

**UNIVERSIDAD AUTÓNOMA DE BAJA CALIFORNIA**  
**FACULTAD DE IDIOMAS**  
**FACULTAD DE CIENCIAS HUMANAS**



**Analysis of the translation of idiomatic expressions from English to Spanish in Dan  
Brown's novel *Angels and Demons***

**Para obtener el grado de Especialidad en Traducción e Interpretación**

**Presentado por**

**Julieta Cecilia González Vilchis**

**Tijuana, Baja California, 19 de junio de 2019**

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Una firma manuscrita en tinta azul que parece decir "Leticia Valdez G.".

**Dra. Leticia Valdez Gutiérrez**  
**Directora**

Una firma manuscrita en tinta azul que parece decir "Miguel Duro Moreno".

**Dr. Miguel Duro Moreno**  
**Codirector**

Una firma manuscrita en tinta azul que parece decir "Sonia Acosta Domínguez".

**Dra. Sonia Acosta Domínguez**  
**Lectora**

**Tijuana, Baja California, junio 19 de 2019**

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### **Abstract**

This paper attempts to identify the most common translation techniques used in the translation of idiomatic expressions from English into Spanish in the novel *Angels and Demons*, written by renowned author Dan Brown. After the identification and comparison of fifty expressions in those two languages, this paper will try to prove that there are certain translation techniques that are more useful than others for the translation of idiomatic expressions. It will then provide a classification of acceptability to ensure that the most appropriate translation of these expressions was done.

*Key words:* Idiomatic expressions, translation techniques, culture, acceptability.

## Chapter I

### 1. Introduction

The use of idiomatic expressions is done at such a rate that some speakers would say it is the 'natural' way of speaking. These phrases, although frequently heard in any conversation, may be something of a code for others to decipher when their first language is not the same as the speaker's.

There are different reasons why this is a common problem, especially with translators and interpreters around the world. Some of the difficulties in the translation of idiomatic expressions can be caused by different aspects, such as the identification of the expressions themselves. Because these phrases can, at times, be both idiomatic and literal at the same time, translators can find it difficult to identify them and therefore, reproduce the phrase literally which in turn can be presented as a missed opportunity to convey a stronger message, for example.

Other difficulties could appear when comprehension is not clear. Some expressions are composed of words whose meanings are not comprehensible on their own but rather a whole. It would be tiring for the translator to try to understand the phrase in order to find a faithful translation. Then there is the issue of untranslatability, so even if the expert understood the expression, there are many phrases that cannot be expressed in another language.

Fortunately, there are different tools that both translators and interpreters can use in order to help with the translation of idiomatic expressions. In our work we will be taking a closer look into one of them: translation techniques. These techniques, although used in all kinds of translations, will help us understand how we can render a phrase into another language by focusing on different elements in a single expression or sentence.

For our research into idiomatic expressions and their translation, it is important that we rely on a rich source of these phrases, so our means of obtaining them will come from the book *Angels and Demons* written by novelist Dan Brown (2000). In the translation of this publication, Eduardo G. Murillo (2004) was faced with the issues mentioned above and others that will be talked about throughout this paper. It is important that we understand that this original book was written and meant to be read in English by those native to the language, so its translation into Spanish will not only have changes in syntax but changes in cultural aspects that will create interesting challenges in the analysis of the expressions.

Once our work has been defined in this first chapter, we will begin to gather all the information pertaining to translation in our next chapter. We will define such concepts as translation, translation studies and translation competence in order to understand the basis of translation. Later on, we will go deeper into the concept, examples, and authors that will help us understand what translation techniques are and how to use them in our analysis.

In our third chapter, we will discuss the methodology used in this research. We will mention which methods will provide us with the most reliable results when rendering our inspection of the translations and the techniques used, as well as the explanation of how our results will be obtained.

In chapter four, we will present our results in a simple, yet complete table that will show both the source and target texts alongside the techniques used for the translation. Likewise, we will include our ranking of the expressions into different categories as to provide a grade of acceptance.

As for our last chapter, we will disclose all findings from our research to give future researchers the basis to build on the topic of translation of idiomatic expressions from English to Spanish. This in turn might one day allow us to determine which translation techniques are more commonly used in the translation of idiomatic expressions, and hopefully, give us a pattern that could be helpful to translators and interpreters alike in their professional fields.

## **1.2 Background**

Idioms, idiomaticity, phraseology, these words and other labels, have been used to describe this area of study where we would like to center our work. In order to research further, we will read into what different authors have said about the topic at hand and use their work as a reference to expand on this paper.

One of the main authors we will be looking into is Baker (1992). During her research into idiomatic expressions and other topics, Baker touches on key areas for translators to focus on. One of the most interesting arguments she makes in one of the first chapters is related to this field as a professional activity. She states that even though translation struggles to be recognized as a profession, and is underestimated even by translators, those who have been part of the community for years consider it an art form and are convinced it takes a gifted person to be able to do what they do.

Hurtado (2015, p. 260), explains how this “gift” is actually the translator competence: the ability, knowledge, and attitudes needed in order to be a translator. She also explains how most people in this line of work have been involved in the field for years and have had multiple opportunities to develop their competence as opposed to others who have barely started working in the area. These studies will also serve to expand on our research and highlight the importance of Translation Studies and its evolution throughout the years.

Other important authors cited in this paper will be Adelnia and Dastjerdi (2011). Their work is at the center of the research since it is from here that we took on the task of looking into the translation of idiomatic expressions from English to Spanish, the difficulties, the strategies, and the diverse ways the translation can be done. Their work gives us not only information pertaining to the subject, but also shares helpful strategies in the conversion of such phrases into other languages. Adelnia and Dastjerdi’s (2011) work has been expanded also with other, more recent, articles like that of Wang (2018).

Wang (2018, p. 298) restates the importance of these phrases in our day to day lives and explains how they can become somewhat of a nuisance when someone is given the task of translating them. Since cultural traditions and historical backgrounds are portrayed in each expression, it is a challenge to find an equivalent in any other language. His work will be quite useful throughout our research because of the impressive number of examples he uses and the translation methods he has looked into for his own research.

Once we have looked into idiomatic expressions and the role translators take when confronted with them, we will focus on the techniques that are used when rendering them into another language. For this next segment in our paper, we will concentrate on diverse authors like Vázquez-Ayora (1977) and Newmark (1988). Both of these works will provide us with the necessary information to determine which techniques are used in the translation of idioms and expressions alike. Likewise, we will also look into important authors that have importance in this topic like Vinay and Darbelnet (whose book was originally published in 1958 but will be cited using the Benjamin’s edition from 1995) and the PACTE group (2009).

The book *Angels and Demons*, written by Dan Brown (2000), will serve as a source from which we will obtain a large number of idiomatic expressions that will be analyzed later on. For this analysis, we will also work with the translation of this book into Spanish. *Ángeles y Demonios* is the counterpart to our American novel and was translated by Eduardo G. Murillo (2004).



### **1.3 What this research is about**

As we have previously mentioned, idiomatic expressions are of common use in any language. Speakers enjoy utilizing these sayings because, as Hinkel (2017, p. 46) suggests, they add “oddity and cultural flavor” to any language. It is clear from what we have mentioned until now that these expressions are unavoidable when we speak of language and culture. Therefore, it is unlikely that a professional whose work is based on different languages, can stay away from them as well.

The profession of translating is one that focuses on such things. In their profession, translators deal with different types of texts. While some texts include only formal writing (usually legal documents, newspapers, etc.), others can be highly idiomatic (advertisings, creative writing, etc.). When translators are faced with idioms, they have to keep in mind a variety of characteristics and be aware that certain issues can arise from different areas, as the following paragraphs will show.

The first problem we encounter as translators when confronted with idiomatic expressions is the fact that some are so literal that we may not even notice we are in the presence of one. As noted by Baker (1992),

As far as idioms are concerned, the first difficulty that a translator comes across is being able to recognize that s/he is dealing with an idiomatic expression. This is not always so obvious. There are various types of idioms, some more easily recognizable than others (p. 65).

This is by far the most important problem since we can change, add, or omit a specific tone the writer wanted to convey in his or her original message. Nonetheless, there are more issues to be taken into consideration. Because an “idiom is not only a combination of words, but a fixed combination of words” (Torner and Bernal, 2017, p. 79), a translator may find himself wanting to rearrange words in order to create a more suitable result for his translation. As a consequence, the translation of the idiomatic expression may not be understood by the reader.

Another problem we will look into is that an equivalent of these phrases can be existent or non-existent in the target language. Equivalence is a topic that will be developed more profoundly as well. However, it is important that we mention the topic since we can encounter authors like Rabadán (1991, p. 49) that hold that there is a conception that languages are

arranged in equivalent compartments and that each of these can be found in the system of the target language as well.

As for translators and translation students, the identification of idiomatic expressions, equivalence, and the inability to rearrange expressions are just some of the intricacies they can face. Nonetheless, these difficulties should not restrain us from the systematic study of idiomatic expressions since they account for an important part of a language (Sevilla and Gonzalez, 1994, p.171).

In the translation of Dan Brown's 2000 novel *Angels and Demons*, Eduardo G. Murillo encounters these problems –as many translators do– of finding equivalents in Spanish to the phrases used in the original work. In some cases, a certain technique or method might help but this cannot be used with every expression. Hence our primary object of study.

## **1.4 Purpose**

### **1.4.1 Main**

This study's main purpose is to contrast 50 idiomatic expressions from Dan Brown's novel *Angels and Demons* and its translation in order to identify the translation techniques, show which was used more frequently, and categorize them according to their acceptability.

### **1.4.2 Specific**

The specific purposes of this study may be listed as follows:

- (a) To identify idiomatic expressions used in Dan Brown's novel *Angels and Demons* in its original version and the translation into Spanish by Eduardo G. Murillo.
- (b) To determine which techniques were used in the translation of idiomatic expressions from English into Spanish in this novel.
- (c) To indicate which translation technique is most commonly used in the translation of idiomatic expressions from *Angels and Demons*.
- (d) To rank the translation of idiomatic expressions into *acceptable*, *semi-acceptable*, and *non-acceptable* in accordance to PACTE's categorization.

## **1.5 Why this research is meaningful**

The importance of the study of idiomatic expressions stems from the need for people to communicate with others, and as mentioned by Wang (2018, p. 134), they “are a very important part of language [because] they reflect people’s understanding and attitude toward the objective world,” and since “there are a large number of idiomatic expressions with a variety of forms” (p. 296), the importance of learning these expressions and their connection to their meaning is not only useful to the translator but required of him or her.

In order to focus on the impact these expressions have on the translating activity, we must discuss not only the likeness in phrases but the issues one has when trying to render meaning to another language and culture. And while Wang (2018, p. 296) holds that “there are similarities in idiomatic expressions in different languages,” Negro (2010) has it that “idiomatic expressions constitute a category of culturally marked lexical units, and are therefore an indisputable source of translational inequalities that pose problems when being transferred to another language” (p. 133).

Negro’s (2010) outlook on the translation of idiomatic expression is not only realistic but necessary for a translator to acknowledge. It is not enough to assume that all texts are equal and translatable. One must have expertise and abilities in different fields of study in order to compensate for inequities. Munday (2001) starts his book by stating that translation is “interdisciplinary, encompassing languages, linguistics, communication studies, philosophy and a range of types of cultural studies” (p. 1). In his view, translation is no simple task, it is a field that not only requires the professional to have studies in translation but be aware of those other fields that interact with it.

After considering the facts and issues mentioned, we have decided to focus on the ones a translator comes into contact with most often. Since translators in training face multiple questions in the translation activity, the analysis of idiomatic expressions will be an interesting topic to research. Because the meaning of an idiom varies largely on the context surrounding it, it would be intriguing to see how one can suggest an adequate translation to them.

During the collection of information on idiomatic expressions and their translation, we found numerous possible solutions translators have used in the past to deal with idiomatic texts. One that has caught our attention, for example, is using omission to translate idioms such as fixed expressions, collocations, phrasal verbs, and others alike, this is mostly done because of difficulties one encounters when transferring them from one language into another, or as we

have stated before, one culture to another. Since the “two independent symbolic systems” (Rabadán, 2001, p. 13) are intertwined, it would be helpful to look at them from a translator in training’s point of view and, therefore, mention the diverse ways different theories can be applied to those working in the professional setting.

Once we take into account what these authors say about idiomatic expressions and the translator’s job, we can see the importance this research has on the translating activity in general. The motive behind this paper, then, is to add to what others have said about the topic in order to provide a strong foundation for future studies into the subject.

## Chapter II

### 2. Theoretical Framework

#### 2.1 Translation Studies

As translation changed, Traductology, also known as Translation Studies, was introduced to the world. However, translation and translation studies still struggle to be accepted. Baker (1992, p. 2) calls it an “underestimated profession” not only because of how the world sees it, but because translators themselves sometimes underestimate the complexity of the process. This might have come from the notion that translation was rarely needed and whenever it was used, it was only as a conduit to understand another language.

Munday (2001) holds that before the concept of translation studies was introduced by James S. Holmes in 1988:

Translation exercises were regarded as a means of learning a new language or of reading a foreign language text until one had the linguistic ability to read the original. Study of a work translation was generally frowned upon once the student had acquired the necessary skills to read the original (p. 8).

Angelelli (2013) adds to this idea by saying that translation studies were “considered by-products of language acquisition” (p. 13) and not a discipline itself. Now we can see that translation is, as Bassnett (2002) puts it, “a vastly complex field with many far-reaching ramifications” (p. 13) that at the same time intersects with some fields like Applied Linguistics, Bilingualism, Cultural and Social Studies, Education, and Literature.

In addition, Bassnett (2002, p. 13) offers a simple way to view translation studies. She explains that, while translation focuses on the result or product, translation studies focus on the translation process. This leaves a clear understanding of what translation studies is all about and how our work into the analysis of the translation of idiomatic expressions is important.

##### 2.1.1 Translation Competence

Translation is one of the most important tools at our disposal when it comes to communication. Translators are needed to create bridges between people, businesses, even entire countries. The job requires people who not only know both languages but have a clear understanding of both cultures.

Nida (2001) states that the best translators need to have “experience in translating under the guidance of expert teachers who can present the principles of translation in terms of their own expert experience” (pp. 7-8). It is clear that this experience along with time and practice helps a translator acquire the translator competence.

This competence, for Hurtado (2001, p. 29), means having a complete understanding of a mother tongue but only a level of comprehension in the language of the text you are translating from. Additionally, there is a need to deal with extralinguistic factors such as the topic you are translating. While it is not necessary to become an expert on the subject, a translator must have all necessary information in order to ensure that the translation will be completely understood by the target audience.

Hurtado (2001, p. 29) furthers this by explaining that while the translator competence is important for both translation and interpretation, each one relies on a separate set of sub-competencies to work in their different fields. PACTE (2009) provides a list of these sub-competencies for a better understanding.

These sub-categories can be grouped into: bilingual sub-competency, which is required to communicate in both languages; an extra-linguistic sub-competence, which comprises general knowledge of the world; knowledge about translation, implicit and explicit knowledge about the translation aspects of the professions; instrumental sub-competence, knowledge on documentation research, information and technologies; and psycho-physiological components, such as memory, perception, attention, and emotion (pp. 208-209).

We can summarize this by saying that the work of a translator involves many abilities, some of which are linguistic, while other are social and professional (Angelelli 2013, p. 25).

## **2.2 Translation**

Translation has come a long way since St. Jerome took it upon himself to translate the most sacred and known book of all time: The Bible. He is regarded as having built the basis for translation in his time and for providing the first text classification.

The distinction of religious and profane, made by St. Jerome, seemed simple and yet fit for the times in which he lived. Religious, when the scripture or text was sacred; and profane, when it was anything else. Of course, this categorization means little if anything in today’s translation world. Nowadays, we have a more realistic categorization for our texts.

Hurtado (2001, p. 44) offers a closer look into the history of the classification of translation. She explains how, after St. Jerome's classification of sacred vs. profane, Juan Luis Vives, more than a century later, presented his categorization, which focused on meaning as a whole, literality, and a combination of both. Other classifications, as she mentions, came from Fray Luis de Leon who, in 1561 noted that there should be a distinction between translating and declaring.

Besides that, Hurtado (2001, p. 44) adds to this timeline by telling us that in 1680, Dryden offered a new categorization for translation: metaphrase, which was word by word translation; paraphrase, in which other words could be used to explain or clarify; and imitation, which meant that the reader felt as if they were reading the original text. However, it was not until 1813 that Schleiermacher started distinguishing text types depending on the content. He offered a classification of translation depending on whether texts were commercial, literary or scientific.

Nowadays, the classification proposed by Hurtado (2001, pp. 45-51) is considered by many as very helpful. She lists six proposals for the classification of modern translation: by codeswitching, by degree of translatability, by methodological differences, by conventional areas, by differences in text typology, and by means and modes. Her classification has then given us the opportunity to view the different ways we can translate in order to make the best decisions when it comes to the translating activity.

### **2.2.1 Translation Types**

While we have decided to focus on Hurtado's (2001) classification of translation, we found that it was also necessary to mention Jakobson's (1959) proposal of translation types. His approach on translation helps us understand the different types of translation we can encounter by diving all of them into three simple categories:

- 1) Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language.
- 2) Interlingual translation or *translation proper* is an interpretation of verbal signs by means of some other language.
- 3) Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems (p. 233).

Intralingual translation, at a glance, can be seen as a use of synonyms in order to convey the same meaning by using different words. However, the use of synonyms cannot be applied to every context. For example, every Coca-Cola is a soda, but not all sodas are Coca-Cola.

The second type of translation is what first comes to mind when someone uses the word *translation*. Interlingual translation is the interpretation of one message from language A to language B. This, of course, can be as simply as changing the word *apple* in English to ‘mela’ in Italian, but it can also pose a great difficulty when attempting to do so with phraseology, where one has to use a variety of methods, techniques and strategies to accomplish a correct transference of the message.

The last type of translation mentioned here pertains to those texts that not only require a message to be transferred but the means of delivering that message to change as well. Intersemiotic translation takes the message from one system of symbols to another. An example of this can be found in the interpretation of a message in written form to one that uses sign language. While both can be in the same language, the means to deliver the message changes from one of symbols on a surface to one that involves movements and facial expressions.

And since “translation from one language into another substitutes messages in one language not for separate code-units but for entire messages in some other language” (Jakobson, 1959, p. 233), we can use the above categorization to help with our analysis of the translation of idiomatic expressions. From what we have read so far, we can confirm that the appropriate translation of these expressions will require us to concentrate on the whole message instead of separate units.

As for our paper, we will concentrate on the interlingual and intralingual translation types. At the center of our work we find interlingual translation as the first and most important type. This is because the novel we have decided to use was written in English and its translation was into Spanish. We will deal with two languages that not only have different syntax but different cultural characteristics.

We will then address the intralinguistic aspect of the translation itself. Since the translation of our book was done by a person immersed in the Spanish culture and we need our analysis to correspond with the Mexican culture, it is also necessary to look at them as two separate systems that use the same language. We point out this distinction because when it comes to translating idiomatic expressions, culture is one of the most important details we need to pay attention to.



### 2.2.2 Translation Techniques

Vinay and Darbelnet (1995, p. 30) and Newmark (1988, p. 45) called them *methods of translation*, Vázquez-Ayora (1977, p. 251) uses the name *technical procedures*, but the name we use and identify the most with is the term used by Hurtado (2001, p. 257) when she called them *translation techniques*.

In order to give this process the correct name, Hurtado (2001, p. 257) explained the difference between method, strategy, and technique. She said that while a method is present in both the process and the end result of a translation, and a strategy focuses on all the aspects of a translation process in order to resolve problems, techniques only attend to the product of the translation. Of course, all of these processes are equally important to the translator and he or she must study how they work keeping in mind that none of them, on their own, are enough to complete the analysis of a translation.

After translation techniques were introduced by Vinay and Darbelnet in 1958 (as cited in Hurtado 2001, p. 257), more techniques have been added to the list. Some of the new techniques broaden the scope of analysis by showing different ways of studying the result of a translation. Others have contributed very little if anything. This happens because authors give different names to the techniques they work with or write about that practically describe the same process as existing ones, causing an overlap of techniques.

When talking about translation techniques, we also find it significant to make the distinction between direct and oblique methods. Both terms were again introduced by Vinay and Darbelnet (1995, p. 31) but have been used by Hurtado (2001), Newmark (1988), and Vázquez-Ayora (1977). Although the name of these categories changes from author to author, we can summarize by saying that the direct method includes those techniques that obey the rules of literalness while the oblique method covers the techniques that allow a freer translation.

During the research into this topic, we found that because of the overlapping of techniques, it was important to mention only those that we believed were crucial to our study. The list and explanation, then, includes those translation techniques that we thought offered the best possible analysis of idiomatic expressions translated into Spanish. Also, to maintain some order, we have decided to explain each technique in alphabetical order:

a) *Adaptation*. According to Vinay and Darbelnet (1995, p. 39), adaptation can be used when the situation in the source language is unknown in the target language culture. It is a “special kind” of equivalence that happens when a translator finds a similar circumstance in

the target language and uses it in order to avoid sounding strange to the audience. Newmark (1988, p. 46) also talks about this technique but simply explains it as “the ‘freest’ form of translation” and gives the examples of the technique being used in the translation of plays and poetry. He adds that while some adaptations of plays are poor, others have been ‘rescued’ by the adaptation process. An example of adaptation is the translation of *champagne*, sparkling wine from the region of Champagne, France; to *tequila*, distilled beverage from the region of Tequila, Mexico.

b) *Amplification*. Vázquez-Ayora (1977, p. 335) uses the word ‘expansion’ to describe what happens to a text when it is translated with the amplification technique. He describes how different grammar categories can be extended but points out that amplification is about adding not overstating (p. 349). Hurtado (2001) agrees with this explanation and also adds that amplification can be used to introduce details not explained in the original text like extra information, explanations, paraphrases, etc. (p. 633). An example of this technique is the translation from *She spoke out* to *Ella habló con franqueza*. In the sentence written in Spanish, we use *con franqueza* to express that the girl wanted to say she did not agree with something instead of using a more literal translation like *Ella habló*.

c) *Borrowing*. Vinay and Darbelnet (1995, p. 31) reveal that borrowing is “the simplest of all translation methods.” In fact, the only reason it is classified as a translation technique, is because translators tend to use it when they want to make sure the target audience gets the “flavor of the source language culture” (p. 32). This translation technique can also go unnoticed by most of us since we tend to use some words so much that they eventually feel like they are part of our language and culture. Hurtado (2001, p. 640) offers “integrating a word or expression from another language without modifying,” to explain this technique. With both definitions we now understand that this technique is very straightforward and easy to use. An example of this technique is the word *Wi-Fi* to refer to a wireless internet connection both in English and in Spanish. The word has been used so often in Spanish that most people prefer to use it instead of the translation *internet inalámbrico*.

d) *Calque*. This translation technique is similar to borrowing in the sense that it takes a word or expression from the source language. However, calque is unlike borrowing since it does go through an actual translation process. The outcome of the translation can be either lexical, where the syntactic structure is kept and therefore introduces a new a means of expression or, structural, where a new structure is established (Vinay and Darbelnet, 1995, p.

32). Hurtado (2001) agrees and adds that calque is “a translation technique that consists of literally translating a word or a foreign syntagm” (p.634). She then goes on to reiterate Vinay and Darbelnet’s (1958) distinction of lexical vs. structural calque. An example of calque would be the translation of the word *garage* in English into *garaje* in Spanish. Even though the pronunciation did not change, the word is now used in Spanish with different spelling. The letter *g* has now turned to *j* in order to follow Spanish language phonetics.

e) *Compensation*. According to Hurtado (2001), compensation consists of “inserting, into a different place in the target language, either information or stylistic elements that could not be inserted in the same place as the source text” (p. 364). This usually happens with languages that have a very different syntax and translation through other techniques is either too difficult or the word order would make the translation sound unnatural or incorrect. Vázquez-Ayora (1977, p. 376) affirms this technique allows the translator to insert information in a different point in a text than that of the original. This will then prevent any loss of meaning and will make the translation sound natural. An example of compensation would be *The key belongs to us* translated to *La llave nos pertenece*. Whereas the verb *belongs* has now been inserted at the end of the sentence in the translation, and the preposition *to* and object pronoun have been placed before the verb.

f) *Equivalence*. This is one of the translation techniques that we have been paying special attention to, since, according to Vinay and Darbelnet (1995), it is “frequently applied to idioms” (p. 38). Hurtado’s (2001) explanation is that this technique “consists of using a known expression as an equivalent in the target language” (p. 636). Vázquez-Ayora (1977) states that this technique is an “extreme case of modulation” (p. 314) meaning that it goes beyond the translation of words to the actual translation of a message. Equivalence is a translation technique that can be difficult to use since most idioms belong to the culture of the spoken language and are difficult to reproduce in another language. A popular example of equivalence the translation of *It’s raining cats and dogs* to *Está lloviendo a cántaros*. We are lucky enough that both phrases talk about the subject of rain, and can therefore confirm we are talking about the same natural phenomenon; the conversion of cats and dogs into a pitcher, on the other hand, is all culturally based.

g) *Explicitation*. According to Vázquez-Ayora (1977), explicitation and amplification are quite similar since they both work with expanding the information found in the source text. He

then adds that “the method’s purpose is to ‘explain’ and ‘specify’” (p. 349). However, as Séguinot (1988) sees it, explicitation is much more complicated as she explains that:

Explicitation can take three forms in a translation: something is expressed in the translation which was not in the original, something which was implied or understood through presupposition in the source text is overly expressed in the translation, or an element in the source text is given greater importance in the translation through focus, emphasis, or lexical choice (p. 108).

So, while explicitation can be defined with a word as simple as addition, explanation, or specification, we can see that much more goes into the actual translation technique. As for an example of explicitation, we can use the translation from English *The girl next door* into Spanish *La mujer que vive a un lado de mi casa*. Where *next door* was explained as *que vive a un lado de mi casa*.

h) *Literal translation*. Literal translation, according to Newmark (1988), happens when “the source language grammatical constructions are converted to their nearest target language equivalents but the lexical words are [again] translated singly, out of context” (p.47) It is also the simplest technique according to Vázquez–Ayora (1977, p. 257) and although frowned upon at times, it is completely acceptable to use provided that we do not overdo it. An example of a literal technique being used is in the sentence *The dog left his toy outside the room* translated to *El perro dejó su juguete afuera del cuarto*. The sentence was translated word for word into each equivalent and without affecting the word order or the meaning.

i) *Modulation*. As reported by Hurtado (2001), the modulation technique can be identified when “the translation of a text shows a change in the point of view. This modification can be lexical or structural” (p. 640). Authors Vinay and Darbelnet (1995) encourage the use of modulation and justify it by saying that even if the result of a translation is grammatically correct, it can be “considered unsuitable, unidiomatic or awkward in the target language” (p. 36), making modulation the best option for the translation. An example of modulation would be in the translation of the phrase *Learning a new language is not easy* to *Aprender un idioma nuevo es difícil* instead of *Aprender un idioma nuevo no es fácil*, which is more literal. The change of point of view can be identified in the translation of the word *easy* to *difícil*.

j) *Omission*. Vázquez-Ayora (1977, p. 359) describes omission as a technique that is often ignored but necessary and quite convenient. Baker (1992) suggests using omission “if the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations” (p.40). As translation

students, we often feel that for a translation to be faithful, it must include all the words from the source text, yet these authors insist that omitting certain information can be very useful and could transmit the message just as well. Of course, we also have to pay special attention to what we decide to eliminate from our translation since removing important elements can change the message or make our translation incomplete. An example of this technique can be found in the translation from *The man walked out into the garden* to *El hombre salió al jardín*, where the word *walked* was omitted due to it being obvious and unnecessary given the context of this sentence.

k) *Transposition*. The last translation technique we will speak of is transposition. Vinay and Darbelnet (1995, p. 36) offer “replacing one-word class with another without changing the meaning of the message” as the concept for transposition. They claim that while this change in grammatical categories might not result in the same value, sometimes it is necessary to keep the same style as the source text. An example of this technique is *The roof of that house was damaged by the strong winds* translated into *Los fuertes vientos dañaron el techo de esa casa*. In this example, the sentence went from passive to active voice.

Translation techniques can be used by translators as tools when attempting to translate different kinds of texts. In most cases, we can say that translators use these techniques without noticing but when they are faced with rich points and cannot seem to find the right words, they can provide the professional translator with different options to continue. Translation techniques can be especially useful to a translator dealing with idiomatic expressions because they have to attend to different aspects

## **2.3 Idiomatic Expressions**

### **2.3.1 Culture**

The need for communication is essential to humans. We communicate every day and with everyone. But this process of transmissions is not that simple. Language is a complex system which is also alive and evolving. Idiomatic expressions are part of this complicated system, yet, most people use them in their everyday lives. Wang (2018) assures that “different ethnic groups have different ways of dealing with the objects due to different cultural traditions and historical backgrounds” (p. 296), these backgrounds can be similar in some cases but complete opposites in others. Making the translation of idiomatic expressions from one language to another and one culture to another, an interesting concept.

Culture is difficult to explain. Translating it, then, is challenging work that can result in a connection between two languages or a disaster. Culture is not always easy to transfer, there could be instances where something does not exist in the target language or they do not have the words to express it, this is the case of idiomatic expressions. Shojaei (2012) notes that “idiomatic expressions . . . can include many cultural aspects such as religious beliefs, culture-specific items, superstitions, and different ideologies of the people from diverse societies and nations” (p. 1221). Likewise, Baker (1992) adds to this list those concepts that might be abstract or concrete, social customs, or perhaps something as common as food. We can add that some concepts can be easy to explain but there are others, like religion, that make a faithful or accurate translation very difficult and delicate depending on the audience.

When idiomatic expressions matter this much to a culture, the translator must pay special attention to the task at hand because “the way an idiom is to be translated depends on the context in which it is used” (Adelnia and Dastjerdi, 2011, p. 880). Context is critical to any translation and idiomatic expressions are not the exception.

Adelnia and Dastjerdi (2011) also say that idiomatic expressions are “necessary to any language in order to keep the local and cultural color of that language” (p. 779). Society identifies with its culture and idiomatic expressions are a big part of that. It is important for translators to keep this in mind when translating since omitting these expressions can cause the target text to lose essential feelings.

### **2.3.2 Difficulties**

Before getting into the issues translators come across in the rendering of idiomatic expressions, we must say that nowadays, and with the help of the Internet, it is possible to find a quick solution to the translation of some idiomatic expressions. However, like any translation, special attention must be paid to the context of the situation to ensure that the translation is being used correctly. In the case of bilingual dictionaries, translation students may find not only answers but can rely on them in order to make a contrastive, partial analysis (Mogorrón, 2004, p. 381).

Of course, before a translator even gets started on the translation of an idiomatic expression, he or she must first identify it. We have previously mentioned that this is considered one of the primary difficulties, but it is not the only one. Kovács (2016) agrees with this by stating that while it is important, “it is not enough for a translator to know or recognize an idiom: he/she must also be capable of deciding whether it is acceptable or not to use it” (p. 92).

Among the issues translators encounter in the translation of idiomatic expressions, the first we will discuss is the problem of non-equivalence. Baker (1992) claims it is “unrealistic to expect to find equivalent idioms and expressions in the target language” (p. 68). Since languages represent the same society where it is used, expressions are almost exclusive to them and finding an equivalent that will allow the same meaning, may not even exist. This allows us again to use the example of the culture aspect found in idiomatic expressions. Culture can be so unique that it might even be impossible to translate or at least very difficult to do so (Baker, 1992, p. 68).

There is also the question of similarity between syntax and how this can be mistaken as an equivalent. Molina (2015) notes that “the most striking cases of non-equivalence of this kind are so-called ‘false friends’ ” (p. 121). Translators might find themselves using false friends in cases where the idiomatic expression in English has similar wording to one in Spanish. And, while native speakers clearly know the difference between the meaning of *parents* in English and *parientes* in Spanish, to some translators, the equivalent to *piece of cake* might as well be *guinda del pastel*. Idiomatic expressions, according to Samaniego, are “non-equivalent interlinguistic elements” (2007, as cited in Negro, 2010, p. 137) that represent difficulties for those translating them.

The second complication that arises from translation of idiomatic expressions is that they “may have a similar counterpart in the target language but the context is different” (Baker, 1992, p. 69). This can be said of the expression *sleep with the fishes* in English and *dormir con las gallinas* in Spanish. Even if the expressions are similar in wording, the context of the situation in which they are being used is completely different. Whereas to *sleep with the fishes* means that someone disposes of a body in water, *dormir con las gallinas* is simply going to sleep at an early hour. These mistakes can be quite embarrassing or purely nonsense if written without analyzing them.

Continuing with this issue of counterparts, Molina (2015) suggests that this is “rare and that most idiomatic expressions enjoy at least some degree of transparency” (p. 121). This is good news for translators since the counterpart will be, for the most part, an equivalent of the source text. Therefore, we can summarize this second point by saying that idiomatic expressions don’t mean what they say. We need to take a close look at the message before automatically choosing what we consider an equivalent based on wording.

The third issue we find with the translation of idiomatic expressions is the literal use some authors give. In most cases, idiomatic expressions are composed of words arranged in what looks like a syntactical error. Zuluaga (1980, as cited in Torner and Bernal, 2017, p. 80) says that one of characteristics shared by certain expressions is that their meaning cannot be established based on the meaning of the component elements or their combination.

One cannot translate an idiom literally most of the time since it would sound unnatural to do so. Still, there are cases where the author may use the realistic element of the idiomatic expression and use the phrase both as literal and idiomatic. When using these phrases, one must be careful not lose elements that were important to the author. Nevertheless, we need to be aware that we might not be able to provide the same effect since not all equivalent phrases in target texts allow for a literal and idiomatic translation at the same time.

An example of this issue can be explained with the phrase *Poke one's nose in (to something)*, the meaning of this expression is “to interfere with something” (Spears, 2000, p. 319), and in the following sentence, Baker (1992) gives us an excellent example of this expression being used in a literal and idiomatic sense: “He had sufficient influence to be able to **poke his nose into** the private affairs of others where less aristocratic **noses** might have been speedily bloodied.” She adds that this example “can only be reproduced in languages . . . which happen to have an identical idiom” (p. 69).

The last problem we will mention in this paper is the protocol translators must follow when translating idiomatic expressions. It is imperative to point out that in some cases, the use of idiomatic expressions is not convenient or even allowed. Depending on the language and culture, the use idiomatic expressions might be extensive or not accustomed. While certain texts can be “highly idiomatic and very informal in style” (Baker, 1992, p. 71), others are associated with formality and the use of the expressions can have a negative reaction.

The difficulties that come up when translating idiomatic expressions can vary depending on the source text. For translators, many things have to be taken into account when rendering the information into another language. Although, for us, culture is still the strongest and most vital part of the translation, and one of the main problems.



## 2.4 Acceptability

Although not many authors have dived into the topic of acceptability in translation, we have decided to add it to our paper in order to support or challenge the translation of idiomatic expressions from English into Spanish.

Since “the definition of acceptability and of the means of determining it are matters of ongoing debate” (William, 2009, p. 3), we will focus on the PACTE (2009) acceptability guidelines for our paper. And, since it is pertinent to start with the concept of acceptability, it is important and useful to mention PACTE’s (2009) definition, which simply states that “‘Acceptability’ refers to translation product quality” (p. 218). While few other authors have offered information on our topic of acceptability, we have come across Neubert and Shreve (1992) who say that “for a translation to be acceptable, the target reader must be able to identify and extract the contents of the target text in a way that the text type and its purpose can be determined” (as cited in Castillo, 2015, p. 73), therefore, expressing the importance acceptability has on the translation exercise.

Other authors add to the discussion by saying that acceptability can have either a quantitative or qualitative approach depending on different aspects. These aspects can be mathematical or statistical, which seems to be the favorable option for academic instruments; it can be diagnostic, in order to evaluate and search for improvement areas; formative, to view the progress and give feedback; or, summative, to measure results (Williams, 2009, p. 4).

However, since Castillo (2015) also informs us that there are “terminology discrepancies [that] exist between scholars” (p. 4), we believe it is important to stay with the PACTE (2009) resolutions and classify our evaluation of acceptability using their guidelines. The following classification of acceptability will be used to categorize the translation of idiomatic expressions depending on whether or not the translation “effectively communicates (a) the meaning of the source text; (b) the function of the translation (within the context of the translation brief, the readers’ expectation, genre conventions in the target culture); and (c) makes use of language” (PACTE, 2009, p. 217).

The classification mentioned above will then help us determine the acceptability of the translation of idiomatic expressions in a uniform and unbiased way so that we may produce accurate and faithful results for our paper. With the help of the guidelines mentioned above we will assign these translations to one of three groups. In group (A) we will include the translation of the idiomatic expressions that followed the criteria described in the last paragraph. This

group will contain those translations that had an acceptable solution. Group (B), will consist of those translations of idiomatic expressions that met two of the three descriptions mentioned in the last paragraph and are considered to have a semi-acceptable solution. And, in group (C) we will list the translations of idiomatic expressions that met one or none of the guidelines mentioned above. This last group will include those translations that had an unacceptable solution (PACTE, 2009, p.219).

## CHAPTER III

### 3. Methodology

In order to present results and conclusions we will, as Creswell (2002) explains, “engage in a small set of logical steps” (p. 2) that will allow us to present the information gathered from the research. The series of steps taken in this paper will explain how the results were achieved and which methods were used.

Creswell’s (2002) definition of methodology, which is to “approach research in two ways —through a quantitative study or qualitative study— depending on the type of problem you need to research” (p. 2), explains how the results and conclusions can be reached in one of two ways, through a quantitative or qualitative approach. However, once we analyzed the specific objectives in this paper, we decided to use a mixed methodology that would allow a more complete explanation of the results.

#### 3.1 Qualitative method

The qualitative method, as Hernández, Fernández, and Baptista (2016, p. 7) offer, varies from other methods in the sense that this method can produce questions and hypothesis that can come before, during, and even after the recollection of data has come to an end. The qualitative method will then help us provide results using a “logical and inductive process.” (Hernández et al. 2016, p. 8).

Since we will be dealing —in part— with a research problem that will provide us with data that explains a phenomenon in language (translation techniques), a qualitative method will be needed to interpret such results. The qualitative approach in our research will be used in our second specific objective which is to determine which techniques were used in the translation of idiomatic expressions from English into Spanish.

#### 3.2 Quantitative method

Unlike the qualitative method, the quantitative method is made up of specific steps that cannot be “skipped” as Hernández et al. (2016, p. 4) say. This method will then be applied to our third and fourth specific objectives.

In our third specific objective we will indicate which technique or techniques were most commonly used in the translation of idiomatic expressions and, in our fourth specific objective we will rank the acceptability of the translation of each idiomatic expression into one of three

categories: acceptable, semi-acceptable, and non-acceptable (PACTE 2009). By identifying the frequency in which a technique is used and assigning a category to the expressions, we can see how a quantitative approach is the most suited method to explain the results and conclusions of our research.

### **3.3 Descriptive scope**

Once we confirmed that our study was based on a mixed approach of methods, we continued to evaluate other aspects, one of which was the scope of our work. Hernández et al. (2016, p. 92) offers the term “descriptive” to identify a study whose aim is to describe tendencies within a group. In our paper we will be using, as a group, idiomatic expressions taken from the source we have mentioned already. The research is also descriptive because we intend to identify different processes through an analysis that allows us to collect information in an independent or collective way (Hernández et al., 2016, p. 92), since our expressions can be in a group or taken out of context without losing valuable information in order to interpret them.

### **3.4 Source**

In order for the study to provide an answer to our general and specific objectives, there was need of a sample to work on. This sample needed to come from a source that not only promised to contain a colloquial language but also a high number of idiomatic expressions. The source of our sample, we decided, had to come from a book or text written in English, since our study was to focus on the translation of expressions from English into Spanish. Considering that our study was to be enjoyed, we also decided to look into various works of literature that had been popular and pleasant to read.

After looking at different types of literature, we concluded that a work of fiction would be interesting to analyze and therefore decided to select a novel. The author we chose, Dan Brown, is the writer of numerous bestselling novels published in 56 languages around the world, so we were guaranteed to find the translation of at least a few of his books into Spanish. Once we searched through his catalogue, we found that all eight books published were translated into Spanish and settled on the book *Angels and Demons* written in English and published in the United States in May 2000. This bestselling mystery-thriller was chosen, in part, by the popularity it received after its film adaptation in 2009. The main reason, however, for selecting this book is its lexis; this novel was written in a way that people could relate to by using a colloquial and idiomatic vocabulary.

As for the version in Spanish, we encountered a variety of translations done in the years that followed the release date of the original book; the translation, or rather, translator that stood out the most was Eduardo G. Murillo. The reason this version of the translation was chosen is that Murillo translated the first book ever written by Dan Brown. Of course, Murillo is also known for having translated over 64 pieces of literature, making his translation the ideal one to work with.

By the time Murillo's translation was finished and published in 2004, however, some additional editions had come out from the original book in English correcting and modifying some information. Even though these versions were more accessible, we decided to base our work in the original version of the book so as to make sure none of the information, and most importantly idiomatic expressions, was added, removed, or modified.

### **3.4.1 Sample**

After getting access to both books to be used in our research, and having read the English version multiple times, we confirmed that in fact, it was the perfect source of idiomatic expressions. A sample was then obtained by marking all phrases and expressions from the novel that belonged to an idiomatic nature: collocations, phrasal verbs, metaphors, proverbs, and idiomatic expressions. After we obtained this first sample, we then proceeded to remove from this all phrases and expressions that did not belong to our category of study and were left with 65 idiomatic expressions. These expressions were then confirmed to be idiomatic expressions from the English language by identifying and locating them in one of four idiomatic expressions dictionaries from different publishing houses.

### **3.5 Layout**

After the collection of the sample, we continued with the layout of our work. So as to present our data, we created a table using the Excel program to facilitate the viewing of the data. This table allowed us to see all relevant information when it came time to look for and analyze our translation using translation techniques.

This table included all 65 expressions identified in the previous phase of our work and 63 fragments for context. This was done in an effort to make the analysis easier when we compared both texts and all the information found in them. It is important to mention that in two occasions, an idiomatic expression was used as either another expression's context, or they

were simply using the same context. This is the reason we were left with 65 expressions but 63 small paragraphs for context.

To this table, we added the number of chapters and pages where the expressions can be found. It also includes the entry from one of four idiomatic expressions dictionaries that confirms that this expression does in fact belong to the category of our analysis by showing its definition and, in some cases, an example.

In the following example we can view all the information mentioned previously along with the indication that the source text was in English.

Table 1  
Example one

ENGLISH				
Number	Expression	Chapter	Page	Source
43	What is your American <i>ad àgio?</i> ” he chided. “Something about <b>curiosity and the cat?</b> ” Langdon could barely focus.	108	371	<b>Curiosity killed the cat</b> used to tell sb not to ask so many questions, especially in reply to a question that you do not want to answer: <i>‘Are you two thinking of getting married by any chance?’ ‘Now, now. Curiosity killed the cat!’</i> (Oxford, 2001, p. 73).

Source: Own elaboration. This table was created using idiomatic expressions from Dan Brown (2000) and Oxford dictionaries (2001).

To that same table we added the translation of the 65 expressions used as our sample, taken from the book *Ángeles y Demonios*, along with the chapter and page number of where the expression can be found. The following example includes the same information as the previous and an indication of the target language which is Spanish.

Table 2  
Example two

SPANISH				
Number	Expression	Chapter	Page	Source
43	—¿Cómo dice el dicho? — se burló—. ¿Algo acerca de <b>la curiosidad y el gato?</b> Langdon apenas podía concentrarse.	108	305	<b>La curiosidad mató al gato</b> se emplea cuando alguien se interesa demasiado por conocer todos los detalles de un tema. (Centro Virtual de Cervantes, online, 2019)

Source: Own elaboration. This table was created using idiomatic expressions from Dan Brown’s (2000) translation into Spanish by Eduardo G. Murillo (2004) and the Centro Virtual de Cervantes online dictionary (2019).

### 3.6 Analysis

Once this information was included in the table, we proceeded with the analysis of our research. This process was done by, assigning a translation technique to those expressions that seem, at a first glance, to follow the characteristics of a certain technique. After this first draft, we went back to Vázquez-Ayora (1977), Newmark (1988), and Vinay, and Darbelnet (1995) and what they said about translation techniques.

We began by focusing on those idiomatic expressions that were translated using the equivalence technique introduced by Vinay and Darbelnet (1995).

The following table shows how this information was added to the previous tables:

Table 3  
Example three

Translation Technique	Explanation
<b>Equivalence</b>	The expression “curiosity killed the cat” was translated into Spanish by using “la curiosidad mató al gato.” Both of these expressions are idiomatic in their own language, therefore the translation was done with the equivalence technique.

Source: Own elaboration. This table was created using Vinay and Darbelnet (1995), Hurtado (2001), and Vázquez-Ayora’s (1977) definition of the equivalence technique.

In order to confirm that this translation technique was used, we looked for these expressions in three different idiomatic expressions dictionaries in Spanish. These dictionaries either confirmed our analysis or disproved them, allowing us to continue on to another technique or another expression. In the cases where the technique was confirmed, we added the information from the dictionary where the expression was found and all relative information from that dictionary. We also added, in separate column, the name of the technique with a short explanation of why that technique was chosen.

In the cases where the technique was disproved, we decided to take a look at the other techniques to find a more suitable one. Every time a different technique was identified it was added to table along with all pertinent data of where the information was obtained from, the name of the technique and a brief explanation of why the technique was chosen. This process was repeated with all idiomatic expressions until we had analyzed all 65 expressions.

Once our table was completed and the final revision was done, we decided to select 50 expressions from our study to present in our work. These expressions would represent the work done during our research so we decided to choose those in which the translation techniques were most evident and would give us a sample of different techniques.

After the analysis of the previous data, we proceeded to group our findings into different categories depending on the technique that was used to translate the idiomatic expression. To demonstrate this information, we created a graph that shows the amount of times each of those techniques were used in the translation of an expression. This last step was done to indicate which technique was most commonly used.

After the creation of the first graph, we then started to analyze the expressions individually and, after applying the PACTE group's (2009) rules for acceptability, we also ranked each of these 50 translated expressions into one of three categories: acceptable, semi-acceptable, or non-acceptable. This in turn, gave us the information to complete another graph where the information collected could also be visualized and show the amount of expressions that belonged to each category.

The information obtained in this analysis then allowed us to answer our general and specific objectives. This information, along with our analysis, table, and graphs will be presented in our following chapter.



## CHAPTER IV

### 4. Results

In this chapter, we will focus on the information our research has recovered. We will be presenting our results with the help of a table that will contain all the information from the idiomatic expressions taken from the original novel by Dan Brown (2000) and their translation into Spanish by Eduardo G. Murillo (2004).

#### 4.1 Idiomatic Expressions Table

The following tables show the results gathered from the analysis of the translation of 50 idiomatic expressions from English into Spanish. However, since the length of the tables take up a considerable amount of space, in this section we will add a total of eight chosen at random to show the variety of techniques that were identified during our analysis. The rest of the table are available in the annex.

##### 1. *Cut to the chase*

In the following table we can view the information recovered from the source text: idiomatic expression, chapter and page number, and the source which confirms we are dealing with an idiomatic expression.

Table 4  
*Cut to the chase*

ENGLISH				
Number	Expression	Chapter	Page	Source
3	Langdon <b>cut to the chase</b> “Galileo’s arrest threw the Illuminati into upheaval... Mistakes were made...”	9	29	<b>Cut to the chase</b> come to the point. North American informal. (Oxford, 2004, p. 70).

Source: Own elaboration. This table was created using idiomatic expressions from Dan Brown (2000) and Oxford dictionaries (2004).

In this next table we can view the information recovered from the target text: idiomatic expression, chapter and page number, and the source which confirms we are dealing with an idiomatic expression.

Table 5  
*Al grano*

SPANISH				
Number	Expression	Chapter	Page	Source
3	Langdon <b>fue al grano</b> . —La detención de Galileo trastornó a los Illuminati. Se cometieron equivocaciones...	9	31	<i>Al grano</i> para manifestar o reclamar la necesidad de ir sin rodeos a lo fundamental de un asunto. <i>Vamos al grano</i> . (Real Academia Española, online, 2019).

Source: Own elaboration. This table was created using idiomatic expressions from Dan Brown's (2000) translation into Spanish by Eduardo G. Murillo (2004) and the Real Academia Española online dictionary (2019).

In the following table we can view the information regarding the translation technique identified in our analysis.

Table 6  
*Equivalence*

Translation Technique	Explanation
Equivalence	The expression " <b>cut to the chase</b> " was translated into Spanish by using " <b>fue al grano</b> ." Both of these expressions are idiomatic in their own language; therefore the translation was done with the equivalence technique.

Source: Own elaboration. This table was created using Vinay and Darbelnet (1995), Hurtado (2001), and Vázquez-Ayora's (1977) definition of the equivalence technique.

The analysis from this example concluded that the translator made use of the equivalence technique to translate de idiomatic expression. This was done by replacing one idiomatic expression in English into another idiomatic expression in Spanish.

After this analysis we proceeded to categorize this translation according to PACTE's (2009) guidelines on acceptability. We found that this translation successfully communicated the meaning and the function of the source text while making use of appropriate language. Therefore, the translation of this idiomatic expression had an (A) Acceptable solution.

## 2. Rub off

In the following table we can view the information recovered from the source text: idiomatic expression, chapter and page number, and the source which confirms we are dealing with an idiomatic expression.

Table 7  
*Rub off*

ENGLISH				
Number	Expression	Chapter	Page	Source
9	<p>“... I suggested these. Airtight nanocomposite shells with opposing electromagnets at each end.”</p> <p>“It seems your father’s genius has <b>rubbed off</b>.”</p> <p>“Not really. I borrowed the idea from nature...”</p>	21	66	<p><b>Rub off</b> to seem to transfer to someone else. <i>I’ll sit by Ann. She has been lucky all evening. Maybe it’ll rub off on me.</i></p> <p>(NTC, 2000, p. 344).</p>

Source: Own elaboration. This table was created using idiomatic expressions from Dan Brown (2000) and NTC’s dictionaries (2000).

In this next table we can view the information recovered from the target text: idiomatic expression, chapter and page number, and the source which confirms we are dealing with an idiomatic expression.

Table 8  
*Había agotado*

SPANISH				
Number	Expression	Chapter	Page	Source
9	<p>... Yo sugerí esto. Cápsulas de nanocompuestos herméticas con electroimanes opuestos en cada extremo.</p> <p>—Das a entender que el ingenio de tu padre <b>se había agotado</b>.</p> <p>—La verdad es que no. Tomé prestada la idea de la naturaleza.</p>	21	61	— — —

Source: Own elaboration. This table was created using idiomatic expressions from Dan Brown’s (2000) translation into Spanish by Eduardo G. Murillo (2004).

In the following table we can view the information regarding the translation technique identified in our analysis.

Table 9  
*Modulation*

Translation Technique	Explanation
<b>Modulation</b>	The expression “ <b>rub off</b> ” was translated into Spanish by using “ <b>se había agotado.</b> ” Since the point of view was changed, the translation was done with the modulation technique.

Source: Own elaboration. This table was created using Vinay and Darbelnet (1995) and Hurtado’s (2001) definitions of the modulation technique.

The analysis from this example concluded that the translator made use of the modulation technique to translate de idiomatic expression. This was done by changing the point of view from one that conveys a positive message (the *genius* had rubbed off) to an opposite (the *genius* had run out).

After this analysis we proceeded to categorize this translation according to PACTE’s (2009) guidelines on acceptability. We found that this translation successfully communicated the meaning of the source text while making use of appropriate language. However, we believe that the function of the translation was not met since the translation did not make use of the target culture. Therefore, the translation of this idiomatic expression had a (SA) Semi-acceptable solution.

### ***3. Fend for oneself***

In the following table we can view the information recovered from the source text: idiomatic expression, chapter and page number, and the source which confirms we are dealing with an idiomatic expression.

Table 10  
*Fend for oneself*

ENGLISH				
Number	Expression	Chapter	Page	Source
11	<p>“Mr. Langdon?” Kohler’s face was expressionless. He motioned Langdon out of earshot.</p> <p>Langdon reluctantly followed, leaving Vittoria to <b>fend for herself</b>. “You’re the specialist,” Kohler said, his whisper intense.</p>	25	77	<p><b>Fend for oneself</b> to get along by oneself; to support oneself. <i>When I became 20 years old, I left home and began to fend for myself.</i> (NTC, 2000, p. 359).</p>

Source: Own elaboration. This table was created using idiomatic expressions from Dan Brown (2000) and NTC’s dictionaries (2000).

In the next table we can view the information recovered from the target text: idiomatic expression, chapter and page number, and the source which confirms we are dealing with an idiomatic expression.

Table 11  
*No translation*

SPANISH				
Number	Expression	Chapter	Page	Source
11	<p>—Señor Langdon. —El rostro de Kohler era inexpresivo. Indicó a Langdon con un ademán que se alejara, para que ella no pudiera oírle. Langdon obedeció de mala gana.</p> <p>—Usted es el especialista —dijo Kohler en un susurro—.</p>	25	70	— — —

Source: Own elaboration. This table was created using idiomatic expressions from Dan Brown’s (2000) translation into Spanish by Eduardo G. Murillo (2004).

In the following table we can view the information regarding the translation technique identified in our analysis.

Table 12  
Omission

Translation Technique	Explanation
Omission	The expression “ <b>fend for herself</b> ” was removed from the translation into Spanish, therefore, the translation was done with the omission technique.

Source: Own elaboration. This table was created using Vázquez-Ayora (1995) and Baker’s (1992) definitions of the omission technique.

The analysis from this example concluded that the translator made use of the omission technique. This was done by removing the information that he might have thought to be redundant or unnecessary to convey the message.

After this analysis we proceeded to categorize this translation according to PACTE’s (2009) guidelines on acceptability. We found that this translation successfully communicated the meaning of the source text while making use of appropriate language. However, we believe that the function of the translation was not met since the translation did not make use of the target culture. Therefore, the translation of this idiomatic expression had a (SA) Semi-acceptable solution.

#### 4. Wait a minute

In the following table we can view the information recovered from the source text: idiomatic expression, chapter and page number, and the source which confirms we are dealing with an idiomatic expression.

Table 13  
Wait a minute

ENGLISH				
Number	Expression	Chapter	Page	Source
14	“... It is visible on one of our security monitors, but as for Ms. Vetra’s claims as the power of this substance, I cannot possibly— “ <b>wait a minute</b> ,” the camarlengo said. “You can see this thing?”	40	125	<b>Wait a minute</b> used when you have just noticed or remembered sth, or had a sudden idea: <i>Wait a minute—this isn’t the right key.</i> (Oxford, 2001, p. 430).

Source: Own elaboration. This table was created using idiomatic expressions from Dan Brown (2000) and Oxford dictionaries (2001).

In this next table we can view the information recovered from the target text: idiomatic expression, chapter and page number, and the source which confirms we are dealing with an idiomatic expression.

Table 14  
*Espere un momento*

SPANISH				
Number	Expression	Chapter	Page	Source
14	Aparece en uno de nuestros monitores de seguridad, pero en cuanto a lo que afirma la señorita Vetra sobre el poder de la sustancia, no puedo... — <b>Espere un momento</b> — Le interrumpió el camarlengo—. ¿Esa cosa se puede ver?	40	109	— — —

Source: Own elaboration. This table was created using idiomatic expressions from Dan Brown’s (2000) translation into Spanish by Eduardo G. Murillo (2004).

In the following table we can view the information regarding the translation technique identified in our analysis.

Table 15  
*Adaptation*

Translation Technique	Explanation
<b>Adaptation</b>	The expression “ <b>wait a minute</b> ” was translated into Spanish by using “ <b>espere un momento.</b> ” Since a cultural element was replaced with another typical of the target culture, the translation was done with the adaptation technique.

Source: Own elaboration. This table was created using Vinay and Darbelnet (1995) and Newmark’s (1988) definitions of the omission technique.

The analysis from this example concluded that the translator made use of the adaptation technique to translate de idiomatic expression. This was done by changing the word *minute* to *moment*, adapting the phrase to the Spanish culture.

After this analysis we proceeded to categorize this translation according to PACTE’s (2009) guidelines on acceptability. We found that this translation successfully communicated

the meaning and the function of the source text while making use of appropriate language. Therefore, the translation of this idiomatic expression had an (A) Acceptable solution.

### 5. *Full of shit*

In the following table we can view the information recovered from the source text: idiomatic expression, chapter and page number, and the source which confirms we are dealing with an idiomatic expression.

Table 16  
*Full of shit*

ENGLISH				
Number	Expression	Chapter	Page	Source
20	“I’d want to know who the hell you just talked to.” “He didn’t say.” “Perhaps because he is <b>full of shit?</b> ” Glick had come to expect Macri’s cynicism, but what she was forgetting was that liars and lunatics had been Glick’s business for almost a decade at the <i>British Tattler</i> .	51	174	<b>Full of shit</b> say, write, etc. stupid or wrong things: <i>She’s so full of shit.</i> (Oxford, 2001, p. 135).

Source: Own elaboration. This table was created using idiomatic expressions from Dan Brown (2000) and Oxford dictionaries (2001).

In this next table we can view the information recovered from the target text: idiomatic expression, chapter and page number, and the source which confirms we are dealing with an idiomatic expression.



Table 17  
*Mentiroso compulsivo*

SPANISH				
Number	Expression	Chapter	Page	Source
20	<p>—Me gustaría saber con quién has hablado.</p> <p>—No lo dijo.</p> <p>—¿Quizá porque es un <b>mentiroso compulsivo</b>?</p> <p>—Glick había esperado que Macri hiciera una buena exhibición de cinismo, pero estaba olvidando que él mismo se había ocupado de mentirosos y lunáticos durante casi una década en el <i>British Tattler</i>.</p>	51	150	— — —

Source: Own elaboration. This table was created using idiomatic expressions from Dan Brown’s (2000) translation into Spanish by Eduardo G. Murillo (2004).

In the following table we can view the information regarding the translation technique identified in our analysis.

Table 18  
*Explicitation*

Translation Technique	Explanation
Explicitation	The expression “ <b>full of shit</b> ” was translated into Spanish by using “ <b>mentiroso compulsivo</b> .” Since the information was implicit in the source text and explicit in the target text, the translation was done with the explicitation technique.

Source: Own elaboration. This table was created using Vázquez-Ayora (1977) and Séguinot’s (1988) definitions of the explicitation technique.

The analysis from this example concluded that the translator made use of the explicitation technique to translate de idiomatic expression. This was done by trying to explain the meaning of the idiomatic expression.

After this analysis we proceeded to categorize this translation according to PACTE’s (2009) guidelines on acceptability. We found that this translation successfully communicated the meaning of the source text while making use of appropriate language. However, we believe that the function of the translation was not met since the translation did not make use of the

target culture. Therefore, the translation of this idiomatic expression had a (SA) Semi-acceptable solution.

### 6. *Two can play at that game*

In the following table we can view the information recovered from the source text:

idiomatic expression, chapter and page number, and the source which confirms we are dealing with an idiomatic expression.

Table 19

*Two can play at this game*

ENGLISH				
Number	Expression	Chapter	Page	Source
50	But Langdon did nothing. He remained the perfect gentleman. <b>Two can play at this game</b> , he thought, hiding a roguish smile.	137	476	<b>Two can play at that game</b> used when you threaten to behave as badly, etc. as sb has just behaved towards you: <i>'He told the boss that you were going home early every day.'</i> <i>'Oh did he? Well, two can play at that game. I think I'll tell the boss about him coming in late every morning.'</i> (Oxford, 2001, p. 422).

Source: Own elaboration. This table was created using idiomatic expressions from Dan Brown (2000) and Oxford dictionaries (2001).

In the next table we can view the information recovered from the target text: idiomatic expression, chapter and page number, and the source which confirms we are dealing with an idiomatic expression.

Table 20

*Dos pueden jugar a este juego*

SPANISH				
Number	Expression	Chapter	Page	Source
50	Pero Langdon no hizo nada. Siguió comportándose como un perfecto caballero. <b>Dos pueden jugar a este juego</b> , pensó, y disimuló una sonrisa traviesa.	137	387	— — —

Source: Own elaboration. This table was created using idiomatic expressions from Dan Brown's (2000) translation into Spanish by Eduardo G. Murillo (2004).

In the following table we can view the information regarding the translation technique identified in our analysis.

Table 21  
*Literal*

Translation Technique	Explanation
<b>Literal</b>	<p>The expression “<b>two can play at this game</b>” was translated into Spanish by using “<b>dos pueden jugar a este juego.</b>” Neither the word order nor grammatical functions were modified, therefore, the translation was done with the literal technique.</p> <p><b>Two</b>    <b>can</b>    <b>play</b>    <b>at</b>    <b>this</b>    <b>game</b>  ↓        ↓        ↓        ↓        ↓        ↓  <b>Dos</b>   <b>pueden</b>   <b>jugar</b>   <b>a</b>   <b>este</b>   <b>juego</b></p>

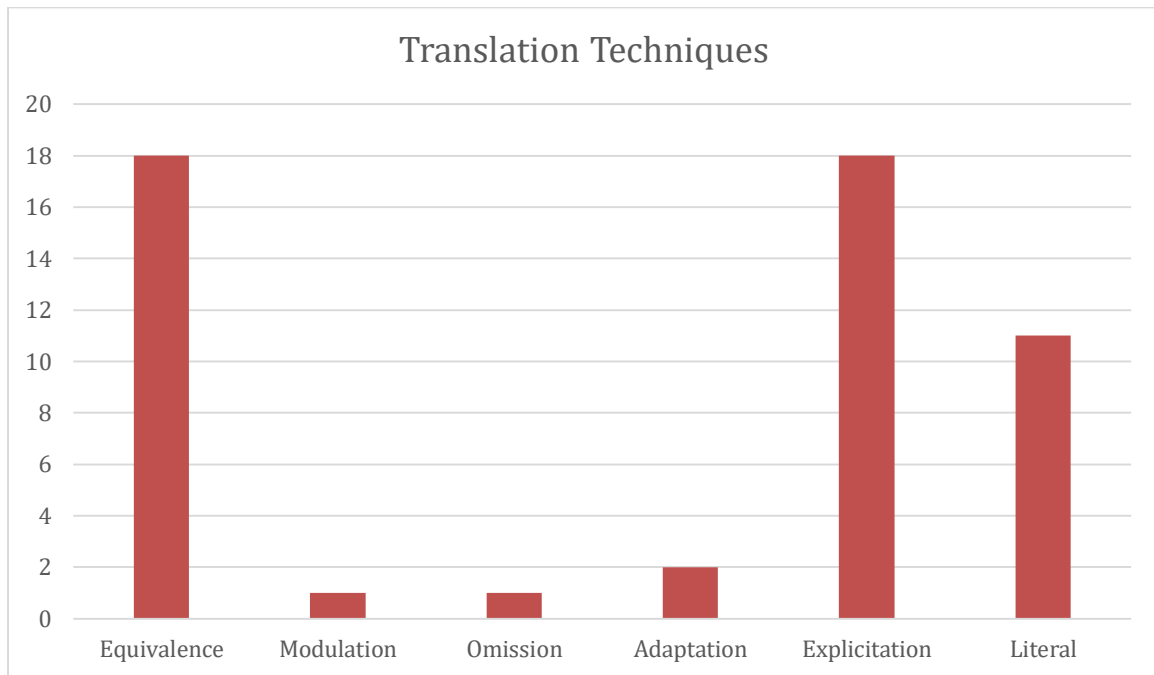
Source: Own elaboration. This table was created using Newmark (1988) and Vázquez-Ayora’s (1988) definitions of the literal technique.

The analysis from this example concluded that the translator made use of the literal technique to translate de idiomatic expression. This was done by translating the idiomatic expressions word by word.

After this analysis we proceeded to categorize this translation according to PACTE’s (2009) guidelines on acceptability. We found that this translation successfully communicated the meaning and the function of the source text while making use of appropriate language. Therefore, the translation of this idiomatic expression had an (A) Acceptable solution.

## 4.2 Frequency

After the analysis of the 50 translations of idiomatic expressions, we were able to confirm the presence of six translation techniques: equivalence, modulation, omission, adaptation, explicitation, and literal. It is also important to mention that since one of our idiomatic expressions was translated using two different techniques, our frequency will show that a total of 51 techniques were identified. The following graph shows the frequency in which each technique was used.

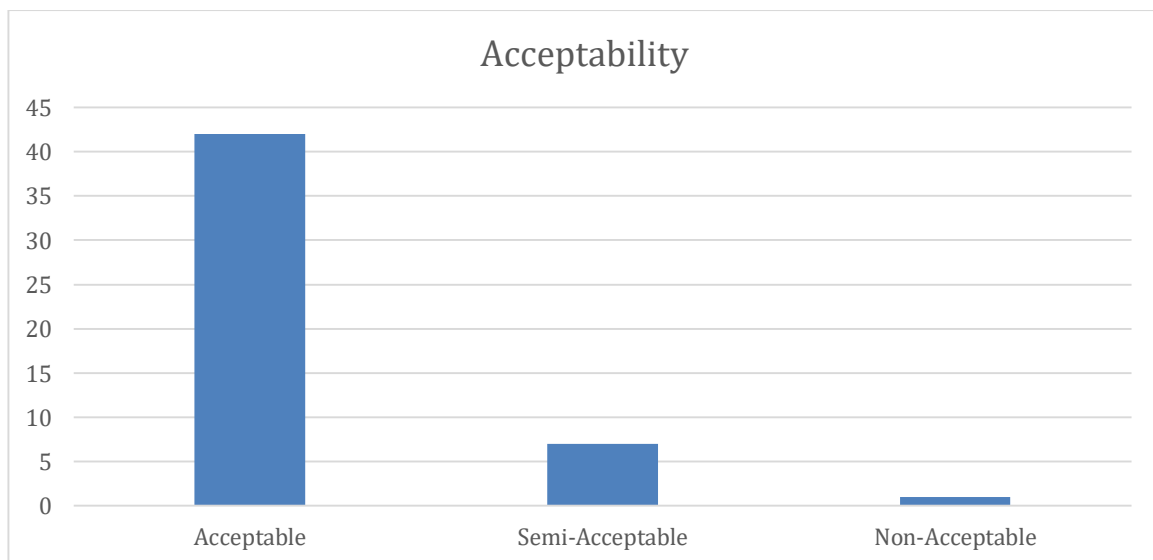


*Figure 1.* Translation techniques.

Source: Own elaboration. This graph was created using the results of the analysis of 50 idiomatic expressions from Dan Brown (2000) and their translations by Eduardo G. Murillo (2004).

### 4.3 Acceptance

Once our initial analysis was finished and we categorized the idiomatic expressions, we also created a graph in order to visualize the amount of times an expression was (A) Acceptable, (SA) Semi-acceptable, or (NA) Non-acceptable. The following table shows that information.



*Figure 2.* Acceptability

Source: Own elaboration. This graph was created using the results of the analysis of 50 idiomatic expressions from Dan Brown (2000) and their translations by Eduardo G. Murillo (2004).

The results of our research have given us surprising information that will be discussed in our next chapter. However, it is important to mention that the techniques and acceptability analysis can and has changed since our initial work set out. We can assume that there is still room for improvement in not only the analysis itself but in the translation proposals mentioned in this paper.

## CHAPTER V

### 5. Conclusion

After the research we have done throughout the months, we can confirm that the translation of idiomatic expressions is no simple task as our authors have mentioned. During our study we were faced with issues such as the translation of culture. The difficulties arise not only in the translation of culture from English into Spanish but from a Spanish spoken in Spain and the one spoken in Mexico.

As for the work we set out to do, we can now confirm that our general objective was reached. We were able to identify all idiomatic expressions found in the novel *Angels and Demons* by Dan Brown (2000). This gave us a total of 65 idiomatic expressions to work with. Afterwards, locating them in the version in Spanish that we acquired was not difficult at all since the information we needed in order to locate them was available immediately.

During the identification process, and in completing our second specific objective, we found that translation techniques can be, at a simple glance, easy to recognize. However, after going back to our table —multiple times— we found that the analysis process is time consuming and multiple revisions are necessary. After our first and second analysis, we found that the results gathered then and the results presented now are different. This leads us to believe that, after the third analysis, we have the most complete information few can offer.

This leads us to our third specific objective and the techniques that were most commonly used. In this case, and again, after multiple analysis that have modified this answer, we found that both the equivalence and explicitation techniques were used the most in the translation of idiomatic expressions. In our opinion, the equivalence technique is the best option for translating idiomatic expressions since we can completely take care of the culture aspect and, while our second choice might not have been explicitation, we found that in those cases where it was used, it was done so respecting the acceptance criteria.

As for our last specific objective, and taking into consideration PACTE's (2009) guidelines, we can conclude that most translations were, in our opinion, Acceptable. A total of 41 expressions, we feel, conveyed the message completely. Seven expressions were only Semi-acceptable due to the intended message being transmitted, mostly, without the cultural aspect which we believe is too important to leave out. Finally, there was one expression that did not meet any of the guidelines making it the one non-acceptable solution in the group of 50 idiomatic expressions.

With the completion of our last specific purpose, the only other thing we can add to our paper is to mention that while our main purpose was reached and our study seems complete, this paper can certainly be expanded. It is our hope that others will come across our study and find new ways to add or improve it in some way so that the study on the translation of idiomatic expressions continues.

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## Appendix

ENGLISH					Translation Technique	Explanation	SPANISH					Acceptability
Number	Expression	Chapter	Page	Source			Number	Expression	Chapter	Page	Source	
1	<i>Well I'll be damned</i> , Langdon thought, reading the text. <i>This guy wasn't kidding</i> . Langdon had always thought of the Web as an American invention.	7	18	<b>I'll be damned</b> used for expressing surprise: <i>Well, I'll be damned! Isn't that Sarah Parker over there?</i> (Oxford, 2001, p. 76).	Equivalence	The expression " <b>I'll be damned</b> " was translated into Spanish by using " <b>que me aspen</b> ." Both of these expressions are idiomatic in their own language, therefore the translation was done with the equivalence technique.	1	<i>Que me aspen</i> , pensó Langdon, mientras leía el texto. <i>Este tipo no estaba bromeando</i> . Langdon siempre había creído que Internet era un invento norteamericano.	7	22	<b>Que me/te/le... aspen</b> expresión con que se asegura lo que se dice a continuación. (Oxford Living Dictionaries, online, 2019).	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓
2 & 3	"... I am quite aware of scientific history, Mr. Langdon. But this was all centuries ago. What does it have to do with Leonardo Vetra?" <b>The million-dollar question</b> . Langdon <b>cut to the chase</b> . "Galileo's arrest threw the Illuminati into upheaval. Mistakes were made..."	9	29	<b>The million-dollar question</b> a very important question which is difficult or impossible to answer: <i>The million-dollar question for modern astronomy is 'Is there life elsewhere in the universe?'</i> (Oxford, 2001, p. 356).  <b>Cut to the chase</b> come to the point. North American informal. (Oxford, 2004, p. 70).	Equivalence  Equivalence	The expression " <b>the million-dollar question</b> " was translated into Spanish by using " <b>la pregunta del millón</b> ." Both of these expressions are idiomatic in their own language, therefore the translation was done with the equivalence technique.  The expression " <b>cut to the chase</b> " was translated into Spanish by using " <b>fue al grano</b> ." Both of these expressions are idiomatic in their own language, therefore the translation was done with the	2 & 3	Conozco muy bien la historia de la ciencia, señor Langdon. Pero esto sucedió hace siglos. ¿Cuál es la relación de este episodio con Leonardo Vetra? <b>La pregunta del millón</b> . Langdon <b>fue al grano</b> . —La detención de Galileo trastornó a los Illuminati. Se cometieron equivocaciones. ..	9	31	<b>La pregunta del millón</b> pregunta que se hace no para manifestar duda o para pedir respuesta, sino para expresar indirectamente una afirmación o dar más vigor y eficacia a lo que se dice. (Real Academia Española, online, 2019).  <b>Al grano</b> para manifestar o reclamar la necesidad de ir sin rodeos a lo fundamental de un asunto. <i>Vamos al grano</i> . (Real Academia Española, online, 2019).	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓  (A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓

						equivalence technique.						
4	Without warning, Kohler spun in his wheelchair and accelerated out of the living room, leaving a wake of swirling mist as he disappeared down a hallway. <b>For the love of God.</b> Langdon groaned. He followed.	11	36	<b>For the love of God</b> used when you are expressing anger and the fact that you are impatient: <i>For the love of God, be quiet! I'm trying to concentrate.</i> (Oxford, 2001, p. 223).	<b>Equivalence/ Literal</b>	The expression " <b>for the love of God</b> " was translated into Spanish by using " <b>por el amor de Dios.</b> " Both of these expressions are idiomatic in their own language, therefore the translation was done with the equivalence technique.  However, the expression " <b>for the love of God</b> " was also translated word for word into " <b>por el amor de Dios.</b> " Neither the word order nor grammatical functions were modified, therefore, the translation was also done with the literal technique	4	Kholer dió media vuelta a su silla de ruedas sin previo aviso y salió como una flecha de la sala de estar, dejando una estela de niebla remolinante cuando se alejó por el pasillo. <b>Por el amor de Dios,</b> gruño Langdon. Le siguió.	11	37	<b>Por amor de Dios</b> para pedir con encarecimiento o excusarse con humildad. (Real Academia Española, online, 2019).	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓
5	... "Do you know who is responsible yet?" "We're still <b>working on it.</b> " She turned to Langdon, holding out a slender hand. "My name is Vittoria Vetra. You're from Interpol, I assume?"	14	43	<b>Work on someone or something</b> to repair, build, or adjust something. <i>The carpenter worked on the fence for three hours. Bill is out working on his car engine.</i> (NTC, 2000, p. 439).	<b>Literal</b>	The expression " <b>working on it</b> " was translated word by word into " <b>trabajando en ello.</b> " Neither the word order nor grammatical functions were modified, therefore, the translation was done with the literal technique.	5	—¿Ya saben quién ha sido el responsable? — <b>Estamos trabajando en ello.</b> Se volvió hacia Langdon y extendió una mano esbelta. —Me llamo Vittoria Vetra. Supongo que es usted de la Interpol, ¿no?	14	42-43	-----	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓

6	Once, when his father was alive, Langdon had heard his mom begging his father to "stop and <b>smell the roses</b> ." That year, Langdon bought his father a tiny blown-glass rose for Christmas.	15	45	<b>Smell the roses</b> enjoy or appreciate what is often ignored. North American informal. (Oxford, 2004, p. 267).	<b>Literal</b>	The expression " <b>smell the roses</b> " was translated word by word into " <b>oler las rosas</b> ." Neither the word order nor grammatical functions were modified, therefore, the translation was done with the literal technique.	6	Una vez, cuando su progenitor vivía, Langdon había oído a su madre suplicar a su padre que <<se parara a <b>oler las rosas</b> >>. Aquel año, Langdon regaló a su padre por Navidad una diminuta rosa de cristal soplado.	15	44	-----	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓
7	"You're telling me that CERN dug out millions of tons of earth just to smash tiny particles?" Kohler shrugged. "Sometimes to find the truth, one must <b>move mountains</b> ."	15	48	<b>Move mountains</b> do everything you can in order to help sb, achieve sth, etc: Faith can move mountains (=achieve the impossible). (Oxford, 2001, p. 245).	<b>Literal</b>	The expression " <b>move mountains</b> " was translated into Spanish by using " <b>mover montañas</b> ." Neither the word order nor grammatical functions were modified, therefore, the translation was done with the literal technique.	7	—¿Me está diciendo que el CERN excavó millones de toneladas de tierra sólo para fraccionar partículas diminutas? Kohler se encogió de hombros. —A veces, para encontrar la verdad, hay que <b>mover montañas</b> .	15	47	-----	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓
8	Janus had assured him someone <b>on the inside</b> would make the necessary arrangements.	20	62	<b>On the inside</b> in a position affording private information, informal. 1932 <i>Daily Express</i> I have chatted with men who are believed to be on the inside, and they have informed me that there will certainly be changes at forward and in the three-quarter line.	<b>Literal</b>	The expression " <b>on the inside</b> " was translated word by word into " <b>desde el interior</b> ." Neither the word order nor grammatical functions were modified, therefore, the translation was done with the literal technique.	8	Jano le había asegurado que alguien, <b>desde el interior</b> , tomaría las medidas pertinentes.	20	58	-----	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓

				(Oxford, 2004, p. 153).								
9	"... I suggested these. Airtight nanocomposite shells with opposing electromagnets at each end." "It seems your father's genius has <b>rubbed off</b> ." "Not really. I borrowed the idea from nature..."	21	66	<b>Rub off</b> to seem to transfer to someone else. (Also literal.) <i>I'll sit by Ann. She has been lucky all evening. Maybe it'll rub off on me.</i> (NTC, 2000, p. 344).	<b>Modulation</b>	The expression " <b>rubbed off</b> " was translated into Spanish by using " <b>se había agotado</b> ." Since a point of view was changed, the translation was done with the modulation technique.	9	... Yo sugerí esto. Cápsulas de nanocompuesto s herméticas con electroimanes opuestos en cada extremo. —Das a entender que el ingenio de tu padre <b>se había agotado</b> . —La verdad es que no. Tomé prestada la idea de la naturaleza.	21	61	-----	(SA) Meaning of the source text ✓ Function of the translation Use of appropriate language ✓  <b>Se te había pegado</b>
10	The emotion was guilt. Uncontrollable, relentless guilt. Vittoria knew it had been she who convinced her father to create the specimen. <b>Against his better judgement</b> . And he had been killed for it.	25	76	<b>Against your better judgement</b> contrary to what you feel to be wise or sensible. (Oxford, 2004, p. 157).	<b>Explicitation</b>	The expression " <b>against his better judgement</b> " was translated into Spanish by using " <b>contra su voluntad</b> ." Since the information was implicit in the source text and explicit in the target text, the translation was done with the explicitation technique.	10	Era la culpa. Culpa incontrolable, implacable. Vittoria sabía que era ella quién había convencido a su padre de que creara la muestra. <b>Contra su voluntad</b> . Y le habían asesinado por ello.	25	69-70	-----	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓
11	"Mr. Langdon?" Kohler's face was expressionless. He motioned Langdon out of earshot. Langdon reluctantly followed, leaving Vittoria to <b>fend for herself</b> . "You're the specialist," Kohler	25	77	<b>Fend for oneself</b> to get along by oneself; to support oneself. <i>When I became twenty years old, I left home and began to fend for myself.</i> (NTC, 2000, p. 359).	<b>Omission</b>	The expression " <b>to fend for herself</b> " was removed from the translation into Spanish, therefore, the translation was done with the omission technique.	11	—Señor Langdon. —El rostro de Kohler era inexpressivo. Indicó a Langdon con un ademán que se alejara, para que ella no pudiera oírle. Langdon	25	70	-----	(SA) Meaning of the source text ✓ Function of the translation Use of appropriate language ✓  <b>Valerse por sí misma</b>

	said, his whisper intense.							obedeció de mala gana. —Usted es el especialista — dijo Kohler en un susurro—.				
12	"Banned from the city for secrecy and security until the conclave concludes." "And when does it conclude?" The guard shrugged. " <b>God only knows.</b> " The words sounded oddly literal.	35	106	<b>God only knows</b> no one knows but God. <i>Tom: How long is all this going to take? Alice: God only knows!</i> (McGraw Hill, 2005, p. 266).	<b>Equivalence</b>	The expression " <b>God only knows</b> " was translated into Spanish by using " <b>solo Dios sabe.</b> " Both of these expressions are idiomatic in their own language, therefore the translation was done with the equivalence technique.	12	—Tienen prohibida la entrada en la ciudad, en aras del secretismo y la seguridad hasta la conclusión del conclave. —¿Y cuándo concluirá? El guardia se encogió de hombros. — <b>Sólo Dios sabe.</b> Las palabras parecieron extrañamente literales.	35	94	<b>Sabe Dios</b> expresión que indica que no se sabe cómo va a desarrollarse una cosa o que no se está seguro de algo, o que es muy difícil o imposible de averiguar. (Oxford Living Dictionaries, online, 2019).	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓
13	At the moment, however, her remembrance trick was <b>drawing a major blank</b> . So she measured her options... her needs.	37	116	<b>Draw a blank</b> to fail to remember something. <i>I tried to remember her telephone number, but I could only draw a blank.</i> (McGraw Hill, 2005, p. 170).	<b>Explicitation</b>	The expression " <b>drawing a major a blank</b> " was translated into Spanish by using " <b>no conducía a ninguna parte.</b> " Since the information was implicit in the source text and explicit in the target text, the translation was done with the explicitation technique.	13	En aquel momento, sin embargo, su esfuerzo por recordar <b>no conducía a ninguna parte</b> . Repasó sus opciones, sus necesidades.	37	103	-----	(SA) Meaning of the source text ✓ Function of the translation Use of appropriate language ✓ <b>Tener la mente en blanco</b>
14	"... It is visible on one of our security monitors, but as for Ms. Vetra's claims as to the power of this	40	125	<b>Wait a minute</b> used when you have just noticed or remembered sth, or had a sudden idea:	<b>Adaptation</b>	The expression " <b>wait a minute</b> " was translated into Spanish by using " <b>espere un momento.</b> " Since	14	Aparece en uno de nuestros monitores de seguridad, pero en cuanto a lo que afirma la	40	109	-----	(A) Meaning of the source text ✓ Function of the translation ✓

	substance, I cannot possibly—"Wait a minute," the camarlengo said. "You can see this thing?"			<i>Wait a minute—this isn't the right key.</i> (Oxford, 2001, p. 430).		a cultural element was replaced with another typical of the target culture, the translation was done with the adaptation technique.		señorita Vetra sobre el poder de la sustancia, no puedo... — <b>Espere un momento</b> —le interrumpió el camarlengo—. ¿Esa cosa se puede ver?				Use of appropriate language ✓
15	Olivetti was still talking. "Ignore, if you are suggesting we make a <b>naked-eye</b> search of the entirety of Vatican City then I must object."	40	126	<b>Naked eye</b> the human eye, unassisted by optics, such as a telescope, microscope, or spectacles. <i>The scientist could see nothing in the liquid with the naked eye, but with the aid of a microscope, she identified the bacteria.</i> (NTC, 2000, p. 274).	<b>Explicitation</b>	The expression " <b>naked eye</b> " was translated into Spanish by using " <b>ocular</b> ." Since the information was implicit in the source text and explicit in the target text, the translation was done with the explicitation technique.	15	Olivetti continuaba hablando. —Signore, si esta insinuando que llevemos a cabo un registro <b>ocular</b> de todo el Vaticano, he de oponerme.	40	110	-----	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓
16	"... Although you will not admit it, your church is dying. Consider the chance to <b>go out with a bang</b> ." Olivetti stepped forward. He seemed less combative now, as if he now sensed the reality facing him.	41	134	<b>Go with a bang</b> happen with obvious success. (Oxford, 2001, p. 15).	<b>Adaptation</b>	The expression " <b>go out with a bang</b> " was translated into Spanish by using " <b>acabar a lo grande</b> ." Since a cultural element was replaced with another typical of the target culture, the translation was done with the adaptation technique.	16	Aunque no quieran admitirlo, su Iglesia está agonizando. Considere esto la oportunidad de <b>acabar a lo grande</b> . Olivetti avanzó. Ahora parecía menos combativo, como si intuyera la realidad a la que hacía frente.	41	117	-----	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓
17	Vittoria frowned. "Sounds like a situazione senza soluzione."	46	150	<b>A catch-22</b> situation a dilemma or difficulty from which there is no escape because of	<b>Equivalence</b>	The expression " <b>a catch-22</b> " was translated into Spanish by using " <b>callejón sin</b>	17	Vittoria frunció el ceño. —Parece una situazione senza soluzione.	46	130	<b>Callejón sin salida</b> negocio o conflicto muy difícil o de imposible solución.	(A) Meaning of the source text ✓ Function of the translation ✓



	"Exactly. <b>A catch-22</b> , as we would say."			mutually conflicting or dependent conditions. (Oxford, 2001, p. 48).		<b>salida.</b> Both of these expressions are idiomatic in their own language, therefore the translation was done with the equivalence technique.		—Exacto. <b>Un callejón sin salida</b> , por así decirlo.			(Real Academia Española, online, 2019).	Use of appropriate language ✓
18	Vittoria was looking less and less clear. "And this has something to do with catching the Illuminati assassin?" Langdon smiled as he <b>played his ace</b> . "Oh, yes. The Illuminati called these four churches by a very special name. The Altars of Science."	46	153	<b>Play your ace</b> use your best argument, etc. in order to get an advantage in a situation: <i>I think it's time we played our ace, which is the fact that without us they wouldn't be able to run this place.</i> (Oxford, 2001, p. 288).	<b>Equivalence</b>	The expression " <b>played his ace</b> " was translated into Spanish by using " <b>as que escondía en la manga.</b> " Both of these expressions are idiomatic in their own language, therefore the translation was done with the equivalence technique.	18	Vittoria estaba confusa. —¿Y esto nos ayudará a capturar al asesino de los Illuminati? Langdon sonrió cuando enseñó el <b>as que escondía en la manga.</b> —Ah, sí. Los Illuminati llamaban a estas cuatro iglesias de una forma muy especial. Los Altares de la Ciencia.	46	132	<b>Tener (o guardar) un as en la manga</b> tener una cosa oculta para poder usarla en el momento más oportuno. (Oxford Living Dictionaries, online, 2019).	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓
19	"Talk to me." She sounded like her mother. "I just feel like I want to <b>leave my mark.</b> " "You wrote for the British Tattler." "Yeah, but nothing with any resonance."	48	160	<b>Leave one's mark</b> to affect the behavior and performance of another person. <i>The wise professor left her mark on her students.</i> (McGraw Hill, 2005, p. 394).	<b>Literal</b>	The expression " <b>leave my mark</b> " was translated word by word into " <b>dejar mi impronta.</b> " Neither the word order nor grammatical functions were modified, therefore, the translation was done with the literal technique.	19	—Habla conmigo. Igualita a su madre. —Tengo ganas de <b>dejar mi impronta.</b> —Escribiste para el British Tattler. —Sí, pero sin ninguna resonancia.	48	138	-----	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓
20	"I'd want to know who the hell you just talked to."	51	174	<b>Full of shit</b> say, write, etc. stupid or	<b>Explicitation</b>	The expression " <b>full of shit</b> " was translated into	20	—Me gustaría saber con quién has hablado.	51	150	-----	(SA) Meaning of the source text ✓

	"He didn't say." "Perhaps because he's <b>full of shit</b> ?" Glick had come to expect Macri's cynicism, but what she was forgetting was that liars and lunatics had been Glick's business for almost a decade at the British Tattler.			wrong things: <i>She's so full of shit.</i> (Oxford, 2001, p. 135).		Spanish by using " <b>mentiroso compulsivo.</b> " Since the information was implicit in the source text and explicit in the target text, the translation was done with the explicitation technique.		—No lo dijo. —¿Quizá porque es un <b>mentiroso compulsivo</b> ? —Glick había esperado que Macri hiciera una buena exhibición de cinismo, pero estaba olvidando que él mismo se había ocupado de mentirosos y lunáticos durante casi una década en el British Tattler.			Function of the translation Use of appropriate language ✓  <b>Mentiroso de mierda</b>	
21	The fourth prisoner, an Italian, quiet and thoughtful, looked into the inky void of the captor's eyes and swore he saw hell itself. <b>God help us</b> , he thought.	53	180	<b>God help sb</b> used to say that you are afraid sb will be in danger or that sth bad will happen to them: <i>God help us if this doesn't work. (Some people find this use offensive.)</i> (Oxford, 2001, p. 167).	<b>Equivalence</b>	The expression " <b>God help us</b> " was translated into Spanish by using " <b>Dios nos asista.</b> " Both of these expressions are idiomatic in their own language, therefore the translation was done with the equivalence technique.	21	El cuarto prisionero, un italiano silencioso y meditabundo, miró el abismo negro de los ojos de su captor y juró que veía el infierno. Que <b>Dios nos asista</b> , pensó.	53	155	<b>Dios nos asista</b> para indicar el deseo de la intervención divina para evitar un mal inminente y, al parecer, inevitable. (Real Academia Española, online, 2019)	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓
22	As they left the courtyard, Vittoria held out the folio for Langdon. "You think you can decipher this thing? Or did we just kill all those brain cells <b>for kicks</b> ?" Langdon took the document carefully in his hands.	55	186	<b>For kicks and for laughs; for giggles</b> for fun; just for entertainment; for no good reason. <i>They didn't mean any harm. They just did it for kicks.</i> (McGraw Hill, 2005, p. 226).	<b>Explicitation</b>	The expression " <b>for kicks</b> " was translated into Spanish by using " <b>para nada.</b> " Since the information was implicit in the source text and explicit in the target text, the translation was done with the explicitation technique.	22	Cuando salieron del patio, Vittoria entregó el folio a Langdon. —¿Crees que puedas descifrar esto? ¿O nos hemos cargado todas esas células cerebrales <b>para nada</b> ?	55	160	-----	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓

								Langdon tomó el documento con cautela.				
23	The commander turned in his seat and locked eyes with Langdon. "Mr. Langdon, this had better not <b>blow up in our faces.</b> " Langdon smiled uneasily. How could it?	56	194	<b>Blow up in someone's face</b> to get ruined while someone is working on it. <i>All my plans blew up in my face.</i> (McGraw Hill, 2005, p. 52).	<b>Literal</b>	The expression " <b>blow up in our faces</b> " was translated into Spanish by using " <b>nos estalle en la cara.</b> " Neither the word order nor grammatical functions were modified, therefore, the translation was done with the literal technique.	23	El comandante se volvió y clavó los ojos en Langdon. —Señor Langdon, será mejor que la situación no <b>nos estalle en la cara.</b> Langdon sonrió inquieto. ¿Cómo podría?	56	166	-----	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓
24	"Too dangerous. We would have no lines of communication with you. I can't let you carry a walkie-talkie it would <b>give you away.</b> " Vittoria reached in her shirt pocket and produced her cell phone. "Plenty of tourists carry phones."	58	197	<b>Give someone away</b> to reveal something secret about someone to someone else. <i>Please don't give me away. I don't want anyone to know my plans.</i> (McGraw Hill, 2005, p. 251).	<b>Explicitation</b>	The expression " <b>give you away</b> " was translated into Spanish by using " <b>la delataría.</b> " Since the information was implicit in the source text and explicit in the target text, the translation was done with the explicitation technique.	24	—Demasiado peligroso. No tendríamos líneas de comunicación con usted. No puedo permitir que cargue con un walkie-talkie, <b>la delataría.</b> Vittoria buscó en el bolsillo de la camisa y sacó el móvil. —Muchos turistas llevan teléfono.	58	169	-----	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓
25 & 26	They sometimes joked that Rocher was "the bear who walked in the viper's shadow." Comander Olivetti was the viper. Rocher was just as deadly as the viper, but at least you could <b>see him coming.</b>	59	199	<b>See sb coming</b> know that sb is innocent or stupid and decide to lie to them or cheat them: <i>'I paid £500 for it, and it doesn't work!'</i> <i>'They must have seen you coming.'</i> (Oxford, 2001, p. 339).	<b>Explicitation</b>  <b>Literal</b>	The expression " <b>see him coming</b> " was translated into Spanish by using " <b>era predecible.</b> " Since the information was implicit in the source text and explicit in the target text, the translation was done with the	25 & 26	A veces, comentaban en broma que Rocher era <<el oso que caminaba a la sombra de la víbora>>. El comandante Olivetti era la víbora. Rocher era tan mortífero como	59	170	-----	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓

	Rocher's men stood at sharp attention, <b>nobody moving a muscle</b> , although the information they had just received had increased their blood pressure by a few thousand points.			<b>Not move a muscle</b> stay very still, without moving: <i>The patient didn't move a muscle for weeks.</i> (Oxford, 2001, p. 245).		explicitation technique.  The expression " <b>nobody moving a muscle</b> " was translated into Spanish by using " <b>ninguno movía un músculo.</b> " Neither the word order nor grammatical functions were modified, therefore, the translation was done with the literal technique.		la víbora, pero al menos <b>era predecible.</b> Los hombres de Rocher estaban en posición de firmes. <b>Ninguno movía un músculo,</b> aunque la información que acababa de recibir les había acelerado el pulso.			(SA) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓  <b>Sin mover un dedo</b>	
27	Langdon thought for a moment, trying to <b>get his bearings</b> . He surveyed the circumference of the room. Tombs. Altars. Pillars. Niches. He motioned to a particularly ornate funerary across the dome and to the left.	61	202	<b>Get your bearings</b> find out exactly where you are, or the details of the situation you are in, especially when this is new and unfamiliar: <i>We got off the bus right in the center of town and it took us a moment to get our bearings.</i> (Oxford, 2001, p. 19).	<b>Explicitation</b>	The expression " <b>get his bearings</b> " was translated into Spanish by using " <b>intentaba orientarse.</b> " Since the information was implicit in the source text and explicit in the target text, the translation was done with the explicitation technique.	27	Langdon pensó un momento, mientras <b>intentaba orientarse.</b> Inspeccionó la estancia. Tumbas. Altares. Columnas. Nichos. Señaló un monumento funerario especialmente ornamentado, enfrente y a la izquierda.	61	173	-----	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓
28	Glick read the lists of stories. "You ever hear of a guy called Winston Churchill?" " <b>Rings a bell.</b> " "BBC did a historical a while back on Churchill's life..."	63	215	<b>Ring a bell</b> sound familiar; help you remember sth, but not completely: <i>That name rings a bell but I can't remember exactly where I've heard it before.</i> (Oxford, 2001, p. 321).	<b>Equivalence</b>	The expression " <b>rings a bell</b> " was translated into Spanish by using " <b>me suena.</b> " Both of these expressions are idiomatic in their own language, therefore the translation was done with the	28	Glick leyó la hoja de reportajes. —¿Has oído hablar de un tipo llamado Winston Churchill? — <b>Me suena.</b> —Hace un tiempo, la BBC hizo un reportaje de	63	183	<b>Sonar</b> dicho de una cosa: <i>Resultar vagamente conocida. No me suena ese apellido.</i> (Real Academia Española, online, 2019).	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓

						equivalence technique.		tipo histórico sobre la vida de Churchill...				
29	Langdon was still in shock over his mistake at the Pantheon. With a cursory glance at this square, however, his <b>sixth sense</b> was already tingling. The piazza seemed subtly filled with Illuminati significance.	64	217	<b>Sixth sense</b> a special ability to know sth without using any of the five senses that include sight, touch, etc: <i>A kind of sixth sense told her that there was someone else in the room, and she turned around quickly.</i> (Oxford, 2001, p. 356).	Equivalence	The expression " <b>sixth sense</b> " was translated into Spanish by using " <b>sexto sentido</b> ." Both of these expressions are idiomatic in their own language, therefore the translation was done with the equivalence technique.	29	Langdon aún estaba conmocionado por su equivocación. No obstante, una mirada superficial a la plaza bastó para que su <b>sexto sentido</b> se pusiera en estado de alerta. La plaza parecía imbuida del espíritu de los Illuminati.	64	185	<b>Sexto sentido</b> capacidad de percibir de manera intuitiva lo que de ordinario pasa inadvertido. (Real Academia Española, 2019).	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓
30	"Wait," Langdon said. "I'll go first." " <b>Forget it.</b> " "I'm the one who screwed up at the Pantheon." She turned. "But I'm the one with the gun."	65	224	<b>Forget it</b> use to emphasize that you are saying 'no' to sth: <i>'Any chance of you helping out there?'</i> " <b>Forget it, I've got too much to do.</b> " (Oxford, 2001, p. 131).	Equivalence	The expression " <b>forget it</b> " was translated into Spanish by using " <b>olvidalo</b> ." Both of these expressions are idiomatic in their own language, therefore the translation was done with the equivalence technique.	30	—Espera — dijo Langdon—. Yo iré primero. — <b>Olvidalo.</b> —Fui yo quien se equivocó en el panteón. La joven se volvió. —Pero yo soy quien lleva la pistola.	65	191	<b>Olvidame, que me olvides</b> para pedir a alguien que no insista sobre algo. (Real Academia Española, 2019).	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓
31	Despite the soft glow of candlelight in the Sistine Chapel, Cardinal Mortati was <b>on edge</b> . Conclave had officially begun.	68	233	<b>On edge</b> nervous, worried or anxious: <i>Most people feel on edge before exams.</i> (Oxford, 2001, p. 99).	Explicitation	The expression " <b>on edge</b> " was translated into Spanish by using " <b>estaba muy nervioso</b> ." Since the information was implicit in the source text and explicit in the target text, the translation was done with the explicitation technique.	31	Pese a la tenue luz de las velas que reinaba en la Capilla Sixtina, el cardenal Mortati estaba <b>muy nervioso</b> . El cónclave había empezado de manera oficial.	68	198	-----	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓

32	Next time? Langdon thought it was a cruel comment. There is no next time! We missed out shot! Vittoria checked Langdon's watch. "Mickey says we've got forty minutes. <b>Get your head together</b> and help me find the next marker."	69	237	<b>Get it (all) together</b> to become fit or organized; to organize one's thinking; to become relaxed and rational. <i>Bill seems to be acting more normal now. I think he's getting it all together.</i> (NTC, 2000, p. 138).	<b>Explicitation</b>	The expression " <b>get your head together</b> " was translated into Spanish by using " <b>concéntrate.</b> " Since the information was implicit in the source text and explicit in the target text, the translation was done with the explicitation technique.	32	¿La próxima vez? Langdon pensó que era un comentario cruel ¡No hay próxima vez! ¡Hemos perdido nuestra oportunidad! Vittoria consultó el reloj de Langdon. —Mickey dice que nos quedan cuarenta minutos. <b>Concéntrate</b> y ayúdame a encontrar el siguiente indicador.	69	201	-----	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓
33	"This could be nothing," she said. "These guys could have gotten the same tip you got and are just checking it out. Could be a <b>false alarm</b> . Glick grabbed her arm. "Over there! Focus." He pointed back to the church.	70	242	<b>A false alarm</b> a warning of sth, especially sth unpleasant or dangerous, which does not in fact happen: <i>They thought the pack contained a bomb but it was a false alarm.</i> (Oxford, 2001, p. 133).	<b>Literal</b>	The expression " <b>a false alarm</b> " was translated word by word into " <b>una falsa alarma.</b> " Neither the word order nor grammatical functions were modified, therefore, the translation was done with the literal technique.	33	—Tal vez no sea nada — dijo—. Puede que esos tipos hayan recibido el mismo soplo que tú y yo estén comprobando. Podría ser <b>una falsa alarma</b> . Glick le sujetó el brazo. —¡Allí! Enfoca. Señaló la iglesia.	70	205	-----	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓
34	Virgin sacrifices on the altars of science. So far, the Hassassin had <b>made good</b> on his threat. Langdon felt powerless as he gazed into the mirror.	77	258	<b>Make good</b> do what you promised, threaten, intended, etc. to do: <i>When she became President she made good her promise to ensure equal pay for both men and women.</i> (Oxford, 2001, p. 226).	<b>Explicitation</b>	The expression " <b>make good</b> " was translated into Spanish by using " <b>cumplido.</b> " Since the information was implicit in the source text and explicit in the target text, the translation was	34	Virgenes sacrificadas en los altares de la ciencia. Hasta el momento, el hassassin había <b>cumplido</b> su amenaza. Langdon se sintió impotente	77	218	-----	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓

						done with the explicitation technique.		cuando se miró al espejo.				
35	The more Vittoria thought about it, the more perfect it seemed... four towering beacons rising over Rome to mark the altars of science. "It's a long shot," Langdon said, "but I know that many of Rome's obelisks were erected or moved during Bernini's reign. He was no doubt involved in their placement."	79	264	<b>A long shot</b> an attempt or a guess which you do not expect to be successful but which is worth trying: <i>Try ringing him at home. It's a long shot, I know, he might just be there.</i> (Oxford, 2001, p. 218).	Explicitation	The expression " <b>a long shot</b> " was translated into Spanish by using " <b>una posibilidad muy remota</b> ." Since the information was implicit in the source text and explicit in the target text, the translation was done with the explicitation technique.	35	Cuanto más lo pensaba Vittoria, más perfecto le parecía... Cuatro faros que se alzaban sobre Roma indicaban los altares de la ciencia. — <b>Es una posibilidad muy remota</b> — dijo Langdon—, pero sé que muchos obeliscos de Roma fueron erigidos o trasladados de lugar durante la época de Bernini. No cabe duda que estuvo implicado en su emplazamiento.	79	222	-----	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓
36	That very cardinal who had <b>taken the camarleno under his wing</b> had apparently later risen to the papacy and brought with him his young protégé to serve as chamberlain.	85	287	<b>Take/have sb under your wing</b> give sb help or protection: <i>When new children arrive at the school, she takes them under her wing.</i> (Oxford, 2001, p. 447).	Explicitation	The expression " <b>taken the camarleno under his wing</b> " was translated into Spanish by using " <b>brindó su protección</b> ." Since the information was implicit in the source text and explicit in the target text, the translation was done with the explicitation technique.	36	Aquel mismo cardinal que <b>brindó su protección</b> al futuro camarleno, había sido elevado más tarde al papado, y entonces llamó a su joven protegido para que le sirviera como camarleno.	85	241	-----	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓

37	Each breath burned a little less than the last. His head cleared. He reeled his thoughts in and forced the gears <b>into motion</b> . Glass walls, he told himself. But damn thick glass.	86	291	<b>Put/set sth in motion</b> do what is necessary to make a start on a (large) project, plan, meeting, etc: <i>The government wants to put the new reforms in motion before the election.</i> (Oxford, 2001, p. 244).	<b>Equivalence</b>	The expression " <b>into motion</b> " was translated into Spanish by using " <b>ponerse las pilas</b> ." Both of these expressions are idiomatic in their own language, therefore the translation was done with the equivalence technique.	37	Cada aspiración dolía menos que la anterior. Su cabeza se despejó. Obligó a su mente a <b>ponerse las pilas</b> . Paredes de cristal, se dijo. Pero de un cristal muy grueso.	86	244	<b>Ponerse alguien las pilas</b> disponerse a emprender algo con alegría y resolución. (Real Academia Española, online, 2019).	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓
38	"You two were on television. I want you across the piazza, out of sight, watching the front entrance. I'm going in the back." He produced a familiar pistol and handed it to Langdon. " <b>Just in case</b> ." Langdon frowned. It was the second time today he had been handed the gun.	88	300	<b>(Just) in case</b> so as to be prepared for what may or may not happen: <i>'Did Clara say she'd phone?'</i> 'No, but somebody should stay here just in case.' (Oxford, 2001, p. 49).	<b>Equivalence</b>	The expression " <b>just in case</b> " was translated into Spanish by using " <b>por si acaso</b> ." Both of these expressions are idiomatic in their own language, therefore the translation was done with the equivalence technique.	39	Ustedes dos salieron en la televisión. Quiero que crucen la plaza, con discreción y vigilen la entrada principal. Yo iré por detrás. —Extrajo una pistola conocida y la entregó a Langdon—. <b>Por si acaso</b> . Langdon frunció el ceño. Era la segunda vez en el mismo día que le daban la pistola.	88	251	<b>Por si acaso</b> por si llega a ocurrir o ha ocurrido algo. (Dudas y errores del lenguaje, 1974, p. 210).	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓
39	Mankind took thousands of years to progress from the wheel to the car. Yet only decades from the car into space. Now we measure scientific progress in weeks. We are <b>spinning out of</b>	94	321	<b>Be, get, etc. out of control</b> be or become impossible to manage or control: <i>The children are completely out of control since their father left.</i> (Oxford, 2001, p. 65).	<b>Literal</b>	The expression " <b>spinning out of control</b> " was translated into Spanish by using " <b>girando sin control</b> ." Neither the word order nor grammatical functions were modified,	39	La humanidad necesitó miles de años para progresar desde la rueda al coche. No obstante, sólo transcurrieron décadas desde el coche hasta la nave	94	266	-----	(SA) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓  <b>Fuera de control</b>



	control. The rift between us grows deeper and deeper, and as religion is left behind, people find themselves in a spiritual void.					therefore, the translation was done with the literal technique.		especial. Ahora, medimos el progreso científico en semanas. Estamos <b>girando sin control</b> . El abismo entre nosotros se ensancha cada día más, y la religión queda abandonada, la gente está sumida en un vacío espiritual.				
40	Do we really need souls like these who, though imperfect, spend their lives imploring each of us to read the signposts of morality and not <b>lose our way</b> ?" Mortati now realized that the camarlengo, whether consciously or not, was making a brilliant move.	94	322-323	<b>Lose your way</b> forget or move away from the purpose or reason for sth: <i>I feel like the project has lost its way.</i> (Oxford, 2001, p. 222).	<b>Explicitation</b>	The expression " <b>lose our way</b> " was translated into Spanish by using " <b>no descarriarnos</b> ." Since the information was implicit in the source text and explicit in the target text, the translation was done with the explicitation technique.	40	¿De veras necesitamos almas como las de quienes, aunque imperfectos, dedican sus vidas a implorarnos que respetemos los principios morales, para <b>no descarriarnos</b> ? Mortati comprendió por fin que el camarlengo, de manera consciente o no, estaba efectuando un brillante movimiento.	94	268	-----	(SA) Meaning of the source text ✓ Function of the translation Use of appropriate language ✓  <b>Perder el camino</b>
41	The carvings were all profane—humans, animals, even an awkward armadillo. An angel here would <b>stick out like a sore thumb</b> .	102	345	<b>Stand/stick out like a sore thumb</b> be very obvious or noticeable in an unpleasant way: <i>He's going to stick out like a sore thumb if he doesn't</i>	<b>Explicitation</b>	The expression " <b>stick out like a sore thumb</b> " was translated into Spanish by using " <b>destacado</b> ." Since the information was	41	Todas las tallas eran profanas, seres humanos, animales, incluso un peculiar armadillo. Sin lugar a dudas,	102	268	-----	(NA) Meaning of the source text Function of the translation Use of appropriate language

	Is this the wrong place? He considered the cruciform arrangement of the four obelisks.			<i>wear a suit to the wedding.</i> (Oxford, 2001, p. 365).		implicit in the source text and explicit in the target text, the translation was done with the explicitation technique.		un ángel hubiera <b>destacado.</b> ¿Me he equivocado de sitio? Pensó en la disposición cruciforme de los cuatro obeliscos.				<b>Resultado</b>
42	No exit. I came the wrong way! <b>At the end of his rope</b> , Langdon jumped from the van and scanned the walls around him. No doorways. No gates.	107	364	<b>Be at the end of your rope</b> having no more patience or strength left: <i>After two hours of hearing the children shout and argue, I really was at the end of my rope.</i> (Oxford, 2001, p. 101).	<b>Explicitation</b>	The expression " <b>at the end of his rope</b> " was translated into Spanish by using " <b>desesperado.</b> " Since the information was implicit in the source text and explicit in the target text, the translation was done with the explicitation technique.	42	También era callejón sin salida. ¿Me he equivocado de camino! <b>Desesperado</b> , bajó de la furgoneta y examinó las paredes que le rodeaban. No habían puertas. Ni cancelas.	107	300	-----	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓
43	"What is your American adágio?" he chided. "Something about <b>curiosity and the cat?</b> ". Langdon could barely focus.	108	371	<b>Curiosity killed the cat</b> used to tell sb not to ask so many questions, especially in reply to a question that you do not want to answer: <i>'Are you two thinking of getting married by any chance?' 'Now, now. Curiosity killed the cat!'</i> (Oxford, 2001, p. 73).	<b>Equivalence</b>	The expression " <b>curiosity and the cat</b> " was translated into Spanish by using " <b>la curiosidad y el gato.</b> " Both of these expressions are idiomatic in their own language, therefore the translation was done with the equivalence technique.	43	—¿Cómo dice el dicho? —se burló—. ¿Algo acerca de <b>la curiosidad y el gato?</b> Langdon apenas podía concentrarse.	108	305	<b>La curiosidad mató al gato</b> se emplea cuando alguien se interesa demasiado por conocer todos los detalles de un tema. (Centro Virtual de Cervantes, online, 2019).	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓
44	"And you've seen this final brand?" Langdon demanded, trying to <b>buy time</b> . "Someday perhaps they will honor	108	371	<b>Buy time</b> delay sth that seems about to happen: <i>This treatment can buy time for the patient, but I'm afraid it will not cure him.</i>	<b>Equivalence</b>	The expression " <b>buy time</b> " was translated into Spanish by using " <b>ganar tiempo.</b> " Both of these expressions are	44	—¿Y usted ha visto esa marca final? — preguntó Langdon con el fin de <b>ganar tiempo.</b>	108	305	<b>Ganar tiempo</b> hacer de modo que el tiempo que transcurra aproveche al intento de acelerar o retardar algún suceso o la ejecución de algo.	(A) Meaning of the source text ✓ Function of the translation ✓

	me. As I prove myself." He jabbed at Langdon, as if enjoying a game.			(Oxford, 2001, p. 45).		idiomatic in their own language, therefore the translation was done with the equivalence technique.		—Tal vez algún día me concedan el honor. Cuando demuestre que lo merezco. Atacó de nuevo, como si disfrutara del juego.			(Real Academia Española, online, 2019).	Use of appropriate language ✓
45	"The Vatican will welcome Janus <b>with open arms</b> ." Langdon almost stumbled backward. Janus is the Samaritanian!	108	372	<b>With open arms</b> if you welcome sb with open arms, you are extremely happy and pleased to see them: <i>Don't expect her to welcome you with open arms. She's still very angry with you.</i> (Oxford, 2001, p. 367).	<b>Equivalence</b>	The expression " <b>with open arms</b> " was translated into Spanish by using " <b>con los brazos abiertos</b> ." Both of these expressions are idiomatic in their own language, therefore the translation was done with the equivalence technique.	45	El vaticano recibirá a Jano <b>con los brazos abiertos</b> . Langdon casi tropezó. ¡Jano es el samaritano!	108	307	<b>Con los brazos abiertos</b> dicho especialmente de recibir, admitir o acoger: con agrado y complacencia. (Real Academia Española, online, 2019).	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓
46	He screamed again, raising his hands to his face. " <b>Eye for an eye</b> ," Vittoria hissed. This time she swung the torch like a bat, and then when it connected, the Hassassin stumbled back against the railing.	108	374-375	<b>An eye for an eye</b> a person who treats sb else badly should be treated in the same way. (Oxford, 2001, p. 106).	<b>Equivalence</b>	The expression " <b>an eye for an eye</b> " was translated into Spanish by using " <b>ojo por ojo</b> ." Both of these expressions are idiomatic in their own language, therefore the translation was done with the equivalence technique.	46	El hombre volvió a chillar y se llevó las manos a la cara. — <b>Ojo por ojo</b> . —siseó Vittoria. Esta vez, hizo girar la antorcha como un bate, y cuando golpeó, el hombre fue a parar contra la barandilla.	108	308	<b>Ojo por ojo (diente por diente)</b> alude a la venganza justiciera, que significa el castigo según el agravio. (Centro Virtual Cervantes, online, 2019).	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓
47	Mortati sighed. "When his Holiness was elected... I was the <b>Devil's Advocate</b> ." There was a communal gasp.	133	455	(A/the) <b>devil's advocate</b> a person who argues against sth, even though they really agree with it, just to test the arguments for it: <i>Helen doesn't really think that women</i>	<b>Equivalence</b>	The expression " <b>devil's advocate</b> " was translated into Spanish by using " <b>abogado del diablo</b> ." Both of these expressions are idiomatic in their own	47	Mortati suspiró. —Cuando Su Santidad fue elegido, yo fui el <b>Abogado del Diablo</b> . Se oyó una exclamación	133	371	<b>Abogado del diablo</b> contradictor de buenas causas. <i>Real Academia Española (2019)</i> <a href="https://dle.rae.es/?id=07TG2dg">https://dle.rae.es/?id=07TG2dg</a>	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓

				<i>shouldn't go out to work. She just likes to play (the) devil's advocate.</i> (Oxford, 2001, p. 83).		language, therefore the translation was done with the equivalence technique.		ahogada colectiva.				
48	<b>Skeletons in a Pope's closet</b> were dangerous, and prior to elections, secret inquiries into a candidate's background were carried out by a lone cardinal who served as the "Devil's Advocate"	133	455	<b>A skeleton in the closet</b> something shocking, embarrassing, etc. that has happened to you or your family in the past that you want to keep secret: <i>The new presidential candidate is certainly popular, but does he have any skeletons in the closet?</i> (Oxford, 2001, p. 357).	<b>Explicitation</b>	The expression " <b>a skeleton in the closet</b> " was translated into Spanish by using " <b>secretos de familia de un Papa.</b> " Since the information was implicit in the source text and explicit in the target text, the translation was done with the explicitation technique.	48	Los <b>secretos de familia de un Papa</b> eran peligrosos, y antes de las elecciones se llevaban a cabo investigaciones minuciosas sobre el pasado del candidato, y el responsable era un solo cardenal, que hacía las veces de <<Abogado del Diablo>>...	133	371	-----	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓
49	But the moment for <b>second thoughts</b> had passed. They were on. "Live from Vatican City," Glick announced on cue, "this is Gunther Glick reporting."	136	468-469	<b>Have second thoughts</b> change your opinion about sth; have doubts about sth: <i>We were going to go to Italy, but we had second thoughts and came here instead.</i> (Oxford, 2001, p. 338).	<b>Explicitation</b>	The expression " <b>have second thoughts</b> " was translated into Spanish by using " <b>arrepentirse.</b> " Since the information was implicit in the source text and explicit in the target text, the translation was done with the explicitation technique.	49	Pero el momento de <b>arrepentirse</b> había pasado. Estaban emitiendo. —En directo desde la Ciudad del Vaticano — anunció Glick—, Gunther Glick.	136	381	-----	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓
50	But Langdon did nothing. He remained the perfect gentleman. <b>Two can play at this game</b> , he thought, hiding a roguish smile.	137	476	<b>Two can play at that game</b> used when you threaten to behave as badly, etc. as sb has just behaved towards you: <i>He told the boss that you were going home early every day.'</i> 'Oh did	<b>Literal</b>	The expression " <b>two can play at this game</b> " was translated word by word into " <b>dos pueden jugar a este juego.</b> " Neither the word order nor grammatical	50	Pero Langdon no hizo nada. Siguió comportándose como un perfecto caballero. <b>Dos pueden jugar a este juego</b> , pensó, y	137	387	-----	(A) Meaning of the source text ✓ Function of the translation ✓ Use of appropriate language ✓

			<p><i>he? Well, two can play at that game. I think I'll tell the boss about him coming in late every morning.'</i> (Oxford, 2001, p. 422).</p>	<p>functions were modified, therefore, the translation was done with the literal technique.</p>		<p>disimuló una sonrisa traviesa.</p>					
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