	Spanish	*English*
Sentences and discourse structure		
1	Tendency to construct relatively long, complex sentences (especially in formal registers)	Tendency to use shorter, more simple sentences (even in quite formal registers)
2	Preference for **hypotaxis**, paying more attention to the use of explicit discourse connectors	Preference for **parataxis**, more frequent use of juxtaposition without conjunctions
3	Word order is very flexible, influenced by context and rhythm	Word order is relatively inflexible (Subject–Verb–Object)
Adjectives		
4	Inflected for number and gender	Invariable in form
5	Position variable	Nearly always placed before the noun
6	Limited use of nouns as attributive adjectives; instead, adjectives are formed by modification of a noun ('curso universitario') or replaced by a phrase ('de' + noun)	Nouns frequently used as attributive adjectives ('university course')
Articles		
7	Definite article is used with abstract concepts ('Luchamos por la libertad') and mass nouns ('Me gusta el vino chileno'), and can be used with people's names	Definite article is not normally used with abstract concepts, ('We're fighting for freedom'), mass nouns ('I like Chilean wine') or names
Demonstratives		
8	'Esto' is not used as often as English 'this' to refer back to an idea expressed in the previous sentence; instead, there is more of a tendency to link the sentences hypotactically	'This' (pronoun) is often used as an anaphoric device, acting as a loose paratactic connector between sentences
Possessives		
9	Ownership frequently marked with a definite article and/or dative personal pronoun, especially with clothing and parts of the body ('Se lavó las manos')	Ownership always marked with possessive adjectives ('He washed his hands')
Personal pronouns		
10	As the subject of a verb is indicated by its morphology, subject pronouns are normally not expressed ('Hablo español')	The subject is always expressed ('I speak Spanish')
11	Distinction between familiar ('tú, vosotros, vos') and formal ('usted, ustedes') second-person forms	Distinction between 'thou' and 'you' no longer used except in some British English dialects
12	Functions of subject and object are never confused	Tendency to blur subject/object distinctions ('I/me, who/whom')

	Spanish	*English*
13	Extensive use of **ethic datives** ('El niño no me come')	Less extensive use of ethic datives
Prepositions		
14	'Personal *a*': use of the preposition 'a' to mark human direct objects (as well as indirect objects)	Only indirect objects are marked with a preposition ('to')
Adverbs		
15	Infrequent use of adverbs formed by the addition of '-mente' to an adjective (replaced by other kinds of adverbial phrase, e.g. 'con' + noun)	Frequent use of adverbs formed by addition of '-ly' to an adjective
Verbs: tense		
16	A more elaborate system than in English: 11 tenses of the indicative (+ 9 progressive forms) and complete conjugation	The system is relatively simple: 8 tenses of the indicative (+ 8 progressive forms) and minimal inflection
17	Clear aspectual difference between the preterite tense (perfective) and the imperfect (imperfective)	The simple past is used for both perfective and imperfective aspects
18	Limited use of continuous/ progressive forms ('Estoy trabajando')	Frequent use of progressive forms ('I'm working'), even with a future sense ('We're going tomorrow')
Verbs: mood		
19	Extensive use in all registers of all tenses of the subjunctive except the future	Subjunctive forms little used (or often not recognized as such); preference for modal auxiliaries to express mood
Verbs: passive voice		
20	Tendency to use alternatives to passive constructions ('se' phrases or active constructions, sometimes with an impersonal 3rd-person subject)	Frequent use of the passive, often in order to highlight the object of the action or place it before the verb
Copulative verbs		
21	Clear differentiation between 'ser' and 'estar' in terms of meaning and aspect	'To be' has a wide semantic range, covering the meanings of both 'ser' and 'estar'
Phrasal verbs		
22	The effects achieved with **phrasal verbs** in English are expressed in Spanish by a variety of means, including verbs that contain the movement indicated ('go down' = 'bajar') and basic verbs of motion expanded by the addition of a gerund ('limp out' = 'salir cojeando')	Frequency and expressiveness of use of phrases consisting of verb + preposition/adverb of movement

1–2 Sentence and discourse structure: length and complexity of sentences; hypotaxis and parataxis

The idea that Spanish favours long, complex sentences and more cohesively articulated discourse while English favours shorter, simpler sentences and fewer discourse connectors should be taken not as a hard-and-fast rule but as a general difference of tendency, mostly with reference to planned discourse – written texts and formal oral language. Colloquial spoken Spanish can be markedly laconic and concise, often making do with fewer phatic components and **illocutionary particles** than colloquial English, but written and planned oral discourse in Spanish is likely to consist of more complex syntactical structures than discourse in English, especially – but not only – when the social register is formal. This tendency can be described in terms of Spanish favouring hypotaxis and English being more inclined towards parataxis. **Hypotaxis** (in syntax) means the use of compound sentences containing subordinate clauses, so that the relationship between one part of a sentence and another is hierarchical: a main clause is modified or added to by one or more subordinate clauses, each of which plays a syntactical role within the structure of the main clause (that is, they are embedded within it). **Parataxis**, on the other hand, refers to phrases, clauses and sentences being placed next to one another without subordinating relationships or explicit connecting elements. Paratactic discourse features coordinated (rather than subordinate) clauses and **asyndeton** (the omission of conjunctions). The difference is shown in the following examples:

(i) He gave me a blue book. (A simple sentence.)
(ii) He gave me a book. The book was blue. (Two simple sentences not explicitly connected in any way.)
(iii) He gave me a book. It was blue. (Two simple sentences linked only by the anaphoric function of the pronoun 'it'.)
(iv) He gave me a book; it was blue. (A compound sentence consisting of two coordinated clauses in an asyndetic relationship. The semicolon suggests more of a logical connection between the two statements than there is in (iii), a distinction that would be marked in speech by a difference of intonation and pause length.)
(v) He gave me a book and it was blue. (A compound sentence consisting of two coordinated clauses linked by a conjunction.)
(vi) He gave me a book that was blue. (A compound sentence consisting of a main clause with a subordinate clause embedded in it.)
(vii) He gave me a book, which was blue. (Also a compound sentence consisting of a main clause with a subordinate clause embedded in it, but here the relative clause is non-restrictive – an added comment rather than a specification of what kind of book was given.)

Examples (ii), (iii), (iv) and (v) are all paratactic to some degree, while (vi) and (vii) are hypotactic. All seven can be reproduced in more or less the same form in Spanish:

(i) Me dio un libro azul.
(ii) Me dio un libro. El libro era azul.
(iii) Me dio un libro. Era azul.
(iv) Me dio un libro; era azul.
(v) Me dio un libro y era azul.
(vi) Me dio un libro que era azul.
(vii) Me dio un libro, que era azul.

What we are proposing, then, is that a higher priority tends to be given in written Spanish to making syntactical cohesion and logical connections clear and explicit. In other words, a Spanish text is more likely than an English one to feature the kind of structure exemplified by (vi) and (vii) above in preference to (ii), (iii), (iv) or (v). A writer in Spanish is also more likely to prefer (iv) to (iii). Even when hypotactic structures are used in English, the subordinating conjunction or relative pronoun is often omitted in informal registers: 'He said [that] he'd come later'; 'I want the car [that] we looked at yesterday'. This kind of asyndetic formation of subordinate clauses hardly ever occurs in Spanish, even in colloquial language: it would be unthinkable to leave out 'que' in 'dijo que vendría más tarde' or 'quiero el coche que vimos ayer'. (The exceptions are 'rogar' and 'temer', which can be used – in relatively formal language – without the conjunction: 'Le ruego me disculpe'; 'Sigue subiendo el petróleo, que se teme pueda llegar hasta 40 dólares el barril'.) Consequently, it may often be justifiable to translate a hypotactic ST in Spanish into a more paratactic TT in English. In the examples above, this would mean transposing Spanish (vi) or (vii) into English (iii) or (iv); or Spanish (iv) into English (iii). Some literary, academic or professional texts in Spanish contain elaborately hypotactic passages which, if reproduced in English, will strike TL readers as more marked (contrived, awkward or high-register) than the ST does for its readers. Let us consider a more extended example, from an academic essay in a volume dedicated to the playwright Antonio Buero Vallejo:

> Era Buero Vallejo, como no podía ser de otra forma, un poeta muy original, singular en sus formas de construir un poema y clásico en sus aportaciones formales, clásico o neoclásico, excelente conjuntador de sonetos y, sobre todo, inspirado autor de estructuras sólidas y cohesionadas en las que nada falta ni sobra, que esto es muy importante en poesía, variado en cuanto a sus temas, y rico en matices que van desde la emoción a la ternura, desde el recuerdo sobrio del amigo a la estampa leve, irónica y sabia de intelectual riguroso y sencillo al mismo tiempo.
>
> (Díez de Revenga 2001: 23)

This paragraph comprises a single sentence containing five subordinate clauses and numerous adjectival, adverbial and noun phrases that expand upon the key elements. Although this is a complex, rather contrived sentence, it remains

cohesive and is not particularly unusual for writing of this genre in Spanish. An English version retaining the same sentential structures would, however, strike most TL readers as unworkably convoluted and perhaps dated or excessively formal. Consequently, a certain amount of restructuring along the following lines to produce a more paratactic and more easily digestible TT would be entirely justified:

> As a poet, Buero Vallejo could not be other than highly original, unique in his approach to the construction of a poem and classical – or perhaps neoclassical – in his formal innovations. He was an excellent constructor of sonnets and, above all, an inspired creator of solid, cohesive structures lacking nothing and with nothing superfluous, an extremely important factor in poetry. His themes were varied and he was capable of a rich range of tones, from passion to tenderness, from the sober recollection of a friend to the light, ironic, judicious touch of a rigorous yet at the same time straightforward intellectual.

This does not mean that it will always be necessary or desirable to simplify the sentence and discourse syntax when translating from Spanish to English. As we have argued earlier in this chapter, syntactical complexity may be identified as a distinctive stylistic feature of a ST and priority given to retaining it, at least to the extent that it is noticeable in the TT without risking incomprehensibility or clumsiness. On the other hand, of course, not all texts in Spanish use elaborate syntax. Short sentences and parataxis are perfectly workable in Spanish and can be stylistically effective – in some cases perhaps feeling more marked than in English precisely because of the contrast with the general tendency towards complexity. The contribution that precedes the piece by Díez de Revenga in the volume cited above is by the playwright and TV scriptwriter Ignacio Amestoy, and contains much more punchy, paratactic language:

> No huye Buero del moderno, del esperpento, no huyó nunca. Su primera obra, *En la ardiente oscuridad*, es moderna. Pero su moderno siempre tuvo unas pautas. Los personajes *en pie*, con emociones – ¿quién teme al melodrama? – y en una estructura. ¡La estructura! En la estructura estará el Buero moderno.
>
> (Amestoy 2001: 18)

A relatively staccato style of this kind should be achievable without great difficulty in English and should not be turned into more flowing, hypotactic discourse:

> Buero does not shy away from modernity, the *esperpento*. He never did shy away from it. His very first play, *En la ardiente oscuridad*, is modern.

> But his modernness was always subject to some basic rules. Characters seen on the same level as the spectator, with emotions (why be afraid of melodrama?) and within a structure. Structure – that is where the modern in Buero will be found.

3 Word order

The differences in word order between Spanish and English are numerous and the patterns of flexibility possible in Spanish are too complex to set out in full here. The most significant features of Spanish word order for the purposes of comparing with English, however, are: (a) that a subject can be placed after the verb; (b) that a direct or indirect object can be placed before the verb; (c) that adverbial elements tend to be placed immediately before or after the verb phrase they modify. The order of elements in a sentence in Spanish is not a crucial factor in determining meaning. Instead, word order is influenced by considerations of rhythm, emphasis, relevance and cohesion, especially the principle that an existing topic tends to come first, followed by new information or expansion. These differences pose more serious problems (or offer a wider range of possibilities) for the English-to-Spanish translator than for the translator into English. The first clause of the Amestoy quotation above, for example, could have been arranged in four different ways, the first three all equally idiomatic in themselves and the fourth slightly awkward in this context but still workable:

(i) Buero no huye del moderno [subject – verb – complement]
(ii) No huye Buero del moderno [verb – subject – complement]
(iii) Del moderno no huye Buero [complement – verb – subject]
(iv) No huye del moderno Buero [verb – complement – subject]

The translation we have offered, 'Buero does not shy away from modernity', is the only idiomatically viable configuration in the TT. To translate 'Buero does not shy away from modernity' into Spanish is a trickier task: the translator must not take word order for granted – automatically choosing option (i) above – but must choose from multiple alternatives, each of which has different stylistic consequences. The Spanish-to-English translator also needs to understand the principles of Spanish word order, though, so as to be able to assess the effect of a particular choice made by a ST author and perhaps find a way of compensating for the translation loss occasioned by the inability to imitate the flexibility of Spanish.

All these factors mean that verb–subject and object–verb configurations can be produced routinely in Spanish without being marked for special emphasis. When this is the case, the translator need not do anything to reproduce – or compensate for not reproducing – the word order of the ST but should simply find the most idiomatically appropriate word order in English. However, the

flexibility of Spanish allows further manipulation of word order to produce emphatic or poetic effects, which may need special attention in translation. In the quotation used in the previous section of this chapter to illustrate hypotactic discourse, the word order of the opening clause, which is at the beginning of the article, is not influenced by any of the factors listed above: 'Era Buero Vallejo [. . .] un poeta muy original' could have been 'Buero Vallejo era [. . .] un poeta muy original'. The latter would sound more normal and straightforward, but the author has used slightly unusual word order as a rhetorical device to attract attention at the beginning of his article – not taking 'Buero Vallejo' for granted as the theme but highlighting it. While 'Buero Vallejo was [. . .] a very original poet' would be a satisfactory translation, the TT we offered above ('As a poet, Buero Vallejo . . .') ensures that the name is not the first element.

Unexpected word order with emphatic effect can be an expressive feature of colloquial language, and may sometimes be reproduced in English:

> Está muy rico este vino. ['It's very nice, this wine.']
>
> A mí no me culpes. Lo ha hecho él. ['Don't blame *me*. *He* did it.']
>
> Vaya, vaya, vaya. Menudos cambios hemos visto. ['My, my, my, what changes we've seen.']

For poets, the possibilities of hyperbaton (disruption of word order) are much richer in Spanish than in English, possibilities that were explored with particular relish in the sixteenth and seventeenth centuries. Here is an example from Garcilaso's 'Égloga I' (as a classroom exercise, try turning this into Spanish prose with more normal word order):

> El dulce lamentar de dos pastores,
> Salicio juntamente y Nemoroso,
> he de contar, sus quejas imitando;
> cuyas ovejas al cantar sabroso
> estaban muy atentas, los amores,
> de pacer olvidadas, escuchando.
>
> (Garcilaso de la Vega 1996: 129)

4 Inflection of adjectives

The fact that in Spanish an adjective agrees in number and gender with the noun it modifies should not cause major problems for the translator, but is another example of a distinction being made in one language and not the other, which does inevitably cause a degree of translation loss. A narrative text in Spanish might, for example, make a point of not specifying the sex of a character for some time, using a series of verbs without expressing the subject,

then finally revealing that it is a woman by saying 'se puso nerviosa' (also see the extract from 'Estación de la mano' used for Practical 2.1). Care would need to be taken to maintain the uncertainty in the TT, if possible avoiding the use of the subject pronoun 'she' until the point at which 'nerviosa' appears in the ST, thereby compensating for the absence of gender marking in the TL.

5 Position of adjectives

As with other aspects of word order in English, the positioning of an adjective in relation to the noun it qualifies is generally inflexible: both determiners and descriptive adjectives precede the noun ('your house, the first house, many houses, the white house, an enormous house'). Spanish, in contrast, makes nuances possible through adjective positioning which are difficult to capture in translation. The basic principle that governs this in Spanish is that the normal position for a descriptive adjective is after the noun, where it has a differentiating function: 'la casa blanca' as opposed to the blue or pink one; 'una casa enorme' as opposed to a small one. A prenominal adjective, on the other hand, does not differentiate the noun from others but expresses a quality that it is assumed to have: 'la blanca nieve'; 'la enorme cruz del Valle de los Caídos'. In some cases, this distinction means that a postnominal adjective has a literal sense and a prenominal one is figurative: 'el hombre pobre' is on a low income, whilst 'el pobre hombre' is pitiable.

In some instances of prenominal adjective positioning, the differentiating/non-differentiating distinction is not clear-cut, since writers may simply choose to pre-position an adjective to achieve stylistic emphasis. In the following extract, both 'intensos' and 'blanca' could have been placed after the noun but are highlighted by appearing before it:

> Sorprende que a pesar de su proximidad al litoral central, Los Roques aún sigan siendo un remanso de paz donde el visitante entra en comunión con los intensos azules de sus profundidades marinas y la blanca arena.
>
> (Araujo 1997)

Perhaps the only compensation possible here would be to expand each of the adjectives: 'the intense, vivid blues' and 'the dazzlingly white sand'. The author of the following text exaggerates the effect of pre-positioning by putting two adjectives before a noun:

> Los trágicos hechos acaecidos en Nueva York y en Washington, que han conmovido hasta los cimientos las estructuras de este mundo globalizado con sus insistentes imágenes penetrando una y otra vez en nuestras intimidades domésticas [. . .], lo primero que han estandarizado es el miedo. Han globalizado vertical y horizontalmente la ancestral, filosófica

> angustia de sabernos finitos. Sin garantías, ni avales, ni contratos. Han institucionalizado, en un democrático manto mundial, sin exclusiones, la antiquísima y posmoderna condición humana de la inestabilidad, de la crisis, del peligro indiscriminado.
>
> (Suárez 2001)

This overwrought effect cannot be imitated in English by the same means, but should prompt the translator to seek to create a comparable style in other ways.

6 Use of nouns as attributive adjectives

Although English does not go as far as German in its facility for forming compound nouns (such as 'Kinderreisebett' – 'child's travel cot'), the way in which two nouns can be collocated so that one qualifies the other as if it were an adjective is one of the key features that differentiates English from the Romance languages. Some well-established pairings form compound or hyphenated words ('bookshop, fireplace, campsite, bath-house'), but virtually any noun can be used in apposition like an attributive adjective: 'bank statement, statement book, book cover, cover design, design agency', and so on.

Compound words formed from a verb with a noun have long existed in Spanish: 'limpiabotas, parabrisas, sacacorchos, matamoros'. A small number of noun + noun collocations have become established and this kind of construction is becoming more common under the influence of English: 'un coche bomba, una casa cuartel, el tema clave, la atracción estrella, nuestro producto líder, el diseño web' (note that the second noun is invariable – 'productos líder'). In general, though, Spanish does not function in this way, instead using adjectives of the type 'bancario, estatal, universitario', or forming a phrase with a preposition, usually 'de': 'cuna de viaje', 'agencia de diseño'.

The consequences for translation are not likely to be serious, since transpositions such as 'cuna de viaje' – 'travel cot' – are obvious enough. There may at times be choices to be made, however. 'Turismo enológico' could be calqued as 'oenological tourism' but would bring in more business if billed as 'wine tours'. 'Infantil' may mean 'like a child' ('infantile, childlike, childish') or 'for a child', as in 'asiento infantil' ('child seat'). 'El desempleo rural' is 'rural unemployment' but 'casas rurales' are 'country cottages'.

7 Articles

Different patterns in the use of definite and indefinite articles pose frequent problems for English-speakers learning Spanish and Spanish-speakers learning English, giving rise to calqued expressions such as 'soy un estudiante' or 'the President Bush spoke about the terrorism'. While translators working into their own first language should not encounter such problems, an explicit awareness of the differences helps to avoid unintended calque.

In addition, Spanish allows certain idiomatic uses of articles with no counterparts in English. Any adjective can be turned into a noun by adding a definite article ('el nuevo, la nueva, los nuevos, las nuevas'), and into an abstract concept with the neuter article 'lo', a formulation that can be translated in various ways depending upon the particular collocation and the context: 'newness', 'the new thing', 'the new dimension' or 'what is new'. The colloquial habit of using a definite article with a person's name may have subtle effects on tonal and social register which can only be translatable indirectly, by means of some form of compensation. Reference to a person as 'el Manolo' or 'la Pepa' will usually be a marker of informal register and oral language, and may imply affection; while referring to the character as simply 'Manolo' or 'Pepa', the translator will need to ensure that the informality, orality and tone are brought out in other ways in the TT. A ST referring to Hillary Clinton as 'la Clinton' may be merely jocular, but may also imply hostility towards her and a sexist attitude towards high-profile women in politics.

8 Demonstratives: anaphora

Anaphoric use of the pronoun 'this' – economically reproducing an idea mentioned in the preceding clause or sentence – is one of the ways in which English tends to work more paratactically than Spanish. The way in which the following text links the last part of the sentence ('significa que el músculo . . .') causally to the preceding clause ('predomina la síntesis sobre la degradación') is characteristic of the greater prevalence of hypotaxis in Spanish:

> Tras la ingestión de una dieta que contenga proteínas o un suplemento de las mismas, en el músculo se produce el efecto contrario a lo que sucede en ayunas, es decir, en este caso, predomina la síntesis sobre la degradación, lo que significa que el músculo aumenta su contenido en a.a. para compensar los perdidos durante el ayuno.
>
> (Palavecino 2004)

This could be translated with a relative clause easily enough: 'Synthesis predominates over degradation, which means that the muscle . . .' However, even in this relatively formal register, an English writer may be reluctant to construct a sentence as elaborate as the Spanish one above. A convenient way of making the discourse feel more manageable in English is to break the sentence after 'degradation' and begin a new one with 'this', removing the hypotactic link and relying on simple anaphora:

> After the ingestion of a diet containing proteins or a protein supplement, the muscle is subject to an effect opposite to that which takes place during

> fasting, that is, synthesis now predominates over degradation. This means that the muscle increases its amino acid content to compensate for the depletion caused by fasting.

Of course, the same formula is available in Spanish, using 'esto' or 'ello' (both to be translated as 'this'). Our argument, though, is that this is done less often in Spanish than in English, making the translation offered above justifiable on the grounds of equivalence of register – that is, because the hypotactic approach would feel more formal and elaborate to a TL reader than the ST does to a Spanish-language reader.

9 Possessive adjectives

Expressions of the type 'se lavó las manos' (literally, 'he washed the hands to himself'), 'se le cayó el pelo' or 'me quitaron los zapatos' are so common in Spanish that they are unlikely to confuse many translators into English. The trap they pose is for the unwary translator from English into Spanish, who may opt too easily for calque with a possessive adjective, producing 'lavó sus manos', 'se cayó su pelo' or 'quitaron mis zapatos', which make sense but would be unidiomatic in most contexts. The indirect object pronoun in these sentences ('se, le, me') is known as an **ethic dative** or 'dative of interest': it indicates that the person referred to is associated with the direct object ('his hands, his hair, my shoes'). What may become interesting from the point of view of translation into English is the way in which this kind of structure with an ethic dative, especially in colloquial language, can be used in more surprising ways, some of which can be translated with a possessive:

> El niño no me come. [Not 'The child isn't eating me' but 'My child isn't eating'.]
>
> En mi vida ha habido de todo, bueno y malo. Tres hijos se me murieron, y el marido. Los dos hijos que me viven están lejos, muy lejos. ['Three of my children died on me . . . The two children of mine who're still alive . . .'.]
>
> (Montero 1981: 12)

10 Subject pronouns

The translation problem most likely to arise from the fact that a verb can be used in Spanish without specifying its subject is that a Spanish speaker has a choice about whether to use a subject pronoun, while an English speaker does not. It is sometimes necessary to distinguish between possible third-person subjects ('él/ella/usted tiene') and between the first and third persons of the imperfect tense ('yo/él/ella/usted tenía'). This simple disambiguating function

of the subject pronoun needs no special action on the part of the translator, unless one is dealing with a ST in which uncertainty is deliberately created by the omission of pronouns needed to make clear who is doing what – uncertainty that would be difficult to reproduce in English. When there is a need to distinguish repeatedly between two different subjects, texts in Spanish may avoid overusing 'él/ella', introducing instead a demonstrative pronoun ('éste/ésta') or a noun phrase specifying more fully who is referred to, such as 'el hombre', 'el otro', 'el marido'. None of these would need to be translated literally, as repeated use of subject pronouns in English is perfectly normal. In the following example, both 'el otro' and 'éste' should be translated simply as 'he':

> Una mujer acude a un día de campo con su familia. [. . .] Mientras los niños juegan, ella y él deciden sacar la comida de la canasta. Él destapa una botella de gaseosa. Ella comienza a sacar los sandwiches. Él destapa la misma botella de gaseosa . . . Ella simplemente no lo comprende. ¿No acabás de hacer eso?, le pregunta. ¿Hacer qué?, responde el otro mientras sigue acomodando las cosas. ¡Abrir la botella!, replica ella. Él ya no presta atención a sus palabras. [. . .] Ella se da vuelta aterrada hacia su marido. Éste la mira fijo y balbucea algo romántico en cámara lenta.
>
> (Yablon 2003)

The other common reason for expressing subject pronouns in Spanish is emphasis. English tends to express such emphasis by means of intonation, which can be represented in print with italics, or by some kind of expansion:

> Yo no he hecho nada. Pregúntale a Martín. Lo rompió él.
>
> *I* haven't done anything. Ask Martin. *He* broke it/He's the one who broke it.

11 Distinction between formal and familiar second-person forms

The pattern of forms of address has been drastically simplified in modern English, with 'you' generally serving as singular and plural, formal and familiar. 'Thou/thee' survives as a singular form in parts of England, 'yous' has developed as a plural in some English, Irish, US and Australian dialects, and 'y'all' is available in southern USA. Spanish, in contrast, retains the capacity to distinguish between singular and plural 'you', as well as various ways of signalling formal and familiar address: 'tú/usted/vosotros/ustedes' in most of Spain; 'tú/usted/ustedes' in parts of Spain and Latin America; 'vos/usted/ustedes' or 'tú/vos/usted/ustedes' in other parts of Latin America. Forms of address therefore play an important role in the pragmatics of Spanish, with

implications for social register and regional variation which will often call for deft compensation manoeuvres on the part of the translator.

The singular/plural distinction can be conveyed easily enough by expansion in English: 'you lot', 'all of you', 'you guys', or even 'yous' if carrying out cultural transplantation into a TL setting featuring a particular dialect. The formal/familiar distinction will usually prove much more problematic, especially if there is a mixture of 'tú' and 'usted' in the same text, or a shift from one to the other. A variety of solutions may be needed: reflecting the overall effect of formality or familiarity in other ways of marking register; adding phatic elements to signal the intimacy of 'tú' or 'vos' ('mate', 'my friend', 'darling', 'man'); using an analogous distinction between surnames and Christian names ('tutéame, por favor' – 'call me Joe, please'); retaining the exoticism and glossing it ('insistía en llamarme de usted' – 'he insisted on addressing me respectfully as *usted*'). In Ernest Hemingway's novel *For Whom the Bell Tolls*, Spanish dialogue is represented as if translated literally into English, as part of which 'thou/thee' is used for 'tú'. A translator could imitate this exoticizing device for some texts, as long as it was consistent with an overall translation strategy.

We offer below an example of 'tú' and 'usted' being explicitly contrasted with one another as part of an exploration of an intimate relationship complicated by a difference of social status. Consider the implications for translation:

> –Es ridículo, ¿no?, que me llames de usted . . . [. . .]
>
> –Es que si empiezo a llamarle de tú, a estas alturas, me voy a acostumbrar porque, claro, eso pasa siempre, [. . .] y si se entera mi madre . . .
>
> –¿Qué?
>
> Ella no quiso contestarle, pero le miró [. . .]. Ésta no es una historia fácil, le dijeron sus ojos, no puede serlo porque fuera de esta cama tú y yo no somos iguales, y si se entera mi madre, empezará a sospechar enseguida por qué me ha dado por tutearte, y acabaré metiendo la pata y todo el mundo lo sabrá, [. . .] por eso esta historia que es tan fácil aquí dentro, se vuelve tan difícil fuera de esta cama, porque aquí dentro tú y yo somos iguales, pero fuera no lo somos, y tú eres usted, pero yo sigo siendo yo, y soy muy poco.
>
> –Yo, la verdad, si no le importa . . . –dijo por fin, después de un rato –. Yo preferiría seguir llamándole de usted.
>
> (Grandes 2002: 358)

12 Confusion of subject and object pronouns

One of the characteristic features of colloquial English is a lack of precision in marking syntactical function. The relative pronoun 'whom' is rarely used,

and subject pronouns are often replaced by object forms when paired with another pronoun or in an 'it is/was . . .' construction: 'Me and Claire are going out later'; 'It was them who started it.' Such confusion of categories is rare in Spanish, even in colloquial spoken language. The ability to distinguish between formal and informal discourse in English by being more or less careful with grammar offers the Spanish-to-English translator idiomatic ways of marking register which are not available in Spanish. To take a simple example, 'usted y yo' might be translated as 'you and I' while 'tú y yo' might be 'me and you'. In conjunction with decisions about whether to use contractions in English, the varying of grammatical precision according to social and tonal register can be a useful resource for the purposes of compensation.

13 Ethic datives

The Spanish ethic dative was introduced in section 11. Its use, especially in colloquial language, extends far beyond the function of indicating possession. The most common type of ethic dative indicates the person *for whom* something is done, and in some cases this can be expressed in the same way in English: 'Hazme un bocadillo y échame un poco de vino' – 'Make me a sandwich and pour me some wine'. In other cases, the sense is neither *to* nor *for* but a looser association between the action being carried out and the person referred to as indirect object, which may be reflexive. These pronouns need not always be translated: 'Ponte esto' – 'Put this on'; 'No me lo creo' – 'I don't believe it'; 'Se sabía toda la lección' – 'He knew the whole lesson (by heart)'. The following examples play self-consciously with ethic datives:

> Póntelo. Pónselo. ['Get it on. Get it on him.'] (Slogan for a Spanish government campaign promoting the use of condoms, 1989)
>
> 'Vale, vale, no te me pongas borde,' dijo ella en tono conciliador; y sirvió para apaciguarme ese 'me', porque me hizo sentirme un poco suyo. ['All right, all right, don't get difficult with me.']
>
> (Marías 1994: 219)
>
> Estuve enamorado de ella hasta que descubrí que ella también. ¿Me acariciaba, o es que – como un gato – se me acariciaba? ['Was it me she was caressing, or herself, rubbing up against me like a cat?']
>
> (Xavier Rubert de Ventós in a television programme on TVE, 1991)

14 Prepositions: 'personal a'

One of the ways in which cohesion is ensured in Spanish despite variable word order is the use of the preposition 'a' to mark a human direct object:

Pedro vio la casa. ['Peter saw the house.']
La casa la vio Pedro. ['Peter saw the house' or 'The house was seen by Peter.']
Pedro vio a mi hijo. ['Peter saw my son.']
A mi hijo lo vio Pedro. ['Peter saw my son' or 'My son was seen by Peter.']

In the fourth example, the possibility of interpreting 'mi hijo' as subject ('My son saw Pedro') is avoided by the 'personal *a*' and the pleonastic pronoun 'lo'. In general, the translator does not need to pay special attention to this feature, since word order is decisive in English. The use of a passive construction in two of the TTs above ('was seen by Peter') is the only way of retaining the order in which the sentence components are presented in the ST. Interesting translation problems may arise, however, when the human/non-human distinction is blurred – that is, when a human direct object is not marked with 'a' or a non-human one is:

> Una de esas noches Marina regresó muy asustada, porque había visto un hombre vestido de negro y con una máscara negra, que la miraba en la oscuridad desde el lavadero. [The masked man is dehumanized by the omission of the preposition, so 'figure' could be chosen instead of 'man'.]
>
> (García Márquez 1996: 149)

> El antiguo niño ingenuo y aristocrático se ha vuelto áspero, astuto, veloz, sufrido, un verdadero experto en flaquezas humanas y en saber sacar provecho de ellas. Ve a la muerte de cerca, tanto la de personas próximas como la de pueblos enteros [Death is personified by the inclusion of the preposition, so perhaps 've' could be expanded in translation: 'comes face to face with death'.]
>
> (Cabrera 1999: 166)

15 Adverbs

The Spanish tendency to find alternatives to adverbs formed by adding '-mente' to an adjective need not be reflected in translation into English. The fact that a Spanish writer has chosen, for example, 'con alegría' rather than 'alegremente' does not necessarily make 'with joy/happiness' preferable to 'joyfully/happily' in the TT. Even a longer Spanish formula such as 'de una manera' may in some cases be rendered most satisfactorily with a simple adverb in English: 'Hay que hacerlo de una manera muy lenta' – 'You have to do it very slowly.'

16–17 Past tenses

In general, the tense systems of Spanish and English are similar. The action designated by a verb is located in the past, the present or the future, indicated by inflection of the basic form of the verb ('talk > talked') or the addition of an auxiliary verb ('will', 'have', 'had'). Both languages complicate the basic past–present–future scheme in more or less the same ways (considering, for the moment, only the indicative forms):

1 Pluperfect – past prior to another past action ('had talked', 'había/hubo hablado').
2 Simple past ('talked', 'habló/hablaba').
3 Perfect – past still relevant to the present ('has talked', 'ha hablado').
4 Present ('talks', 'habla').
5 Future ('will talk', 'hablará').
6 Future perfect – perfect from the point of view of the future ('will have talked', 'habrá hablado').
7 Conditional – future from the point of view of the past ('would talk', 'hablaría').
8 Conditional perfect – future perfect from the point of view of the past ('would have talked', 'habría hablado').

Alert readers will have noticed that item 2 in the list above (the simple past in English) refers to two different tenses in Spanish – the preterite ('pretérito indefinido') and the imperfect ('pretérito imperfecto'). This is the most significant difference between the two tense systems, and therefore offers interesting challenges for translation. When referring to past actions in Spanish, it is compulsory to distinguish between perfective aspect (a single, complete event or an activity carried out for a defined amount of time, usually expressed by the preterite) and imperfective aspect (continuous activity or events repeated indefinitely, usually expressed by the imperfect). 'Leyó' is clearly different from 'leía'. In the case of verbs whose meaning is closer to the imperfective idea of continuity than the perfective idea of suddenness or completion (knowing, loving, wanting, being able), the perfectivity expressed by the preterite tense may be inchoative, indicating the beginning of the action: 'supe' – 'I discovered/found out'; 'pude' – 'I managed/succeeded'. In English, it is possible to specify imperfectivity by various means – 'was reading, used to read, would read' – but this is not required, since the simple past tense covers both aspects: both 'leyó' and 'leía' may be translated as 'she read'. The translation loss arising from the gap between the precision of Spanish and the vagueness of English in this respect may not matter a great deal in many cases, since the context supplied by adjacent adverbs and other sentence components is likely to clarify the sense. However, the difference between the tenses in Spanish can be exploited in subtle ways that create nuances difficult to capture in English. The suggestions for compensation in translating the following examples aim to ensure that the point of the aspectual distinction is acknowledged in some way in the TT:

> Él percibía una gran diferencia, medida en espacios entre navidades, del niño que fue y el anciano que era. ['between the child he once was and the old man he was now'.]
>
> (Arias 2004)

Eso fue un equipo encabezado por Víctor García de la Concha, que era el secretario y fue un impulsor maravilloso. ['who was the Secretary and did a marvellous job of generating initiatives.']

(Lázaro Carreter 2003)

Sacó un chicle de su bolso, el coche olió a menta. ['the car was filled with the smell of mint.']

(Marías 1994: 216)

The text used in Practical 2.1 ('Estación de la mano') includes some interesting shifts between the preterite and the imperfect. As a classroom exercise, trace these shifts and discuss the implications for translation.

The division into two forms, perfective and imperfective, of item 2 in the list of tenses means that item 1, the pluperfect, also has a variant in Spanish: the 'pretérito anterior' ('hubo hablado'). The existence of this tense is a logical consequence of the availability of two past-tense forms into which 'haber' can be put, yet in practice there is virtually no difference in meaning between 'había hablado' and 'hubo hablado', and the latter is rarely used. Technically, its function is to indicate an immediate succession of events: 'No bien hubo terminado la frase, se escuchó una fuerte detonación' (Álvarez Gil 2002: 57). However, the notion of one event being immediately followed by the other is not always present, and in some cases this form seems to be used in written language simply as an alternative to the pluperfect: 'Don Ricardo Urgoiti logró salir de España y se fue a América, donde residió hasta que hubo terminado nuestra guerra civil' (Díaz 1993: 142). Consequently, there is no reason for the translator to attempt to reflect the minimal difference between the two pluperfects, though the presence of the past anterior in a text is an indicator of a literary register and a careful, even pretentious or pedantic style, which may be signalled in other ways in the TT.

Our checklist at the beginning of this chapter mentioned eleven indicative tense forms in Spanish. The eleventh is yet another version of the pluperfect, used only in written language, only in relative clauses and, like the past anterior, indicating a certain pretentiousness of style: 'hablara', sometimes referred to in Spanish as the 'subjuntivo mayestático' even though in this role it is indicative (in contrast to 'hablase', which is exclusively subjunctive). As used by journalists, it sometimes loses its pluperfect sense and becomes an alternative for the preterite – translatable by the simple past tense:

En el suelo, desmochados y resecos, estaban los oscuros muñones de lo que antaño fueran árboles frutales. ['what had once been fruit trees.']

(Montero 2000: 214–15)

Pero la primera parte del ensayo, la que escribiera el autor en la inmediatez de los hechos, basándose casi exclusivamente en las palabras

del secuestrado, permite advertir la capacidad analítica del autor. ['which the author wrote in the immediate aftermath of the events.']

(*ABC Cultural* 1996)

This function of the *-ra* verb form does not create serious translation problems, but the translator needs to recognize what is going on in such examples and ensure that a comparable register is maintained in the TT.

18 Continuous forms of verbs

A translator working from English into Spanish needs to be careful not to use the continuous (progressive) forms of verbs as frequently as English does, especially in spoken discourse. 'I am/was/will be working' should normally be translated as simply 'trabajo/trabajaba/trabajaré'. It is only necessary to specify 'estoy/estaba/estaré trabajando' if there is an emphasis on the action being under way at the moment of speaking: 'No, no puedo salir ahora. ¿No ves que estoy trabajando?' If a Spanish ST to be translated into English uses a continuous form, it may be a good idea to make the emphasis explicit in the TT: 'No, I can't go out. Can't you see I'm working right now?' A degree of inventiveness may also be needed to capture the nuances conveyed by other continuous constructions in Spanish: 'ir' + gerund implies extended continuity or increasing intensity; 'venir' + gerund refers to continuous activity up to the present moment; 'andar' + gerund indicates habitual activity.

19 The subjunctive mood

For most native speakers of Spanish, the subjunctive mood does not a represent a difficulty or confine itself to a restricted, formal range of registers. All tenses of the subjunctive except the future ('hablare') are routinely and instinctively used in both planned and unplanned discourse, both written and oral. While subordinate clauses are in general more likely to appear in relatively formal or planned language, the presence of the subjunctive does not in itself indicate high register or formality. In contrast, most native speakers of English have little awareness of the existence of subjunctive forms, which are often the same as the indicative forms, or can be avoided or replaced by modal auxiliaries ('may', 'might', 'should'). The subjunctive may find its way into careful or formal language, but is rarely felt to be required: 'If I were/was prime minister . . .'; 'It is essential that the ministry be/is/should be informed promptly of any infringement of these regulations.' Consequently, the translation of Spanish subjunctive constructions into English involves choices determined by register. 'Mira, quiero que te vayas ahora mismo' requires a simple infinitive ('Look, I want you to leave right now'), while 'La Presidencia ruega que se respete al orador en uso de la palabra' could be translated with a more elaborate construction including a subjunctive ('The Chair requests that due respect be accorded to the member who has the floor').

When dealing with the kinds of constructions in which the use of the subjunctive in Spanish is optional, the translator needs to be alert to the differences conveyed by mood. In relative clauses, for instance, there may be ways of reflecting in English the sometimes subtle difference in sense between the Spanish indicative (referring to a concrete, existing antecedent) and subjunctive (referring to a hypothetical, required or non-existent antecedent). Consider this sentence from an interview with a theatre director: 'El director debe tener una gran empatía que le haga capaz de extraer lo mejor de cada uno de sus colaboradores' (Serrano Cueto 2002). The subjunctive 'haga' is prompted by 'debe tener' – compare 'aquel director tiene una gran empatía que le hace capaz . . .'. Both options could be rendered as 'a great sense of empathy that makes him capable of . . .', but it is possible to retain some of the effect of the subjunctive: 'a great sense of empathy that can make him capable of . . .'.

Adverbial clauses introduced by conjunctions such as 'cuando', 'como', 'de modo que', 'así que', 'porque', 'aunque' frequently offer an indicative/subjunctive choice, sometimes producing clearly differentiated meanings: 'así que' with the indicative means 'so', while with the subjunctive it usually means 'as soon as'; 'como' + indicative means 'as', while 'como' + subjunctive means 'if' ('Como digas una sola palabra, te mato'); and 'aunque' can be translated as either 'although' (indicative) or 'even if' (subjunctive). Compare the following sentences using 'de modo que':

> Costa de Marfil se vio inmersa en un círculo vicioso que la llevó a cortar cada vez más y más árboles, de modo que acabó con el 90 por ciento de sus selvas, y su crecimiento se estancó. ['with the result that'.]
>
> (Delibes de Castro 2001: 271)

> Imaginemos por un momento que nos regalan un planeta ideal para vivir [. . .]. Aparte de trasladarnos nosotros mismos, con nuestra familia, nuestros amigos, nuestros libros y nuestras bicicletas, ¿qué especies llevaríamos, como mínimo, para hacerlo habitable, de modo que pudiera ser ocupado de forma permanente? ['so that it could be occupied', or 'so that it might be made suitable for permanent occupation'.]
>
> (Delibes de Castro 2001: 290)

20 The passive voice

Comparison of the passive voice in Spanish and English is complicated by various factors. Firstly, both 'ser' and 'estar' can be used with a past participle to express in different ways what is expressed by 'to be' + past participle in English, with further nuances added by the difference between the preterite and imperfect tenses. All three of the following sentences can be translated simply as 'The houses were built of stone':

> Las casas fueron construidas de piedra.
> Las casas eran construidas de piedra.
> Las casas estaban construidas de piedra.

However, this obscures the clear distinction made in the Spanish constructions. The first two (with 'ser') refer to the action taking place, the process of building: they got built by someone at a particular time ('fueron construidas'), or were being built at a particular time or habitually used to be built ('eran construidas'). The third (with 'estar') refers to the result of the building work, describing of what material the houses were made. Since 'estaban construidas' represents the outcome of 'habían sido construidas', it might be translated as 'had been built' – and 'están construidas' as 'have been built'. The 'ser/estar' distinction may become semantically significant with particular verbs: 'fue detenido' means 'he got arrested', while 'estuvo detenido' means 'he was held under arrest [for a certain amount of time]'. Another variation to be taken into account is that in some cases a past participle used with 'ser' may be functioning as an adjective or noun: 'Soy casado' is most likely to mean 'I am a married man.'

A second complicating factor is that the frequency of use of both the 'ser' and 'estar' constructions varies according to tense. The passive with 'ser' (referred to from here on as SP passive) is used much more frequently in the preterite than in any other tense, narrating events taking place. In many of the instances in which it appears in the present tense, it functions as a 'historic present': 'En junio de 1985 es detenido de nuevo.' The 'estar' + past participle construction (EP passive) is used extensively in the present and imperfect tenses, describing the state of the subject, while in the preterite its function is rather specialized, conveying the idea that the subject remained in that state for a given amount of time: 'Etelvina dejó su verdadera estela en Raúl de Cárdenas, un estudiante eterno que estuvo enamorado de ella' (Cabrera Infante 1993: 57) ['who was in love with her for a while'].

The third factor influencing the use of the SP passive in Spanish is the availability of several alternative means of expressing a passive idea:

(a) The placing of a direct object before the verb without resorting to a passive construction ('Esta película la dirigió Medem' – 'This film was directed by Medem').
(b) The use (more frequent than in English) of an unspecified third-person plural subject ('Me han despedido' – 'I've been fired' or 'They've fired me').
(c) An apparently reflexive expression understood as passive, either with the agreement that would be expected in a true reflexive construction ('Se han construido demasiadas casas' – 'Too many houses have been built'), or, where there might be confusion with a true reflexive, with 'se' functioning as if it were an impersonal subject pronoun, a singular verb and the preposition 'a' marking the direct object ('Se detuvo a los ladrones' – 'The robbers were arrested').

While use of the SP passive has increased in both Peninsular and Latin American Spanish in recent decades, especially in journalistic writing (often influenced by English-language journalism), translators should still bear in mind that it is less common than the passive construction in English. Verbs that are likely to be employed in relatively formal registers may appear more frequently in SP constructions than in 'se' phrases. For example, the CREA database produces a large number of examples of 'es/fue/era nombrado', mostly from books and the press but including a few from oral sources; verbs that are used in a wider range of registers, however, will appear more often in 'se' phrases: examples of 'es/fue/era construido' in CREA are heavily outnumbered by 'se construye/construyó/construía' in both oral and written sources (Real Academia Española 1975–2008).

From the point of view of translation, the main consequence of this is that a variety of structures in Spanish STs – the SP and EP passives as well as the three alternatives listed above – can normally be translated into passive constructions in English:

> La casa estaba valorada en mil millones de pesetas. Se importaron piedras de África para adornar el jardín. El techo de palma lo tejieron indios Yanomami traídos del Amazonas. Le colocaron un equipo de aire acondicionado de 120 toneladas. Fue construido un muro de contención de 60 metros en el cauce de una quebrada.
>
> (Adapted from a news report of 1994)

> The house was valued at 1000 million pesetas. Stones were imported from Africa to decorate the garden. The palm roof was woven by Yanomami Indians brought from the Amazon. A 120-tonne air-conditioning system was installed. A 60-metre containing wall was constructed in a ravine.

21 'Ser' and 'estar'

If the correct use of 'ser' and 'estar' constitutes one of the trickiest conceptual problems faced by learners of Spanish, the problem largely disappears when translating into English, since both verbs can in many cases be translated simply as 'to be'. Nevertheless, the translator needs to be aware of the essential differences between them and to be alert to opportunities for bringing out those differences or making them explicit. Since 'ser' is the verb that means 'to be' in the purest, most straightforward sense of essence, existence or identity, it is the more likely of the two to be translated simply as 'to be'. This essential, defining function may be underlined in translation by turning a 'ser' + adjective construction into 'ser' + noun phrase: 'Es bueno tu hijo' – 'He's a good boy, your son.'

'Estar', on the other hand, has a more complex function, meaning literally 'to stand' or 'to be located' and figuratively 'to have arrived at a state, situation or condition' (it implies perfective aspect, expressing the result of an action having taken place). Consequently, the translation of 'estar', especially when explicitly contrasted with 'ser', may at times require a verb other than 'to be' ('look, feel, taste'), or adaptation of the following adjective:

> Este vino es muy bueno > This wine is very good/a very good wine [An observation based on looking at the label].
>
> Este vino está muy bueno > This wine tastes very good/is very tasty/is in very good condition [An observation based on taking a sip].
>
> ¿Ves aquellas chicas? Qué buenas están, ¿no? > See those girls? Hot, aren't they?

The following example from a play offers a simple and elegant contrast between the two notions of being:

> Aún es joven, pero no tiene solución porque está vieja por dentro.
>
> (Buero Vallejo 1964: 71)

> She's still young really, but there's no hope for her because she's grown old inside.

As a classroom exercise, discuss the contrast between the two verbs developed in the following extract and possible translations of the phrase 'estar y ser' used in it:

> Aparentemente estoy libre, mas la verdad es que soy mi propia cárcel. Nunca como ahora he comprendido mejor la diferencia entre estar y ser. Cuando estaba presa, aún era alguien, pues Pepe vivía, vivíamos, aunque humillados y envilecidos. Ahora, convertida en mi propia prisión perpetua, no soy nada; casi casi ni estoy tampoco en ninguna parte.
>
> (Espinosa 1995: 110)

22 Phrasal verbs

The way in which a verb in English can be combined with a preposition or adverb (or even a combination of the two) to form a compound expression, modulating or completely transforming the basic meaning of the verb, provides a flexible and idiomatically expressive resource that has no counterpart in Spanish. For example, each of the following phrases based on 'to put' corresponds to various verbs in Spanish, which may have analogues in English that belong to a more formal register:

put on	poner(se), asumir, fingir, encender
put off	posponer, distraer, desanimar, apagar
put up (with)	subir, soportar, tolerar, hospedar, colgar
put down (for)	dejar, sofocar, rebajar, anotar, alistar(se)

put in (for)	meter, instalar, dedicar, solicitar
put out	sacar, extinguir, molestar, difundir

The choice between a phrasal verb and a more formal (often Latinate) single verb may therefore be crucial in conditioning social and tonal register when translating from Spanish into English: 'entrar' > 'to enter' or 'to go into'; 'atravesar' > 'to cross/traverse' or 'to go/walk/travel across'; 'inventar' > 'to invent' or 'to make up', and so on. Taking advantage of opportunities to introduce phrasal verbs into a TT can make a valuable contribution to achieving an idiomatic style and conveying spatial relationships or dynamics of movement. As a quick group exercise, identify the phrasal verbs in the TT below and consider possible alternatives to them:

ST

Leonardo Villalba se despertó sobresaltado, una hora antes de que el tren llegara a su destino, y se sentó en la litera, entre periódicos arrugados y ropas revueltas. Dio la luz. La calefacción estaba demasiado alta. Acababa de soñar que viajaba a gran velocidad en una apisonadora gigantesca con aspecto de portaaviones, que arrasaba a su paso bosques y casas. Desde una especie de cabina alta de mandos, blindada en cristal, contemplaba el estrago que él mismo iba provocando, incapaz de atajarlo ni de salir de allí, a pesar de que buscaba afanosamente al tacto alguna puerta o ranura en aquellas paredes herméticas.

(Martín Gaite 1994: 309)

TT

An hour before the train was due to arrive, Leonardo Villalba woke up with a start and sat up on his bunk amidst crumpled newspapers and tangled clothes. He switched on the light. The heating was turned up too high. He had just been dreaming that he was tearing along in a gigantic steamroller that was rather like an aircraft carrier, flattening forests and houses as it went. Sitting high up in a kind of reinforced glass cockpit, he gazed down at the devastation he was bringing about, unable to prevent it or to get out, despite frantically groping around for a door or an opening of any kind in the airtight walls.

Practical 7

7.1 The formal properties of texts: syntax and discourse

Assignment

(i) Working in groups, examine the ST and TT below, identifying examples of the types of syntactical difference set out in the table on pp. 116–17 and discussing the implications for translation.

(ii) Suggest alternative translations of phrases or sentences where appropriate.

Contextual information

The first part of the ST is the beginning of Javier Marías's best-selling novel, *Corazón tan blanco* (first published in 1992). The second part is from further on in the same extended paragraph that takes up the first eight pages of the book. The publisher's blurb for the Alfaguara edition describes the work as 'una novela hipnótica sobre el secreto y su conveniencia posible, sobre el matrimonio, el asesinato y la instigación, sobre la sospecha, el hablar y el callar y la persuasión: sobre los corazones tan blancos que poco a poco se van tiñendo y acaban siendo lo que nunca quisieron ser'. The TT is Margaret Jull Costa's translation, *A Heart So White* (New York: New Directions, 2000). This edition describes the novel as 'a sort of anti-detective story of human nature' and suggests that 'Marías elegantly sends shafts of inquisitory light into shadows'.

Turn to pp. 140–1 for source text and target text.