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**Investigating Lexical and Grammatical Equivalence in the Autobiography of
Diego Maradona and its English Translation**

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Choose an unabridged source text of no more than 1000 words and its translation.
Examine the strategies used by the translator to deal with common problems arising
from lack of lexical or grammatical equivalence across source and target languages.

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1.0 Introduction

‘There can be no fully exact translations’ (Nida 1964: 153).

The simple reason, as Nida explains, is that full linguistic equivalence between any given pair of languages is unattainable. As the translation process begins, various discrepancies both lexical and structural soon become apparent and whilst simple sentences or phrases may be rendered literally, more extensive text will require the translator to seek strategies that will often compromise the structural, semantic and pragmatic values of the original.

This paper will examine how the translator practically applies these strategies by comparing a source text (ST) written in Spanish with its English target text (TT). The text in question is an extract from the autobiography of footballer, Diego Maradona and was chosen for its challenge to the translator not only in terms of sociolect and cultural displacement but also how an internationally recognized concept such as football can be rendered across languages.

Whilst reference is made to methods that deal with equivalence at the level of the text, the main focus of the paper considers strategies at the level of lexis and grammar. Selected procedures are taken from five established taxonomies; Vinay and Darbelnet (1958/1995), Vázquez-Ayora (1977), Newmark (1988), Haywood et al. (2009) and Baker (2011). Although each taxonomy displays its own unique characteristics, the amount of overlap, as will be seen, demonstrates a certain level of homogeneity.

Throughout the analysis, reference will be made to the translator’s rationale for adopting a particular strategy and where appropriate, alternative suggestions will be given.

2.0 Literature Review

2.1 Equivalence at macro-level and micro-level

Nida’s solution to the problem of compatibility between languages is the ‘principle of equivalent effect’, in which the message in the TT has the same effect on its intended audience as the message had on its original audience in the ST (Nida 1964: 156). Contemporary approaches to translation seek equivalent effect at multiple levels of the text. At the macro-level, genre and purpose often act as the starting point of the process using methods such as text-type analysis (Reiss 1981), which evaluate the overall function of the text to establish the broad direction the translation will take.

This is illustrated in Table 1 where each text-type and subsequent genre has a particular focus which determines how the translation is rendered in the TT.

Text-type	Expressive	Informative	Operative
Genre	1. Literary	2. Religious 3. Theoretical 4. Empirical	5. Persuasive
Text Focus	Form	Content	Appellative-focused
TT should	Transmit aesthetic form	Transmit referential content	Elicit desired response

Table 1: Correlation between text-types (Reiss: 1981) and genres (Haywood et al 2009: 6) with functional definitions by Munday (2008: 73)

A cursory glance at the Maradona ST suggests an expressive text-type with the focus on form. Therefore, according to text-type theory, the translator’s main priority should be in finding equivalence for typical expressive traits such as those listed by Newmark (1988: 40), in which the idiolect is characterized by features such as unusual collocations, original metaphors, unconventional syntax and neologisms. Of course, texts rarely operate with such functional purity. As Munday (2008: 75) points out, texts such as business reports, whilst being generically informative, may also contain strongly expressive features. The general point remains however, that under normal

circumstances, translators work with guiding principles based on decisions taken at the level of the text. This is given particular emphasis by Baker (2011: 122) who assumes that ‘the ultimate aim of the translator...is to achieve a measure of equivalence at text level rather than at word or phrase level’, although she is quick to point out that without sufficient attention to the smaller units of language ‘one cannot interpret the meaning of the text as a whole’ (ibid: 6). Therefore, care and precision must be sought at the micro-level where ‘the largest quantity of translation...is done’ (Newmark 1988: 55). This involves specific strategies that manipulate lexis and grammar from the source language (SL) to the target language, (TL) many of which have been compiled into taxonomies designed to guide the process of translation. The range of these taxonomies varies from universal principles used with multiple languages to strategies particular to specific language pairs and includes techniques that deal with cultural-specific items, semantic issues and the various complexities of syntax.

In conclusion to this section, then, it can be stated that in order to achieve equivalence between ST and TT, the process of translation should include decisions at both the macro-level and micro-level of the text. An overall strategy is determined by the purpose or text-type which may then be realized by lexical and grammatical strategies described in particular taxonomies.

Having established the Maradona ST as belonging to an expressive text-type, we can now proceed by examining a selection of taxonomies followed a comparative summary of their strategies.

2.2 Introduction to the taxonomies

This section provides a brief chronological review of five influential taxonomies developed over the last few decades. Both general theory and specific Spanish-English strategies are considered in order to give a more rounded analysis. As well as supplying some historical context, the section also aims to serve as an introduction to some of the strategies discussed in the main analysis.

Vinay and Darbelnet

First published over 50 years ago, Vinay and Darbelnet's comparative discussion of French and English, *Stylistique comparée du français et de l'anglais* (1958) has been a prominent source of reference for a number of taxonomies. The seven major strategies or procedures are divided into two categories, literal and oblique translation, as shown in Table 1. When equivalence in the lexis, grammar or message cannot be achieved by literal translation, an appropriate oblique procedure must be used. Apart from the main strategies, a number of complementary procedures are used which include compensation, amplification and economy.

Literal Translation		Oblique Translation
1. Borrowing - Loan word 2. Calque – Foreign word translated into the TT 3. Literal – Word for word		4. Transposition – Shift of word class 5. Modulation – Shift of view point 6. Equivalence – Functional replacement 7. Adaption – Shift in cultural aspect

Table 2: Vinay and Darbelnet's model

Vázquez-Ayora

The influence of Vinay and Darbelnet's model extended to Vázquez-Ayora's *Introducción a la Traductología* (1977) which uses the same procedures to illustrate equivalence between Spanish and English. An impressive number of example translations accompany each procedure although their lack of context means that the straight application from ST to TT could result in certain inaccuracies. An addition to Vinay and Darbelnet's original model is the procedure of omission which is to be applied in cases of tautology between languages.

Newmark

In *A Textbook of Translation* (1988), Newmark combines a number of traditional methods with his own particular ideas, concluding that there are ‘about fourteen procedures...which are useful to the translator’ (ibid: 91). Many are the same as Vinay and Darbelnet’s model or express the same concept with different labels (see Table 3). Other procedures include componential analysis, a technique borrowed from Nida (1964) that subdivides lexical meaning into its component parts; synonymy and functional equivalent which Newmark (1988: 83) describes as ‘deculturalising a cultural word’ by generalizing its meaning in the TT.

Transference	Use of a loan word. Borrowing (Vinay and Darbelnet)
Naturalisation	Adapts loan word to TL via phonology affecting morphology
Cultural Equivalent	Adaption (Vinay and Darbelnet)
Functional Equivalent	Generalising a cultural word
Descriptive Equivalent	Explanation of cultural term
Synonymy	Near TL equivalent
Through-translation	Calque (Vinay and Darbelnet)
Transpositions	Shift of word class (Vinay and Darbelnet)
Modulations	Shift of viewpoint (Vinay and Darbelnet)
Recognised Translation	Generally accepted translation of an institutional term
Translation Label	A provisional coined term
Compensation	Translation loss compensated elsewhere in the text (Vinay and Darbelnet – complementary procedure)
Componential Analysis	Deconstruction of lexical meaning (Nida)
Reduction and Expansion	Amplification and economy in the text (Vinay and Darbelnet – complementary procedure)
Notes, additions, glosses	Expansion through additional information in the text

Table 3: Newmark’s list of translation procedures. Those borrowed from other sources are highlighted in bold.

Haywood, Thompson and Hervey

The strategies adopted by Haywood et al (2009) are incorporated into their systemized

approach which determines certain translation priorities via the application of a series of ‘textual filters’. These deal specifically with equivalence between Spanish and English. Starting with the assessment of the text-type and genre, the source text is examined for semantic, syntactic and tonal properties which then influence the selection of specific translation strategies. A summary of these filters are shown in Table 4 below.

<u>Type of Filter</u>	<u>Description</u>
Genre filter	Identification of the genre and purpose of the ST
Cultural Filter	Exoticizing /domesticating cultural aspects of the ST
Formal Filter	Treatment of morphological, syntactic and discourse issues
Semantic Filter	Assessment of referential, connotative and collocative meaning
Varietal Filter	Evaluation of social and tonal register

Table 4: Summary of Haywood, Thompson and Hervey’s textual filters from Haywood et al (2009: 6)

Many of the same procedures reoccur from the taxonomies mentioned above, the difference with the Haywood, Thompson and Hervey model being that they are associated with specific filters. For instance, calque and borrowing form part of the cultural filter whilst synonymy and componential analysis appear within the semantic filter.

Baker

In contrast to many holistic approaches to translation, Baker (2011) starts from the bottom-up, taking equivalence at the individual word as the departure point. The scope of translation is expanded through a series of levels corresponding to equivalence above the word, at the grammatical level and at the level of the text. Various strategies are suggested for each level; however for the purposes of this paper we will limit the study to the discussion of equivalence at the word level, above the word level and the grammatical level.

Table 5 shows, by now, some of the familiar strategies suggested at word level. As will be noticed, they are given slightly more descriptive labels than those featured in the previous taxonomies.

a) Translation by a more general word	e) Translation by paraphrase
b) Translation by a more neutral/less expressive word	f) Translation by omission
c) Translation by cultural substitution	
d) Translation by loan word or loan word plus explanation	

Table 5: Summary of Baker’s strategies for equivalence at word level

Baker’s equivalence above word level specifically refers to the translation of collocates and idioms and other fixed expressions whose strategies basically involve finding a direct equivalent in the TT or else suffering a degree of loss in either form or meaning or both. Grammatical equivalence is handled by comparative analysis between languages in categories such as number, person, tense and aspect.

2.3 A comparative summary of the taxonomies

We can thus conclude from this brief examination of the literature that the various taxonomies discussed are underpinned by a certain degree of homogeneity, from which it is possible to establish a number of functional categories.

Lexically, one of the major strategic categories involves the translation of cultural specific items. This is probably best represented by Haywood et al (2009: 73) who place strategies on a scale from most influence in the SL culture (exoticism) to least influence in the SL culture (domestication).



Figure 1: Scale of translating cultural items (Haywood et al 2009: 73)

The illustration above captures many of the concepts displayed in other taxonomies and serves to highlight the disparity in terminology between many of the same strategies. For example, *exoticism* (Haywood et al 2009) equates to *borrowing* (Vinay and Darbelnet 1958/1995), *transference* (Newmark 1988) and *translation by loan word* (Baker 2011). It is here where Baker’s more descriptive labels help to clarify the underlying process of a particular strategy.

Semantic equivalence is another category covered by overlapping terms and concepts. The opposing pairs, *hypernymy-hyponymy* (Haywood et al 2009: 147) relate to *translation by a more general word* (Baker 2009: 23) to which can be applied the broader terms *particularization* and *generalization*. Other strategies include the simple and effective use of synonymy (Newmark 1988, Haywood et al 2009) employed to situations where ‘a precise equivalent does not exist’ (Newmark 1988: 84) and the diagnostic method of componential analysis which can be used in more problematic cases that tend to be culturally specific or generally low in frequency.

Finding equivalence for collocation, metaphor and idiom appear outside the remit of some of the strategies seen so far. Vinay and Darbelnet (1958/1995) and Vázquez-Ayora (1977) use the confusing umbrella term of equivalence and give little in the way of effective strategies apart from examples demonstrating the loss of meaning or form and the recommendation of a functional equivalent. More comprehensive strategies for translating metaphor are found in Newmark (1988: 104) with collocation and idiom approached in Baker’s (2011: 51) chapter on equivalence above word level.

Finally, grammatical equivalence is managed by two systems; transpositions, (Vinay and Darbelnet 1958/1995, Vázquez-Ayora 1977 and Newmark 1988) and contrastive analysis of language pairs (Haywood et al 2009, Baker 2011). It is difficult to say to what extent contrastive analysis can be labeled as a strategy as this process seems to rely more on the translators descriptive knowledge of the language pair in question. General theory on grammatical equivalence such as Baker (2011) perhaps takes too much of a broad view to be considered useful. Examples demonstrating the lack of aspect in Chinese (ibid: 109) may highlight the use of the particular grammatical category but ultimately, offer no real practical value to translators of other languages. Conversely, a syntactic checklist of specific language pairs such as the one designed by Haywood et al (2009: 116) for Spanish to English provides a more diagnostic focus for the translator to work with.

3.0 Analysis of the texts

The chosen text for analysis is an extract from the autobiography of Diego Maradona, although, strictly speaking, it is a ghostwritten work authored by two Argentine journalists who spent a month with the footballer transcribing the various episodes that make up the content of the book (Maradona: 2000). By means of a brief prognosis, it is thought that the prominent differences between Spanish and English that the translator is likely to encounter will be in word order, morphology of verbs and alternatives to the passive voice. Added to this will be the influence of the dialect (rioplantense Spanish) and sociolect (working class) on various aspects of lexis and grammar.

3.1 Method

The analysis is broken down into the strategic categories mentioned above in 2.3, grammatical equivalence, cultural equivalence, semantic equivalence and collocations and idioms which are then subdivided into particular strategies. The ST and TT appear in full as parallel texts in the Appendix and for ease of reference have been partitioned into ten sections labeled A to J. Sentences are marked numerically and mainly correspond between source and target texts, however, in cases where the sentence has been broken in translation, a lower case letter has been attached to signify accord. For example:

¹² Y esto era una revancha, era...recuperar algo de las Malvinas.	¹² This was revenge. ^{12a} It was like recovering a little bit of the Malvinas.
--	---

The analysis begins by examining one of the most traditionally used strategies, literal translation.

3.2 Literal Equivalence

If we take the sentence as the unit of translation then we find only two instances of what can be termed full cross linguistic equivalence in Example 1.

Y con mis dos goles (A3)	→	And with my two goals
Mis dos goles (A4)	→	My two goals

Example 1

Smaller structural units such as clauses, phrases and nominal groups however, display more numerous instances of the translator's use of literal equivalence (see Table 6).

Clause	El segundo fue como dije...(E21)	→	the second was, as I said...
Phrase	durante una gira (F26)	→	during a tour
Nominal group	para mi país y en una final (B8)	→	for my country and in a final

Table 6: Examples of literal equivalence in the text

This pure rendition of the form is part of what Vinay And Darbelnet (1958/1995) call 'direct translation' and occurs most frequently between languages that share elements such as 'common metalinguistic concepts' or as in the case of France and England, 'periods of bilingualism' (ibid). Of course, natural, systemic differences between languages oblige the translator to make routine grammatical adjustments such as the following example given in the text:

¿entendés? (G32)	Do you understand?
------------------	--------------------

Example 2

Despite being semantically equivalent, the two sentences have clear structural differences. No auxiliary verb is necessary to form the interrogative in Spanish and the subject pronoun is not expressed as the second-person subject is already indicated in the conjugation of the verb. There are also implications for social register and regional variation as the verb is inflected with the familiar second-person form of the style typical in Argentina and Uruguay.

The following two sections on grammatical and lexical equivalence explore these topics in further detail.

3.3 Grammatical Equivalence

3.3.1 Transpositions

Grammatical transposition occurs for two reasons. The first, obligatory use is due to a lack of grammatical resources between ST and TT. The second use is optional and can be applied to cases in the TT where a structurally valid, literal translation conflicts with the natural use of the language.

The first set of examples in Table 7 show some instances of obligatory transposition in the text; SL prepositional phrase for TL preposition, and SL adverbial phrase for TL adverb.

de verdad (D17)	adverbial phrase → adverb	truthfully
en serio (B7)	adverbial phrase → adverb	seriously
en realidad (D20)	adverbial phrase → adverb	actually
<u>antes del</u> partido (C11)	prepositional phrase → preposition	<u>before</u> the game

Table 7: Examples of transpositions in the text

As the table alludes to, the use of obligatory transposition in these instances is not so much a strategy as a use of descriptive language knowledge. Newmark (1988: 88) states that ‘transposition is the only procedure concerned with grammar’ but further on the page, he notes that ‘most translators make transpositions intuitively’ (ibid), suggesting a simpler, cognitive approach that produces more uniform results.

In terms of actual strategies, optional transpositions provide more scope, allowing the translator to render the ST according to the natural flow of the target language or the focus determined by the text-type.

The following cases can be classed as optional:

el gol mio tuvo tanta <u>trascendencia</u> . (D19)	noun → verb + adverbial	my goal <u>meant so much</u>
--	-------------------------	------------------------------

Example 3

A possible, more literal alternative for Example 3 would be *my goal had so much importance* however the transposition from the noun to the verb succeeds in achieving a

more natural equivalence in the TL.

no se puede hacer un gol así (E24)	verb (passive) → adjective	a goal like that just <u>isn't possible</u>
------------------------------------	----------------------------	---

Example 4

A similar affect is created in Example 4 where the translator creates a transposition between a reflexive verb interpreted as a passive and an adjective. Literal translation of the original produces *a goal like that can't be done* which would suffer from markedness in the TT.

3.3.2 Modulation

Whereas transposition represents the change in grammatical category, modulation is concerned with a change in viewpoint. This concept is captured quite dramatically here in the message of the opening sentence of the ST.

Se venía Inglaterra, nada menos. (A1)	The next game was against England
---------------------------------------	-----------------------------------

Example 5

The pronominal use of *venirse*, used here without a place of origin gives the opening line of the ST an abstract quality that feels ominous and confrontational. The tension is subdued in the TT, however by a process of modulation, moving away from a connotative notion of battle towards a concrete description of facts. The loss of tension extends lexically to Example 6 where the translator's decision to modulate *los ingleses* for *England*, attributes the *tight, hard fought* qualities of the game to the collective nature of the team rather than the more emotionally involved individual participants.

Aquel partido contra <u>los ingleses</u> , peleado, apretado,(A2)	That game against <u>England</u> was so hard fought, so tight
---	---

Example 6

Modulation in these two examples ensures equivalence in the basic message is maintained but the change in viewpoint has a notable pragmatic value, removing the underlying sense of conflict from the original text.

3.3.3 Word order

From a syntactic perspective, one of the most prominent features in the translation is the influence of the theme on word order.

<u>Del segundo gol</u> recuerdo muchas cosas (B5)	I remember many things about the second goal
---	--

Example 7

This is highlighted in Example 7, above. The ST contains an adverbial phrase *del segundo gol* whereas the TT begins with the first person subject *I*. The flexibility of Spanish word order allows adverbial phrases to be placed naturally before the verb; however a similar occurrence in English would result in a marked Theme which, whilst occasionally used for emphasis in certain styles of writing, would sound unnatural in more informal English. Thus equivalence is achieved in this example by the choice of the more typical English word order.

Section B of the Appendix also contains examples of two other main patterns of Spanish word order; the placement of direct and indirect objects before the verb and the occurrence of the subject after the verb.

Si lo cuenta algún pariente mío, siempre aparece un inglés más (B6)	If one of my relatives tells it, there's always yet another Englishman involved
---	---

Example 8

si lo cuenta Cópola, Bilardo me había dado la noche libre el día anterior (B6)	if Coppola tells it he likes to make out that Bilardo had given me the previous night off
--	---

Example 9

This is most noticeable in the examples above, in the themes of two clauses *si lo cuenta algun pariente mio* and *si lo cuenta Coppola*. In maintaining the structural patterns in the themes, the translator has to make adjustments to the rhemes. In the first, there is a shift from the verb *aparece* to the adjective *involved*. The second rheme has been amplified to fit stylistically with the register of the text.

3.4 Lexical equivalence

3.4.1 Cultural-specific items

A mixture of strategies was used to render the number of Argentinisms found in the text. The most straight-forward of these was by loan word (borrowing) plus description either with or without brackets as shown below:

Estrella Roja (B8), Red Star	Originally translated on page 6 (Maradona 2004)
------------------------------	---

Example 10

Potrero (E22) (waste ground)	Originally translated on page 2 (Maradona 2004)
------------------------------	---

Example 11

These examples were translated earlier in the text than the extract and as shown in the Appendix, continue to function on their own without further explanation. The inclusion of brackets in the second example (Maradona 2004: 2) briefly reveals the presence of the translator although this is balanced by the economy of the strategy and the instant effect on the TT reader. The translation of *potrero* as *waste ground* is worth further comment as it maintains the reflective meaning of poverty but loses the inherent footballing association; *potrero* generally being associated with the game played on a claimed piece of land. One possible alternative that includes both senses of poverty and football would be to use the strategy of adaption, changing *on the potrero* to *on the streets* which would be a familiar reference for readers in the UK.

The word *pibe*, (C11) can be treated easily by the relatively stable equivalent, *kid*, however, the terms *boludo* (G28) and *pendejo* (G32) are somewhat more difficult and would require the translator to employ a form of componential analysis. In the ST, the author is labeled *boludo* by his much younger brother. The translator therefore needs an expression to cover a mild derogatory term for a male that includes the notion of stupidity and which can be acceptable when uttered by a younger person in familiar circumstances. The word *moron* in the TT seems to satisfy these criteria. The second example, *pendejo* requires a term for a young, immature male, translated in the TT as *brat* which fulfills the componential criteria although the Argentine expression has more range and could be translated differently in another context.

In rendering *Guerra de las Malvinas* as Malvinas War (C11), the translator seeks to preserve Maradona’s national affinity by using a loan word plus target language word together in a TL collocation. The target reader’s presumed intertextual understanding of Las Malvinas as the Falkland Islands makes explanation unnecessary. The use of a calque, ‘War of the Malvinas’ may have reinforced the notion of a foreign political point of view but ultimately reduces the fluidity of reading in the text.

The omission of *el negrito* used here in apposition in A2 will have caused little consternation for the translator. Its inclusion as *that little black guy* would most likely be deemed as unacceptable to the target audience (Davies 2007), specifically for its use of race as a salient point for identification. Comparatively, the description of Butcher as a *big blonde guy* (J42) poses no such problems. Generally speaking, the descriptive use of skin colour and its perceived association with race has less potential to be construed pejoratively in rioplatense Spanish.

3.4.2 Semantic equivalence

Here, we focus on two particular strategies, synonymy and generalization/particularization. The decision to render a word or phrase in the text more precisely or vaguely usually depends on the lack of a fully compatible synonym in the target language. In the case of the Maradona source text, examples relate mainly to the language of football.

Esta vez <u>definí</u> como mi hermano quería (G33)	This time I <u>finished</u> like my brother wanted
---	--

Example 12

In example 12, the use of the verb *definir* (define) to describe the scoring of a goal incorporates a certain manner of finesse in the meaning which is missing from the generalized English equivalent, *finish*. An online glossary of Argentine football (Rodriguez 2008) illustrates the difference in the following way, ‘Messi define, Palermo simplemente anota.’ (Messi *defines*, Palermo simply scores).

y <u>pasé entre</u> Beardsley and Reid (H35)	and <u>sneaked between</u> Beardsley and Reid
--	---

Example 13

Particularization of movement occurs in example 13. Literal translation is possible by rendering the phrase as *pass between* however this has a rather flat affect on the TT and overall, the formal prepositional equivalence of *entre/between* is probably enough to justify the change. It may also be seen as slight compensation for the omission of the footballing term, *Con un enganche hacia adentro* (H36). This omission also has the effect of promoting the first person pronoun *I (Maradona)* to the theme of the clause in the TT.

The strategy of synonymy seems to be fulfilling a particular function in the text of rendering more formal sounding equivalents into language more suitable for the social register. Therefore, we see *I got back* for *volví* instead of *I returned* (B6) and *complicándonos las cosas*, rendered as *making things difficult for us* (A2). Here, aspect is maintained but a structural shift occurs affecting the positioning of direct object pronouns and the inclusion of an adjective after the verb in the TT.

3.4.3 Collocates and idioms

Since the regular co-occurrence of words in a language is formed almost arbitrarily, strategies that deal with lexical and grammatical collocation rely mainly on the linguistic awareness of the translator. Baker (2011) provides no explicit techniques; rather she highlights particular areas such as culture-specific collocations and the influence of register on patterning to which the translator should pay special attention. Idiomatic language provides a more systematic way of finding equivalence with Baker (ibid) suggesting a scale of options from using an idiom of similar meaning and form to the use of omission. Some examples from the text are given below.

The colligate *soñaba con* (B8) is rendered faithfully as *dream of* but has a direct effect on the following collocate *hacer un gol*, producing an obligatory transposition in the TT from infinite to present participle. The shift also sees the collocational change from *hacer (do)* to *score*. Other examples mostly employ the strategy of finding a phrase of

similar meaning but dissimilar form such as those shown in Table 7 below:

Spanish	Literal translation	English
gritar el gol (F27)	shout the goal	celebrate the goal
comer el amague (J40)	eat the feint	buy the dummy
entre ceja y ceja (J35)	between eyebrow and eyebrow	in my sights

Table 7: Examples of collocation and idiom

In *los habian matado como a pajaritos*, (C11), the translator extends the metaphor from *killed them like little birds* to *shot down like little birds*. The change of voice from active to passive also has the effect of preventing the explicit attribution of agency to the British Armed Forces.

4.0 Summary

In an article featuring a list of top ten football books, one reviewer describes the translation of Maradona’s autobiography as ‘captur[ing] his snappy vernacular and making it a buzz to read’ (Bennett 2010). The process that made this possible is created by the translator’s strategies at the micro-level working towards the macro-level goals of an expressive text-type. By analyzing the strategies chosen by the translator, it was found that optional changes to the structure produced a more natural effect in the TT, obligatory changes in word order established the author as the main theme of the text and that modulation or omission of certain items slightly softened the impact of the views and opinions held in the original text.

Lexically, the use of componential analysis helped render cultural-specific items whilst the strategies of generalization and particularization compensated for the lack of available synonyms, especially for footballing terms involving movement and technique. Informal register was conveyed by modulating the lexis, generally to a British perspective to which it is presumed the ideal reader is familiar. The effect is moderated however by the extent of literal translation which prevents the TT from becoming an exercise in colloquialism. In his criticism of the translation of an Italian crime thriller, Venuti (2004: 486) warns of the dangers of ‘slangy English’ altering a subject’s characterization. This is particularly appropriate when the voice belongs to an

internationally recognized sportsman and has to be rendered in such a way as to achieve both equivalence and credibility. In this respect, I believe the translation succeeds.

5.0 Conclusion

Summarily, the core elements of strategy used by the translator were literal translation and obligatory transpositions. These were deemed to be more of an intuitive nature realized by the translator's own descriptive knowledge of the language pairs. Conversely, optional transpositions provided more creative freedom and would, in a majority of cases, be determined by the translator's overall goals. In the case of the Maradona text, optional transpositions were used quite sparingly but to good effect, producing a balanced and credible TT, although they may have been exploited more by different translators. Strategies categorized as cultural-specific are used effectively requiring zero or little deviation from the original text and are assumed to be, in most cases, rendered with relative ease. In contrast, componential analysis, used here for translating colloquial Argentinisms is a more demanding strategy needing slightly more resourcefulness from the translator. Finally, throughout the narrative, lexis relating to football covered a wide number of strategies from cultural-specific, synonymy, and generalization to idiom and collocation suggesting ample research areas for the global linguistic impact of the sport.

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Appendix: Source Text and Target Text

A.

<p>¹Se venía Inglaterra, nada menos. ^{1a}22 de junio de 1986, otro día que no voy a olvidar mientras viva, nunca... ²Aquel partido contra los ingleses, peleado, apretado, con el negrito Barnes complicándonos las cosas al final. ³Y con mis dos goles. ⁴¡Mis dos goles!</p>	<p>¹The next game was against England, on 22 June 1986, a day I will not forget for as long as I live, ever. ²That game against England was so hard fought, so tight, with Barnes making things difficult for us towards the end. ³And with my two goals. ⁴My two goals!</p>
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B.

<p>⁵Del segundo recuerdo muchas cosas, muchas... ⁶Si lo cuenta algún pariente mío, siempre aparece un inglés más; si lo cuenta Cóppola, Bilardo me había dado la noche libre el día anterior y yo volví para el partido, al mediodía... ⁷No, en serio: creo que es el gol soñado. ⁸Yo en Fiorito soñaba con algún día hacer un gol así en la canchita, con el Estrella Roja, y lo hice en un Mundial, para mi país y en una final.</p>	<p>⁵I remember many things about the second goal, so many... ⁶If one of my relatives tells it, there's always yet another Englishman involved; if Coppola tells it he likes to make out that Bilardo had given me the previous night off and that I only got back in at lunchtime, just in time for the game. ⁷Seriously, though. I think it is a dream goal. ⁸When I was in Fiorito I used to dream of scoring a goal like that on the little makeshift pitch for Estrella Roja, and I did it in a World Cup, for my country and in a final.</p>
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C.

<p>⁹Sí, una final, porque nosotros, por todo lo que representaba, jugábamos una final contra Inglaterra. ¹⁰Porque era como ganarle más que nada a un país, no a un equipo de fútbol. ¹¹Si bien nosotros decíamos, antes del partido, que el fútbol no tenía nada que ver con la Guerra de las Malvinas, sabíamos que habían muerto muchos pibes argentinos allá, que los habían matado como a pajaritos... ¹²Y esto era una revancha, era...</p>	<p>⁹I say a final for us, because of everything it represented, we were playing a final against England. ¹⁰More than defeating a football team it was defeating a country. ¹¹Of course, before the match, we said that football had nothing to do with the Malvinas War but we knew a lot of Argentinian kids had died there, shot down like little birds. ¹²This was revenge. ^{12a}It was like recovering a little bit of the Malvinas. ¹³In the pre-match interviews</p>
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recuperar algo de las Malvinas. ¹³ Todos decíamos, en las notas previas, que no había que mezclar las cosas, pero eso era mentira, ¡mentira! ¹⁴ No hacíamos otra cosa que pensar en eso, ¡un carajo que iba a ser un partido más!	we had all said that football and politics shouldn't be confused but that was a lie. ¹⁴ We did nothing but think about that. ^{14a} Bollocks was it just another match!
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D.

¹⁵ Era más que ganar un partido, era más que dejar afuera del Mundial a los ingleses. ¹⁶ Nosotros, de alguna manera, hacíamos culpables a los jugadores ingleses de todo lo sucedido, de todo lo que el pueblo argentino había sufrido. ¹⁷ Sé que parece una locura, un disparate, pero eso era, de verdad, lo que sentíamos. ¹⁸ Era más fuerte que nosotros: estábamos defendiendo nuestra bandera, a los pibes muertos, a los sobrevivientes... ¹⁹ Por eso, creo, el gol mío tuvo tanta trascendencia. ²⁰ En realidad, los dos la tuvieron, los dos tuvieron su gustito.	¹⁵ It was more than winning a game and it was more than knocking England out of the World Cup. ¹⁶ In a way, we blamed the English players for everything that happened, for all the suffering of the Argentine people. ¹⁷ I know it seems like madness and a nonsense now but truthfully at the time it was what we felt. ¹⁸ It was stronger than us: we were defending our flag, the dead kids, the survivors. ¹⁹ That's why I think my goal meant so much. ²⁰ Actually they both did. ^{20a} They both had their own charm.
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E.

²¹ El segundo fue, como dije, el gol que uno sueña de pibito. ²² Nosotros, en el potrero, cuando hacíamos algo así o parecido, decíamos que lo habíamos mareado al rival, lo habíamos vuelto loco... ²³ Fue... no sé, cuando yo vuelvo a verlo, me parece mentira haberlo logrado, en serio. ²⁴ No porque lo haya hecho yo, pero te parece que no se puede hacer un gol así, que lo podrás soñar, pero nunca lo vas a concretar. ²⁵ Ya es un mito, ahora, y por eso se han inventado muchas cosas, como que yo pensé en un consejo de mi hermano, en el momento...	²¹ The second was, as I said, the goal you dream of as a kid. ²² In the potrero, we did something like that. We used to say we'd made the oppoent dizzy, that we'd made them go crazy. ²³ It was ... whenever I see it again I can't believe I managed it, honestly. ²⁴ Not because I scored it but because it seems a goal like that just isn't possible, a goal you could dream of but never actually score. ²⁵ Now, it's become a legend and as such there's been all sorts of shit said about it. ^{25a} Like the fact that I'd thought about my brother's advice to dummy it at the keeper.
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F.

²⁶ No, en el momento, no, pero después sí me di cuenta, algo me habrá venido a la cabeza, porque definí como mi	²⁶ I didn't but I did later realise that unconsciously it must have entered my head, because I finished like my brother
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<p>hermano el Turco me había dicho: resulta que poco más de seis años antes, el 13 de mayo del '81, durante una gira con el Seleccionado mayor, contra Inglaterra, en Wembley, yo había hecho una jugada muy parecida, pero muy parecida y definí tocándola a un costado cuando me salió el arquero. ²⁷La pelota se fue afuera por esto, por nada, cuando yo ya estaba gritando el gol.</p>	<p>Turco had told me to a little while earlier. ^{26a}As I've said, in 1981, during a tour with the national squad against England at Wembley, I'd done a very similar move but finished by sidefooting the ball when the keeper came out. ²⁷I'd missed by a fraction and was practically celebrating the goal.</p>
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G.

<p>²⁸El Turco me llamó por teléfono y me dijo: <i>¡Boludo!, no tendrías que haber tocado...</i> ²⁹<i>Le hubieras amagado, si ya estaba tirado el arquero.</i> ³⁰Y yo le contesté: "¡Hijo de puta! Vos porque lo estabas mirando por televisión". ³¹Pero él me mató: <i>No, Pelu, si vos le amagabas, enganchabas para afuera y definías con derecha, ¿entendés?</i> ³²¡Siete años tenía el pendejo! ³³Bueno, la cosa es que esta vez definí como mi hermano quería.</p>	<p>²⁸Turco phoned me and said, 'You moron! ²⁹You shouldn't have sidefooted it ... you should have thrown a dummy. ^{29a}The keeper had already committed himself.' ³⁰And I answered: 'You little shit! It's easy for you to say that, you're watching it on the telly!' ³¹But he really shut me up: 'No Pelu, if you'd thrown a dummy, you could have dragged it towards the sideline and finished with your right, do you see?' ³²The brat was seven years old! ³³Well this time I finished like my brother wanted.</p>
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H.

<p>³⁴.Lo que sí es cierto, y también se cuenta como una leyenda, es que yo lo venía viendo a Valdano, que corría a mi izquierda, abriéndose hacia el segundo palo... ³⁵La cosa fue así: yo arranqué atrás de la mitad de la cancha, sobre la derecha; la pisé, giré y pasé entre Beardsley y Reid; ahí ya me puse el arco entre ceja y ceja, aunque me faltaban unos metros, todavía... ³⁶.Con un enganche hacia adentro, lo pasé a Butcher, y es a partir de ahí donde me empezó a ayudar Valdano, porque Fenwick, que era el último, ¡no me salía!</p>	<p>³⁴One thing that was true, even though it has also become a legend was that I could see Valdano running down my left, free on the far post. ³⁵Here's how it went: I started out from the middle of the pitch, on the right; I stepped on the ball; turned and sneaked between Beardsley and Reid. ^{35a}At that point I had the goal in my sights although I still had a few metres to go. ³⁶I passed Butcher on the inside and from this point Valdano was a real help because Fenwick who was the last one, didn't leave my side.</p>
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I.

<p>³⁷Lo esperaba a él, lo esperaba para hacer la descarga hacia adentro, que era lo lógico... ³⁸.Si Fenwick me salía, yo se la daba a Valdano y él quedaba solo contra Shilton... ³⁹Estaba en el mismo lugar que en aquella jugada de Wembley, ¡en el mismo lugar!</p>	<p>³⁷I was waiting for him to stand off, I was waiting to pass the ball – the logical thing to do. ³⁸If Fenwick had left me, I could have given it to Valdano, who would have been one-on-one against Shilton ... ³⁹I was on exactly the spot that I'd been on at Wembley that time in 1981, the exact spot!</p>
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J.

<p>⁴⁰Iba a definir de la misma manera, pero... pero el Barba (Dios) me ayudó, el Barba me hizo acordar... <i>Pie</i>... hice así y Shilton se comió el amague, se lo comió... ⁴¹Entonces llegué al fondo y le hice, <i>tac</i>, adentro... ⁴²Al mismo tiempo Butcher, el grandote rubio, que me había alcanzado de nuevo, ¡me pegó un patadón!</p> <p>⁴³Pero no me importaba nada, nada de nada... Había hecho el gol de mi vida.</p>	<p>⁴⁰I was going to finish the same way but ... God, the Beard helped me. ^{40a}The Beard reminded me, tic ... and Shilton bought the dummy, he bought it. ⁴¹So I got to the end and I went tac, inside ... ⁴²At the same time Butcher, a big blonde guy, caught up with me again and kicked me quite hard. ⁴³But I didn't care, I'd scored the goal of my life.</p>
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