24).
In accordance with article 10 of the Spanish Law on Residential Leases, if the lessee remains in possession of the premises with the lessor’s consent after the fixed term of five years of the tenancy has ended and, except that neither the lessee nor the lessor has given the other party one month’s notice of vacating the property, a new tenancy from year-to-year for up to three further years shall necessarily be created, except that such tenancy shall be terminable upon one month’s notice of the anniversary date of the agreement’s renewal served by the lessee.

The renewed tenancy agreement shall be subject to all the terms and conditions hereof.

The tenant shall surrender the premises upon the expiration of the term hereof, without any further notice from the landlord, leaving the premises in as good a state and condition as they were at the commencement of this agreement, reasonable use and wear and tear thereof excepted.
Practical 13.2 Class Handout

Target texts of ‘Transcripción de los artículos 156, 159 y 172, 1º’ and ‘Ley Orgánica 1/1996’

TT1 (i)

Transcription of articles 156, 159 and 172.1 of the Spanish Civil Code
[...]
Article 172.1
When a minor is abandoned the public body responsible for the protection of minors in the relevant Spanish territory or autonomous community has tutorship of the minor by rule of law and shall put in place the measures necessary for the minor’s care, inform the Public Protection Service, and notify parents, tutors or guardians within forty-eight hours. Whenever it is possible, notification of parents, tutors or guardians must take place immediately and in person, and the reasons for intervention and the possible consequences of the decision taken must be given in a clear and easily comprehensible way.

TT1 (ii)


Article 19. Temporary Care of Minors. The public body has responsibility for abandoned minors taken under tutorship and shall assume care in accordance with the terms laid out in article 172 of the Spanish Civil Code in cases in which parents or tutors are unable to care for the minor or when so decreed by a Judge acting with full force of law.
Practical 13.3 Class Handout

Target text of ‘Cuarta. - Subrogación en el préstamo hipotecario’

FOUR – REMORTGAGE OF THE DEBTOR

4.1 Content and scope of the debtor’s remortgage

If the Buyer undertakes contractually to subrogate the loan which the Seller has secured against the property by mortgage the Buyer becomes liable for the capital debt of the Seller’s mortgage loan. The Buyer authorizes the creditor to pay to the Seller a sum equivalent to the Seller’s capital debt and undertakes to assume legal responsibility for the debt from the notarization of the deed of sale and the subrogation of the loan. The Buyer consequently undertakes to repay the capital along with such interest commissions and charges as shall apply under the repayment scheme and conditions entered into by the Seller. The Buyer subrogates the Seller in the mortgage secured against the property and assumes liability for all charges debts and encumbrances against the mortgage loan provided that the creditor consents explicitly or tacitly to the remortgage in accordance with the provision of article 118 of Spanish Mortgage Law.

[...]

4.3. Recovery of costs arising from rescission or failure to remortgage

4.3.1 Since the price agreed is considered a cash payment facilitated by the debtor’s remortgage which remortgage being established by the Buyer’s express acceptance in the event of a rescission or failure to complete the remortgage through the fault of the Buyer the deficit arising from the rescission or the repayment of the loan and corresponding encumbrances shall be a liability of the Buyer to the Seller.

4.3.2. Such interest as accrues on the capital loan prior to notarization of the deed of sale or subrogation of the loan shall be the liability of the Seller notwithstanding that such interest that accrues from the delivery date of vacant possession of the property in the event of a rescission or failure to complete the remortgage through the fault of the Buyer shall be a liability of the Buyer. Likewise since the price is stipulated as a cash payment, in the event that the creditor fails to draw down in full the mortgage monies together with the interest accrued under the Buyer’s remortgage agreement with the creditor the Buyer shall be liable for such deficit as remains outstanding. The total sum of such deficit as remains outstanding shall remain due to the Seller and shall be settled within thirty days after the day of the notification of the amount of the deficit as a condition of the agreement.


**Practical 13.4 Class Handout**

**Published target text of ‘El Consejo de Administración de la Compañía’**

The Board of Directors of the Company, on its meeting held the 27th May 2005, in the use of delegated powers which, pursuant to Article 153.1 b) of the Law on Public Limited Companies (“L.S.A.”) approved by the General Extraordinary Shareholders’ Meeting held the 4th February 2005 and agreed on the capital increase with a money contribution for 19,367,118 Euros, by means of 9,683,559 new shares issued and put into circulation. These new shares are all of the same series and category, in the proportion of 1 new share per 4 previously issued shares. The total premium of the issue amounted to 13,556,982.60 Euros, and the effective disbursement of the operation reached 32,924,100.60 Euros. The operation was converted into a public document by deed n.1286 signed before the Public Notary of Alcobendas (Madrid), Mr. Jesús Alejandre Alberruche. Application for listing the new issue was presented to the Madrid and Barcelona Stock Exchange, and these shares started to be listed in the continuous market.

Practical 13.5 Class Handout

Published target text of ‘Riesgo de tipo de interés’

Interest Rate Risk

The financial costs of Telefónica are exposed to variations in interest rates. In 2006, short-term interest rates with the greatest volume of exposed debt were mainly the Euribor, the pound Libor (due to the acquisition of O2 plc), the Brazilian SELIC rate, the dollar Libor and the Chilean UF. At December 31, 2006, 45.4% of the total debt (or 46.3% of the long-term debt) had its interest rate fixed for more than a year. Of the remaining 54.6% (floating debt or debt at a fixed interest rate with a maturity of under a year), 41.1 percentage points had a fixed interest rate for a term exceeding a year (representing 23% of the long-term debt), whereas at December 31, 2005, 66% of the long-term debt had a fixed interest rate. The new debt undertaken in the course of the year, especially that linked to the acquisition of O2 plc, has also meant exposure to interest rates in force at the time of the acquisition or of the coverage, both in the short and the long term. Similarly, the financial updating of early retirement liabilities was carried out in the course of the year according to the interest rate curve of the swap market. The increase in interest rates has implied a drop in value of these liabilities.

Practical 14
Translation of consumer-oriented texts

Notes for Tutors

The first three assignments in this Practical follow a progression from cross-linguistic comparison of the parallel Gardena texts (on pp. 146-8 of the coursebook), which forms the basis for Practical 14.1, through comparison of three English recipes in different styles, and of a Spanish recipe with an English recipe for a similar dish, to attempting a generically plausible translation of another Spanish recipe in class. The fourth assignment can be done independently of the others, replaced by another consumer text of the tutor’s choice, or even omitted if time is pressing.

Practical 14.1 Consumer-oriented translation: instructions

This assignment works best when prepared at home and discussed in class. Its purpose is threefold. First, it is intended to encourage students to observe textual differences, and to speculate on possible reasons for these discrepancies, between the Spanish and English versions of the Gardena leaflet. It should be remembered that the two versions are not translations of one another but two different adaptations aimed at Spanish- and English-speaking consumers. As such, the different backgrounds, needs, and genre-related expectations of each consumer group are plausible factors in motivating textual discrepancies.

Second, the comparison asked for in the assignment invites considerations of social and tonal register. On this score, it is not so much that the register of Spanish consumer-oriented texts tends to be more formal or more peremptory than that of their English counterparts, but rather that a literal and syntactically faithful rendering of a Spanish ST tends to read as more stiffly formal than is normally appropriate to consumer-oriented genres in English.

The last observation points towards the third purpose of the assignment, which is to encourage students to exercise a degree of restrained freedom in producing TTs based on consumer-oriented Spanish STs. That is to say, we are recommending (within discreet limits) a style of translation that gives precedence to generic plausibility over a slavish copying of the grammar of the ST (that is, over a faithful ST-oriented translation). It is, in short, a better strategy (when translating consumer-oriented STs) to produce a user-friendly TT than to stick rigidly to the content and organization of the ST. This may imply deleting ST items that could be construed as insultingly obvious for the TL consumer, or adding details not in the ST when these are not taken for granted in the target culture, or possibly re-ordering the presentation of ideas in the TT. Such departures must, however, not be gratuitous: they must be clearly motivated by TT user-friendliness. Above all, the translator is not free to invent or distort factual information about the product.
Practical 14.2 Consumer-oriented translation: recipes
This assignment works equally well if done individually (or in groups) at home, or done in groups in class. Like the previous assignment, it is designed to foster students’ awareness of genre-specific expectations. The first part of the assignment serves as a reminder that even within what is nominally a single genre (recipe book), there is, in fact, a considerable latitude and choice between different stylistic approaches (in, for instance, social and tonal register, layout, and organization). A major motivating factor for these differences is, of course, the consideration of a targeted group of consumers: a factor that one should always keep in mind when translating consumer-oriented texts.

The second part of the assignment is similar to assignment 14.1, and calls attention to differences that can be expected between Spanish and English recipes in general. Among points that are likely to arise are differing stereotypical assumptions about Spanish and English consumers, about their respective approaches to shopping and cooking, and their attitudes to food as such (for example the degree of cookery skill, or the amount of time spent on cooking, considered normal in a particular culture). Some of the differences observed in the texts used here doubtless derive from the fact that the Spanish and English recipes are not translations but independently formulated texts; this makes them all the more revealing as indicators of Spanish and British expectations in respect to the genre of recipes.

Practical 14.3 Consumer-oriented texts: recipes
This assignment works well if done in groups in class. In the wake of the two previous assignments, the effect of which tends to be to remove students’ inhibitions about departures from closely faithful translation of recipes, most student TTs will probably be relatively free. The problem is to decide at what point freedom becomes unwarranted licence. This is a good way of raising the question of how the demands of translation in one particular genre differ from the global requirements of a compromise between accurate and idiomatic translation in general. Discussion could usefully focus on the double purpose of user-friendliness and persuasion in consumer-oriented genres, both of which require strategic consideration of a targeted group of consumers. A good way of focusing attention on these issues is to compare possible alternative TTs ranged on a scale of decreasing literality, as are, for example, the following four TT versions of the first sentence of the ST:

(a) Whisk four egg-whites, together with a small pinch of salt, until firm peaks are formed.
(b) Whisk the whites of four eggs, together with a small pinch of salt, until they form firm peaks.
(c) 1. Add a small pinch of salt to the whites of four eggs and whisk them until they form firm peaks.
(d) Start by putting the whites of four eggs in a bowl, add a small pinch of salt, and whisk them until they are firm - you’ll know they are firm enough if they stay in little peaks when you pull the whisk out.

From comparing these versions it would seem that TT (a), though accurate, is excessively terse, while TT (d) may be too patronizing; TT (b) probably best combines accuracy with idiomaticity, while TT (c) is adapted to the perceived trends of British recipe books by numbering the steps in the preparation of dishes and by reorganizing
the sentential sequence to coincide with the sequence of actions (that is, first put the salt in with the egg-whites, then start whisking).

14.4 Consumer-oriented texts: promotional leaflet
This assignment is highly flexible: it probably works best as a home assignment, but it can also be done by groups concentrating on translating, and reporting on, allocated sections of the ST, or as a tutor-led class exercise with individual students contributing in turn.

The assignment provides a particularly good illustration of the need to combine, in translating consumer-oriented texts, accuracy with idiomaticity. With regard to accuracy, there are certain pitfalls for the unwary which can only be avoided by having the relevant cultural and factual information. In this respect, the assignment bears a surprising similarity to technical translation. There are, however, also a number of specifically consumer-oriented considerations to take into account: an idiomatic and user-friendly style, in keeping with genre-specific expectations; an appropriate, friendly but not unduly patronizing, register aimed at a plausible group of tourists; and elements of persuasion which make a tour of Santo Domingo sound interesting and attractive.
Practical 15
Stylistic editing

Notes for Tutors

15.1 Stylistic editing
Students should be asked to prepare this assignment for discussion in class. Their initial response may be somewhat inhibited and reluctant, tinged by the feeling that they have been set an unreasonable task. They may argue, with some justification, that the TTs cannot be edited without access to the relevant STs. Had they been asked to make final editing decisions, they would, of course, be entirely correct in this judgement. However, our point is that, ideally, a TT should, at some stage in the translation process, be assessed without consultation of the ST. Translators are not well placed to carry out this operation on their own TTs, because they are unavoidably influenced by their knowledge of the ST. The task is best carried out by a competent TL reader who has no access to the ST. It is in this capacity that students are asked to edit the texts in this assignment: not in order to make final editing decisions, but to call into question points in the TTs that seem infelicitous to them, and to make tentative suggestions for emendations. It is worth reminding students that this is a valuable contribution to the translation process, and involves a realistic task for working translators, not a merely academic exercise. (Apart from its own intrinsic value, this assignment also serves as a preliminary warm-up exercise for the following assignment.)

15.2 Stylistic editing
This is a fairly time-consuming assignment designed for group work in class. Parts (i) and (ii), which go hand in hand, must be completed speedily (in not more than half an hour, including discussion), so as to leave sufficient time for part (iii) and for ample class discussion of final editing decisions. The elimination of obvious infelicities from the TT, some of which can be done before the ST is handed out to students, is relatively easy. Final editing can, of course, only be carried out by reference to the ST given on below.
COLOMBIA

PAÍS DE ELDORADO

Cuando el territorio que hoy ocupa Colombia comenzó a ser conquistado por los españoles en el siglo XVI nació una leyenda: Eldorado... fabuloso tesoro que se suponía escondido en el fondo de todas las aguas, enterrado en todos los socavones, tropezado en cada mina....

Sin embargo, los conquistadores no pudieron localizar aquella inmensa riqueza cuya sola descripción exaltaba los ánimos e infundía valor aún en los cobardes....

Los conquistadores no sabían que no todo lo que brilla es oro y que no todos los tesoros pueden ser sometidos a acuñación: el tesoro saltaba a la vista, estaba a flor de tierra:... eran los climas el tesoro, los frutos generosos, los cielos abiertos, las llanuras, y montañas: Colombia, era Eldorado....

Por eso, este país situado en el extremo norte de la América del Sur es indescriptible con el lenguaje usado en las publicaciones de turismo. Para hablar de él hay que dejarse poseer por la pasión, recurrir al lenguaje que utilizan los inventores de leyendas....

Seguramente usted leyó Cien Años de Soledad, aquella novela tan famosa del colombiano García Márquez, donde las muchachas vuelan y los muertos permanecen atados a los árboles o deambulan por las casonas...

...Bueno, pues ya tiene usted una idea aproximada de lo que es este país misterioso... lleno de sueños de imposibilidad... De Colombia, crea todo lo que digan... Éste es un país excesivo. Nuestro territorio es ya una sorprendente manifestación de plenitud: costas en dos océanos, selvas impenetrables [algunas de ellas con aeropuerto], tres enormes cordilleras y grandes ríos que alimentan poblaciones innumerables...

...Colombia ha sido llamado también país de ciudades... Tenemos muchas... Pequeñas, apacibles, tradicionalistas, llenas de reliquias históricas, unas... Y otras, modernas, del siglo veinte, lanzadas al torrente vertiginoso del progreso... Pero todas unidas por muy buenas carreteras y vías férreas y eficientes conexiones aéreas...