Translatology and Phraseology[1]

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"Translating is the deepest way to read"
(G. García Márquez)

Received: 3/4/2019 | Accepted: 19/4/2019

Abstract

In this paper, Alberto Zuluaga presents a proposal to systematize the aspects of the translation of phraseological units (PU) –in particular, paremias, formulistic statements and locutions– used in texts. To this end, Alberto Zuluaga establishes a theoretical framework by addressing a series of concepts: a linguistic definition of translation, the question of equivalences and invariants, translatability, procedures for carrying out translation, and the analysis of the original text. Given their peculiar nature, the study of the problems posed by the translation of PUs by taking examples from different languages, Alberto Zuluaga mentions the elements that have an influence on the choice of a PU as a possible correspondence, observes the difficulty of reaching a full equivalence, indicates the options a translator has when there is no phraseological correspondence in the target language, and discovers the most problematic cases. The study of the difficulties involved in the translation of PUs, given their peculiar nature, by taking examples from different languages, encourages Alberto Zuluaga to mention the elements that have an influence on the choice of a PU as a possible correspondence, to observe the difficulty of reaching a full equivalence, to indicate the options a translator has when there is no phraseological correspondence in the target language, and to discover the most problematic cases.

Keywords:
Translatology.
Phraseology.
Phraseological Unit.

Resumen

Título: «Traductología y fraseología».
En este trabajo, Alberto Zuluaga presenta una propuesta para sistematizar los aspectos de la traducción de las unidades fraseológicas (UF) –en particular, las paremias, los enunciados formulísticos y las locuciones– empleadas en textos. Para ello, Alberto Zuluaga establece previamente un marco teórico, al abordar una serie de conceptos: una definición lingüística de la traducción, la cuestión de las equivalencias y las invariantes, la traductibilidad, los procedimientos para llevar a cabo la traducción,… El estudio de los problemas que plantean la traducción de las UF, dada su peculiar naturaleza, mediante ejemplos de diferentes lenguas lleva a Alberto Zuluaga a mencionar los factores que influyen en la elección de una UF como posible correspondencia, a observar la dificultad de llegar a una equivalencia plena, a indicar las posibilidades de las que dispone el traductor cuando no hay correspondencia fraseológica en la lengua de llegada o lengua meta, a descubrir cuáles son los casos más problemáticos.

Palabras clave:
Fraseología.
Traductología.
Unidad fraseológica.

Résumé

Titre : « Traductologie et Phraséologie ».
Dans ce travail, Alberto Zuluaga propose une systématisation des aspects de la traduction des unités phraséologiques (UPH) –en particulier, les parémies, les énoncés-formule et les locutions– présentes dans les textes. Zuluaga établit d'abord un cadre théorique, en étudiant quelques concepts : la définition linguistique de la traduction, la question des correspondances et des invariants, la traductibilité, les procédures traductologiques…

Mots-clés:
Traductologie.
Phraséologie.
Unité phraséologique.

1 Translation of the article published in *Paremia*, 1999: 8, 537-549.

L'étude des problèmes suscités par la traduction des UPH en différentes langues, en raison de leur spécificité et à l'appui de plusieurs exemples, conduit Alberto Zuluaga à exposer les facteurs qui déterminent le choix d'une possible correspondance d' UPH. Il signale ainsi les difficultés pour aboutir à une équivalence totale, indique les options du traducteur quand il n'y a pas d'équivalent phraséologique dans la langue source ou langue cible, et à dévoiler les cas les plus problématiques.

I would like to present for discussion an effort to systematize aspects of the translation of contextualized phraseological units (PUs) –especially paremias, formulistic statements and locutions– or, rather, text translations in which PUs are used. I understand this topic as a chapter apart from the general problems, both theoretical and practical, of translation. I will therefore first give a brief account of these general problems, as an indispensable framework within which the particular topic of PU translation can be placed.

Therefore, we are going to comment in broad strokes:

1. A linguistic definition of translation.
2. As a central part of this theory, the equivalences and invariants.
3. The problem of translatability.
4. The procedures that make up the activity of translating.
5. The previous analysis of the original text.
6. Scope and limitations of Contrastive Linguistics and Phraseology in translation.
7. The analysis of translations of PUs in the contexts in which they are used.

1. In dealing with theoretical aspects of translation, it seems appropriate to begin by mentioning the pioneering work "On linguistic aspects of translation", by Roman Jakobson (1958), in which the author poses central questions of the problem, almost always in an enlightening and convincing manner.

Translation is an important activity for the language user and, above all, for the linguist; the meaning of every linguistic sign is a translation into another sign, into other signs, from the same language (intralingual translation, reformulation), from another language (interlingual translation, translation itself), or from another semiotic system (semiotic translation).

According to Jakobson, the translator recodes information he has received from another source. The translation **involves two equivalent messages in two different codes** ("The translator recodes and transmits a message received from another source. Thus translation involves two equivalent messages in two different codes"). For Jakobson, equivalence in difference is the central problem not only of translation, but also of language and linguistics. No expression can be interpreted without a translation into signs of the same language or of other systems.

2. Jakobson conceived the translation as an **equivalence** relationship between two texts, he refers to as "messages". If a text is a translation from another, there must be an equivalence relationship between them. Let us stop at this central concept, which has been so controversial in Translatology in recent years. Mary Snell-Hornby alluded in 1986 to an impetuous proliferation of types of equivalences; she counted up to 58. The concept seems to have been blurred and lost to such an extent that some academics have gone so far as to propose replacing or discarding it. This is erroneous, simply because translating means seeking and selecting equivalences.

The problem is solved by understanding this concept as what it is: a relative concept (Albrecht 1990). What is meant by this definition is that in translation there are no absolute, total equivalences, but partial equivalences; in other words, common traits are observed with the original from certain points of view, and different traits, from other points of view; e.g. of the designation, of

the style, of the effect on the receivers, of the social appreciation, of certain symbolic systems in the respective community, etc. *Penguin* for example may be equivalent to *agnus* (lamb). In fact, in the Bible the Eskimos (the example is from Nida 1964), *Agnus Dei qui tollis peccata mundi...* was translated as "penguin of God, who takes away the sins of the world" because Eskimos do not have lambs in their natural and cultural environment, subsequently the name penguin was chosen. Penguin and lamb do not correspond neither from the point of view of their meanings nor their denotations. But they are good equivalents, because they correspond from the clasmatic (animal) and from the social (docility) point of view in the respective languages and cultures.

Nero ("black" in Italian) is a good equivalent of *rojo* (red) in the translation of the headline of the crime section in the Colombian newspapers called *crónica roja* (*red chronicle*); the Italian says *cronaca nera*. Despite the different meaning, the relationship of designation, in that context, is common, as well as the fixation in the respective linguistic rules.

Vater (father, daddy) is a good mother's equivalent in the German translation of *Selva, madre de la soledad y de la neblina...*[2] (Rivera 1924): *Wald, Vater der Einsamkeit und des Nebels.* The grammatical structure imposes this equivalence, since *Selva* is feminine and *Wald* is masculine.

Ne quìttez pas! is a good equivalent of *¡No cuelgue!*[3]. They have the same sence from the point of view of pragmatic fixation, although the meanings are very different.

Handle with care! and *Nicht werfen!* are good equivalents of ¡*Delicado!* because they also coincide, from the point of view of their use, in the box mailing labels of fragile objects.

Certainly, in some of the above comments we have expressed ourselves in an inaccurate way, e.g. by stating that *Wald* is the equivalent of *forest*, and *Vater* the equivalent of *madre*, as equivalences are established in translation units, texts or text segments with meaning, not in words taken separately. Regarding the **translation units**, Jakobson also made an accurate observation, when he said that interlingual translation doesn´t substitute messages from one language for code units taken separately but for complete messages in another language. ("[…] translation from one language into another, substitutes messages in one language not for separate code units but for entire messages in some other languages"). Texts are translated. This is the reason why, to translate, the usefulness of language dictionaries is hardly relative.

Precisely because words are not translated as code units, but words in their real functionality, that is, in texts, in statements with meaning in themselves, the relationship of equivalence can be defined using the concept of **equality of application**, from Lyons (1968: 434): If units or expressions of different languages can be put into reciprocal correspondence on the basis of identification of common features and situations in the cultures in which they function, we can say that these units present the same application.

Here I understand the concept of application, simply as the use of the sign, for example in its appellative function that can predominate or be exclusive in some cases (*Chao, goodbye*) or in its designating function (denotative) of the non-linguistic reality. This is the most frequent function. That is why the predominant and most popular theory in translation is the so-called **denotative model** from Komissarov (1973), taken up and spread as its own in Germany and Spain by Coseriu (1978); it is based on the undeniable fact that in the communication process the interlocutors exchange information on certain sectors of material or ideal reality. According to this theory, the original and the translated text are two linguistic manifestations of the same reality. In other words, the equivalence between the original and the translation is based on the identity of the described reality. That is why it was once said that the task of translation is to designate (denote) the same thing, the same subject, through different meanings, like: *En todas partes se cuecen indios* -

[2] Translator's note: forest, mother of loneliness and fog…

[3] TN: don't hang up.

Überall *leiden die Indianer*[4] (Jácome 1979-1980), *Bajo mi manto al rey maro - Die Gedanken sind frei* (Cervantes, The Quixote). This means that in a hierarchy of invariants (see below), denotation occupies the predominant place. But this depends, of course, on the text type being translated.

The relationship of equivalence in translation is therefore not one of equality but of equal value, based on one or several points of view, which the translator decides to privilege in each case, rejecting others. (In this sense the Italian formula *traduttore traditore* can be taken seriously). Jakobson has sententiously said "Equivalence in difference", and Jörn Albrecht (1990) rightly maintains that absolute equivalence is a *contradictio in adiecto*.

What we have here called common aspects, or common points of view, between the original and the translated text is often called **invariant**, e.g., in the case of the translation *penguin - lamb*, belonging to the animal class and the connotation of docility constitute the invariants; in the case of *crónica roja - cronaca nera* the invariants are the respective denotation relations and the fixation on the norm.

Albrecht lucidly points out that if all the constitutive factors of the sense were understood as invariant, the concept of equivalence could be changed to that of equality. But I cannot agree with this author in his unrestricted approval (*Wills hat völlig zu Recht darauf hingewiesen* [...]) of of Wills' observation that equivalence is a category of translation critique, a more retrospective category of translation procedure, and that the term equivalence leads to error (*ist irreführend*), in the sense that any translation seeks equivalences. Equivalence is not a mere procedure, nor is it a retrospective and critical category, rather than a prospective category. It could rather be said that it is prospective for the translator, since translating means seeking and selecting equivalences in the target language. And for the theoretician and the critic, who should certainly begin by observing and analysing what translators do, equivalence is both a retrospective and a prospective category. Wills and Albrecht's assertion that the equivalence relationship can only be established and recognized through translation critique is frequent in the current translation discussion in Germany (Stolze 1994: 95: "Äquivalenz bezeichnet eine Relation zw. As- und Zs-Text die nur übersetzungskritisch, d.h. am konkreten Textbeispiel, festgestellt werden kann"). But this relationship is actually already given and established since two texts are taken as a translation of each other. The task of the critic is to establish which are the (**invariant**) factors on which the **equivalence** rests in each concrete case, to judge its degree of validity and, eventually, to propose another or others.

Whatever it may be, no translation can match the original in every sense, and the total, absolute invariant is an unattainable ideal that serves as a permanent orientation for translators to create texts as equivalent as possible to the original.

3. Another aspect of the Linguistics of translation that is interesting for our approach is that of **translatability**. This means, the problem of what can and cannot be translated. Jakobson formulates the principle that all cognitive experience and its classification can be expressed in each and every one of the existing languages. Gaps can be filled by loans, calques, neologisms, paraphrases, circumlocutions, shifts of meaning, etc.; some of his examples are, *nail that turns*, as a translation of a *nut*, in Tshukshe –a Siberian language–, *electric horse-drawn carriage*, is translated to Russian with *the tram without horses*.

In its cognitive function, language depends little on grammatical structures, because the definition of our experiences is given in complementary relation to metalinguistic operations. The cognitive level of language allows, or rather demands, interpretation directly through reformulation. That is why Jakobson says that to presuppose the existence of inexpressible or untranslatable contents would be a contradiction. This is true, but, as Franz Boas, quoted by Jakobson, has point-

[4] TN: Everywhere the Indians suffer.

ed out in 1938, the grammatical structure exerts a decisive determination in translation, since it imposes the aspects of experience that must be expressed in each language.

An example: Luise Rinser's short post-war tale *Die Rote Katze* (1947), which I have analysed and translated with my students in Tübingen, deals with the initiation of a child in the midst of the material and moral ravages caused by war; it shows the harsh struggle for survival, in which there is no room for sentimentalism. Everything is narrated from the perspective of a child whose childhood has been stolen, because, precociously, he/she has to assume the role of one who has to see how he/she feeds or helps to feed his/her younger siblings and his/her mother: stealing, working, begging. Well, no distinction is made as to whether it is a boy or a girl, and this is relevant to the constitution of the meaning of the story, and the grammatical structure of the German language allows it very well: in the phrase *Ich war schon ganz verrückt*[5] it is not said whether the speaker is masculine or feminine. When translating into Spanish, on the contrary, the grammar of this language forces us to decide whether it is a boy or a girl: either *Yo estaba completamente loca* or *Yo estaba completamente loco*. Let us remember the principle formulated by Jakobson: "languages differ essentially in what they *must* convey and not in what they *can* convey".

Jakobson points out a further restriction on the translatability principle: grammatical categories play a very important role in jokes, in dreams, and, above all, in poetry. Formal similarities are captured as semantic similarities. That is why texts constituted on the basis of such procedures are untranslatable. Poetry is, in principle, **untranslatable**. According to Jakobson, the only possible way to do so is using a creative transposition.

The **untranslatability** of jokes that depend on word games was clearly observed by Freud (1958: 39). Let us remember, at least, one of his examples: Napoleon Bonaparte, at a party in Italy, trying to disguise his inability to dance well, says to his dance partner –surely a distinguished and intelligent Italian– "Gli italiani danzano così male". And she replies: "Non tutti ma buona parte".

It is impossible to translate into German a joke like the one made to a Colombian president a few years ago: they said of him that he was so, so ignorant, that when he travelled by plane he bought two "tiquetes"[6], one for him and the other for his ignorance, because he believed that she was also a passenger.

4. Another translation problem, argued by Jakobson, is that of certain practical **procedures**: (borrowings or loans, calques, neologisms, shifts of meaning and circumlocutions). ("Whenever there is a deficiency, terminology can be qualified and amplified by loanwords or loan translations, by neologisms or semantic shifts, and, finally, by circumlocutions"). We are not going to dwell now at this group of problems. It is enough to indicate that the current discussion (Stolze 1994: 59-75 and Wills 1996: 178-199) has been content, in essence, with quoting and commenting on the contribution of comparative stylistics (Vinay and Darbelnet 1958, and Malblanc 1968): "emprunt", "calque", "trad. littérale" for the so-called literal substitution or translation and "transposition", "modulation", "equivalence", as well as "adaptation", for the so-called non-literal translation.

Stolze (1994) also reports on the procedures used by Newmark (1988): *cultural transference* (*le baccalauréat - the baccalauréat*), *cultural equivalent* (*le baccalauréat - a level*), *through translation* (*la Communauté Européenne - the European Community*), *literal translation* (*faire un discours - make a speech*), *functional equivalent* (*le baccalauréat- the French secondary school leaving examination in which candidates take 8-10 subjects and which is necessary to gain admission to higher education*).

In my opinion, there is a lack of a study in which translation procedures are rigorously defined and classified. For example, suppression, which I consider to be a procedure of its own, is not

[5] TN: I was already completely crazy.

[6] TN: A mispronounced word.

considered in the previous classifications (see Bausch's definition of "concentration", in 1968; for example, *storia da non finere - endlose Geschichte*). Enlargement, different from the paraphrase itself, is also not satisfactorily defined in these classifications (see the concept of "dilution" also Bausch 1968; e.g. *taumelnd verliess er die Schule - il sortie de l'école d 'un pas incertain*).

5. In order to get closer to the specific subject of this contribution, I would like to summarize some observations already presented on another occasion (Zuluaga 1990): I have in mind the translation of literary texts, in which, as we know, all the possibilities of the language can be realized. Well, the first step in the text translation, especially in a literary text, is **analysing** it. It must be free from any limitation that might be imposed by the perspective that it will be translated into a specific language. This allows us to elucidate (a), first of all, the subject or subjects, the function and the contexts (not only the historical-cultural but also the geographical ones, for example, in García Márquez's novels *invierno*[7] generally means "rainy season" during which the temperatures in the Caribbean are similar to those of the European summer; the *Colony* means, or can mean, the colonial period of Spanish domination in Latin America, not simply *population*, *colonization*). This analysis must also reveal: (b) The structuring of the text, that is, the parts or textual units (or sequences) and, above all, their relations among themselves and with the whole. (c) Writing procedures, such as symbols, metaphors, comparisons, exaggerations, ironies and recurrences. (d) The syntactic structures of the text segments. (e) Special aspects of the lexicon. (These steps allow the understanding of the meaning of the original, which is a prerequisite for any translation. That is why García Márquez has said, speaking of the poor good translators and commenting on translations of his writings, that translating is the deepest way of reading. And Stolze (1994) defends that the translator must be an advocate of the meaning of the text).

In the vocabulary analysis the translator must examine not only the simple words but also the compound units and the preformulated constructions –which is more demanding from the cognitive point of view (see Wilss 1996: 119). Between the latter two are the PUs (locutions, conventional formulas and paremias) as well as the so-called placements, which are considered halfway between free constructions and phraseologisms (Zuluaga 1998).

How does the **translator recognize PUs**? Well, they are part of the linguistic repertoire of the community; they are institutionalized, as Fernando and Flavel (1981) defend; trait that Mieder (1994) designates as "currency", that is, current use, generalized diffusion, transmission from one generation to another. In addition, PUs generally stand out from the context; this was pointed out by Paulhan (1913-1927 or 1945: 123), speaking of proverbs ("Le proverbe m'apparaissait tout d'abord […] comme une phrase, en soi claire ou obscure, mais en tout cas détachée du cours général de la conversation").

They stand out for their material structure, their iconicity and peculiar semantic features; often, in written texts, for graphic marks (quotation marks, italics) and/or for being used in trimmed form (e.g., *Quien a buen árbol se arrima...*); for metalinguistic comments (e.g., *como se dice, como dice el refrán, como reza el dicho,* Zuluaga 1997b).

In today's beletristics, in journalistic texts and in propaganda texts, PUs are often used deformed or altered. We have called this procedure anti-proverb or fractured proverbs[8] (Zuluaga 1975 and 1980). We are going to return to this analysis here, because this phenomenon presents translation problems that are little less than insoluble, because the possibilities of variation of the PUs have been erroneously invoked as an argument against the principle of

[7] TN: Winter.

[8] TN: The paremiologist Wolfgang Mieder has coined (1982) this expression *Anti-Sprichwort*, anti-proverb, for such deliberate proverb innovations.

fixation. And, furthermore, because numerous studies in recent years have focused only on some of its effects, such as that of games or humour, or intertextuality. Let us see an example, observing beforehand that I call variation to the material formal alteration and fracture to the corresponding complex of effects of sense: "Pensó (Aureliano Buendía) confusamente, al fin capturado en una trampa de la nostalgia, que tal vez si se hubiera casado con ella hubiera sido un hombre sin guerra y sin gloria, un artesano sin nombre, un animal feliz" –"He thought (Aureliano Buendía) confusingly, at the end captured in a trap of nostalgia, that perhaps if he had married her he would have been a man without war and without glory, a craftsman without a name, a happy animal" (García Márquez 1967). Faced with the expression *sin guerra y sin gloria (*without war and without glory*)*, a Spanish-speaking reader automatically thinks of the expression *sin pena y sin gloria* (without pain and without glory) which means "without brilliance", "neither very badly nor very well" (Moliner 1970). In other words, this expression blocks, helps, adheres to his variations. This is a proof of fixation. The reader thinks "sin guerra y sin gloria" is not said since he expects the normal "sin pena y sin gloria". The native speaker automatically identifies PUs when they are altered. Variations not only do not disprove fixation, they confirm it, and they also take advantage of it for very special expressive purposes. This fracture takes place, of course, in the synchronous functionality, in which it is presented as a procedure for the creative use of PUs. But the variations are not, in themselves, PUs: it seems to me unwise to call them 'occasional phraseologisms' ("okkasionelle Phraseologismen", Fleischer 1982: 70). Phraseologisms are language units, prior to the act of speaking or writing, which employs them (Zuluaga 1980); However, variations that fracture are creations in the act of speaking or writing, which employs them. Their full interpretation depends on the text and context in which they are presented, as we will show in the following analysis and, later on, in examples VII, VIII and IX. In the diachronic perspective, however, variation (innovation) can constitute the origin of a change or a variant, if it is fortunate enough to be disseminated and adopted by the speaking community or by a sector of it, that is, if it is institutionalised and converted into a language unit (language here has one of the Saussurean senses: that of social institution, "produit social de la faculté du langage et ensemble de conventions [...] adoptées pas le corps social", (Saussure 1915=1964: 25).

Observing the previous example, we can describe following semantic, psychological and pragmatic effects of this procedure:

> A. Evocation or connotation of the sense of the fixed expression (*sin pena y sin gloria* = without brilliance, passable, mediocre, in this specific case).
> B. Presence, of course, also of the sense of variation (*sin guerra y sin gloria* = without the hardships but also without the glories that war can offer).
> C. Reflection (metalinguistic) on the forms themselves, those fixed and those altered, and on their respective meanings; for this is one of the cases in which language, in addition to everything else, draws attention to itself.
> D. A pause and reinforcement of the reader's or receiver's attention to the dense message thus presented.
> E. A sensation of (aesthetic) delight, thanks to the creative and humorous character of the altered and fractured expression.
> F. An easy and complacent acceptance of the message, unless it is a particularly alert and rebellious receiver.

Effects A, B, and C are only explained by fixation. We would also like to comment that:

(1) As for A: it makes sense to speak in these cases of intertextual allusion, especially referring to variations in complete phraseological statements (proverbs, formulas).

(2) Those who speak of the concentration of different knowledges in a single expression or condensation of the message, thanks to the superposition of information ("Verdichtung der Aussage infolge einer Informationsüberlagerung", Burger *et al*. 1982: 135), have in mind, without a doubt, the effects A and B. But these are not the only effects of this type of variation of PUs.

(3) As for D: that is the doctrine of the Russian formalists (see Sklovskij 1919), when they speak of art as an artifice or procedure that frees language –and the means of expression in general–, of its automatisms, of its monotonous daily life.

(4) As for E: the humorous effect indicated, among others, by Weinreich (1966), is just one of the many effects of the fractured variation; we should not hesitate to call it the humorous-poetic effect.

(5) As for F: let us observe that, perhaps due to this effect, this procedure has been used with notorious frequency not only in Latin American literary prose of this century but also in propaganda texts and in journalism to influence the conscience and behaviour of consumer readers.

From the previous analysis it can be inferred that, as we shall see further on, the fractured PUs constitute a challenging puzzle for the translator.

6. But before examining some examples of the translation of PUs in their real functioning, it is worthwhile to formulate some basic observations on the relations between translation of phraseologisms (even paremias) and **Contrastive Phraseology**. It is clear that, in spite of its limitations as System Linguistics, Contrastive Linguistics is basic and auxiliary, among other disciplines, to Translatology. Both are eminently applied, empirical sciences and have a common object: a pair of languages with a preestablished direction, e.g. mother tongue –foreign language, language of the original text– language of the translated text. On the latter point it differs from Comparative Linguistics, which is neutral in its direction (Wilss 1996).

Contrastive Linguistics analyses formal and/or functional correspondences (I use the term correspondence in the same sense as Julia Sevilla (1993), pointing to structural differences in the system). As for Translatology, as we have already indicated, it is essentially concerned with the analysis of **equivalences** in the text or in text segments. Some limitations of Contrastive Phraseology have been pointed out by Koller (1994): he approaches the denotative aspects with carelessness or ignorance of the connotative and pragmatic ones, and of the relations with the corresponding phraseological field. It also neglects the associations aroused by the artificial, figurative character of many of these units.

All of this is due to the fact that Contrastive Phraseology is very often limited to analysing units outside of employment contexts. In short, contrastive descriptions only deal with a part of the linguistic reality. These objections can be illustrated with the following PUs:

A B

Jdn. im Stich lassen - dejar a alguien con los crespos hechos (to leave sb. high and dry)

A and B mean "to fail sb., to abandon sb., not to help sb., to let sb. down". Both are built with a subject that is a person, and both can be built with an object of the same class. But the respective images and stylistic value are different. For this reason, if B can be equivalent to A is decided in a translation in each context in which an A can be found. For example: *hier läßt uns Wagner ganz und gar im Stich* (Kohring 1998) - *aquí nos deja Wagner con los crespos hechos*. But for *Mein*

Gedächtnis läßt mich im Stich[9], the equivalent that I consider more suitable is not the Spanish PU, but my memory fails. It is also imposed by the rule of use. However, Contrastive Phraseology provides its own good partial services not only in learning and in Lexicography but also, precisely, in Translatology. The classification of Eismann (1989) and Korhonen (1991), which coincide in essence, have served me as a support and starting point:

> 1) Total equivalents (*más vale tarde que nunca (better late than never) - mieux vaux tard que jamais*).
> 2) Partial equivalents, in terms of structure and content (*Poco a poco hila la vieja el copo - Petit à petit l'oiseau fait son nid*[10] (e.g. by García Yebra 1989). The images are different.
> 3) Partial equivalents in terms of their semantic value (*Pasar a mejor vida*[11]).
> The images and style levels are different.
> 4) No phraseological equivalents (*Umgekehrt wird ein Schuh daraus – todo lo contrario*)[12].

7. Now let us observe and comment on what translators do:

7.1. "Pensó confusamente, […] hubiera sido un hombre sin guerra y sin gloria […]" (see above).

"Endlich in eine Falle der Sehnsucht gegangen, dachte er wirr, daß, hätte er sie geheiratet, er dann ein Mann ohne Krieg und Ruhm geworden wäre, ein namenloser Handwerker, ein glückliches Tier".

"Confusément, enfin pris à un piège de la nostalgie, il pensa que, marié avec celle là, il serait peut-être devenu un homme qui n'aurait connu ni la guerre ni la gloire, un artisan anonyme, un animal heureux".

The German and French translations are literal (the French translation with the paraphrastic enlargement procedure) and can only offer part of the meaning of that segment in which the narrator takes advantage of the word game, which we have already analysed, of multiple effects of a fractured PU to express in a condensed and striking way the theme of personal emptiness and the miserable loneliness of a warrior incapable of loving, who 'chose' the harsh hardships and glories of war.

7.2. "Was man freilich nicht hinnehmen kann, ist die Herleitung des Monatsnamen „Nissan" […] aus dem Türkischen „Nissan"[…]. Umgekehrt wird ein Schuh daraus! Die Muslime haben den jüdischen Kalender übernommen und damit auch fast alle hebräischen Monatsnamen" (Kohring 1998).

When translating into Spanish, the translator has not found a phraseologism corresponding to the German PU *Umgekehrt wird ein Schuh daraus*[13] and has been content with merely translating the conceptual content, which is, in this case, the invariant; the expressive and cognitive value of the image (the iconic function of the original) is therefore lost: "Lo que no puede aceptarse, ciertamente, es la "explicación" de que el nombre de mes Nisan provenga del turco. Se trata, en verdad, de todo lo contrario. Los musulmanes asumieron el calendario judío y con él también casi todos los nombres de mes hebreos"[14].

[9] TN: My memory lets me down.
[10] TN: Little by little the bird builds its nest.
[11] TN: To kick the bucket.
[12] TN: Quite the opposite.
[13] TN: On the contrary, it results in a shoe.
[14] [What cannot be accepted, certainly, is the "explanation" that the name of month Nisan comes from the Turkish. It is, in fact, quite the opposite. The Muslims assumed the Jewish calendar and with it also almost all the names of the Hebrew month].

7.3. […] es liegt mir fern, meinen judenspanischen Ziehvater zu „demontieren“ […] Meine Ausführungen möchte ich in Wahrheit unter das Motto stellen. „Wo Könige bauen, haben Kärrner viel zu tun“ (Kohring 1998).

“Me encuentro lejos de pretender desmontar a mi preceptor adoptivo de judeoespañol […] Presento, entonces, mi intervención, con todo el gusto, bajo el lema ‘do construyen reyes, labor hay para bueyes’”[15].

The phraseological statement of the original, incorporated and highlighted in the text by means of the metalinguistic commentary “unter das Motto” (under the motto), does not seem to have a corresponding meaning in the Spanish proverb. The translator, then, has built an equivalent structure. With a similar image, with rhyme, an archaism and with the relations of designation as basic invariant.

7.4. “Al final admitió (Florentino Ariza) como cierta la versión del hospital de desahuciados, sin más consuelo que un refrán conocido: mujer enferma, mujer eterna. En sus días de desaliento, se conformaba con la idea de que la noticia de la muerte de Fermina Daza, en caso de que ocurriera, le llegaría de todos modos sin buscarla” (García Márquez 1985).

“[…] sans autre consolation qu’un dicton célèbre: Femme alitée, femme pour l’éternité […]”.
“[…] und sein einziger Trost war ein Sprichwort: Kranke Frauen leben ewig […]” ([...] and his only comfort was a saying: Sick women live forever [...]).

The Spanish phraseological enunciation, highlighted in italics and with a previous metalinguistic commentary, does not seem to have a corresponding one in the French phraseological repertoire or in the German repertoire. The French translator, however, succeeded in creating an excellent equivalence of the same formal structure and the same meaning. Whereas the German translator was content with an equivalence based on a mere invariance of the conceptual content.

7.5. “Fermina Daza estaba en la cocina a las once de la mañana, preparando berenjenas rellenas, cuando oyó los gritos de los peones, los relinchos, los disparos al aire, y después los pasos resueltos en el zaguán. y la voz del hombre: — Más vale llegar a tiempo que ser invitado.
Creyó morir de alegría […]” (García Márquez 1985).
“Il était onze heures du matin et Fermina Daza était dans la cuisine en train de préparer des aubergines farcies lorsqu’elle entendit les exclamations des péons, des hennissements, des coups de feu tirés en l’air, puis des pas résolus dans le vestibule et enfin la voix de l’homme: — Une bonne soupe vaux mieux qu’une belle table. Elle crut mourir de joie.”
“Es war elf Uhr vormittags, und Fermina Daza bereitete in der Küche gerade gefüllte Auberginen zu, als sie die Schreie der Arbeiter hörte, das Wiehern, die Luftschüsse, dann die energische Schritte im Hausflur und die Stimme des Mannes: Besser beizeiten kommen, als ewig auf die Einladung warten, Sie glaubte vor Freude zu sterben”[16].

[15] [I find myself far from pretending to dismantle my adopted preceptor of Judeo-Spanish [...] I present, then, my intervention, with all my taste, under the motto “do build kings, there is labor for oxen”].
[16] [It was eleven o’clock in the morning, and Fermina Daza was preparing stuffed aubergines in the kitchen when she heard the screams of the workers, the neighing, the air shots, then the energetic steps in the hallway and the voice of the man: Better come in time than wait for eternity for the invitation, she thought she was dying of joy].

The French translator looked for the equivalent of a phraseological statement in the same conceptual field, but the meaning of which, in my opinion, does not fit in well with that episode of the novel. Perhaps it would have been preferable to translate literally the proverb of the original: *Il vaux mieux d 'arriver à temps que d'être invité*.

The German equivalence, on the contrary, seems to me to be more appropriate, although its meaning corresponds only in part to that of the Spanish original. It is well suited to the situation described in that episode of the novel. By the way, a literal equivalence would also have been correct: *Besser beizeiten kommen als eingeladen zu werden*.

7.6. "Fue una tarde maravillosa. Olimpia Zuleta tenía un amor alegre, de palomera alborotada, y le gustaba permanecer desnuda por varias horas, en un reposo lento que tenía para ella tanto amor como el amor [...]. De pronto, a instancias de una inspiración insólita, Florentino Ariza destapó un tarro de pintura roja, que estaba al alcance de la litera, se mojó el índice, y pintó en el pubis de la bella palomera una flecha de sangre dirigida hacia el sur, y le escribió un letrero en el vientre: *Esta cuca es mía*.

Esa misma noche, Olimpia Zuleta se desnudó delante del marido sin acordarse del letrero, y él no dijo una palabra, ni siquiera le cambió el aliento, nada, sino que fue al baño por la navaja barbera mientras ella se ponía la camisa de dormir, y la degolló de un tajo" (García Márquez 1985) (Cuca is a simple and graceful socially accepted designation of the woman's sex).

"[…] tauchte den Zeigefinger in die Farbe und malte auf den Venushügel der *bella palomera* einen Pfeil, der blutend nach Süden zeigte, und schrieb ihr auf den Bauch: *Das ist meine Muschi.*" ([...] *dipped the index finger into the colour and painted an arrow on the mound of Venus of the bella palomera, bleeding to the south, and wrote on her stomach: "This pussy belongs to me"*).

We can describe this German translation as erroneous because it damages the semantic progression, articulation of the sense or functional perspective of the sentence. This translation trivializes the whole text segment of a novel that criticizes the conventional form of marriage and narrates the difficult emancipation of a Latin American woman: An adequate equivalence to the sense of the episode and of the whole novel could have simply been *Diese Muschi gehört mir* or *Meine Muschi gehört mir*. The latter, moreover, would have alluded to the German phraseological statement *Mein Bauch gehört mir* (my womb belongs to me), which would also have been an acceptable equivalence, since with this sentence many German women, not only the radical feminist fighters, have protested against a repressive legislation on pregnancy. This last example illustrates the possibility that a free syntax segment of the original can be translated by a PU, or by allusion to it.

The equivalence in the French text, *Cette chatte est à moi*, is correct.

7.7. «Eh bien: pendant une belle heure, je ne vous quitte pas de la voix, afin que nous nous baladions ensemble à travers nos dialogues d'harmonie" (*La nuit des sans-sommeil*, Berkenbusch 1997).

Je ne vous quitte pas de la voix (lit. "I do not separate my voice from you", "my voice is with you") is a fractured variation of the PU *ne quitter pas des yeux* (do not lose sight) in the radio program *La nuit des sans sommeil*, in which in France the hearing public talks to the moderator about personal problems (Berkenbusch 1997), especially sex-sentimental issues. The various linguistic and cognitive effects of this type of fracture have just been analysed. In this case, the invariant is the denotative function, that is, the reference to the mere conceptual content. In my opinion, a relatively acceptable translation, resigning itself to the loss of the effects of fracture, would then

be: “Bueno, durante una hora larguita estaré con Vds. para que podamos movernos juntos al ritmo de nuestros diálogos de armonía”[17].

7.8. “Ahora a lo que no puede renunciar el poeta es a la vital tarea de llamar al pan y al vino de otras maneras. Pero esto, obviamente, si tiene una conciencia lúcida de lo que son el pan y el vino […]” (Fuentes 1958).

“Worauf nun der Dichter auf keinen Fall verzichten kann, ist der zentrale Auftrag das Brot und den Wein anders zu benennen. Dies setzt natürlich voraus, daß er einen klaren Begriff davon hat, was Brot und Wein eigentlich ist […]”.

The expression *llamar al pan y al vino de otras manera* (to be original) is a fracture of *llamar al pan, pan y al vino, vino* (call a spade a spade/call the things by his name). The superimposed effects of meaning “to be original in order to effectively draw attention to problems” and “to call things by their name by denouncing them frankly and boldly” are not recognized in the German literal translation “das Brot und den Wein anders zu benennen”. I believe that the translator could have, in view of the multiplicity of effects of fracture, interpreted and paraphrased the original text segment, or, even better, used the corresponding one from the German *das Kind beim rechten Namen nennen*, fracturing it, of course, e.g. *das Kind bei einem anderen Namen nennen*.

7.9. “[...] y ustedes que ancho es el mundo y ustedes con bidet y lociones y ustedes que tienen su nombre, y fícole y fúcole y sus antepasados ¡Lo Cortés no quita lo Cuauthémoc!” (Fuentes 1958).

“[...] und Sie, die man mit Achtung behandelt, die Distanz wahren, und Sie, wie weit ist der Welt. und Sie, mit Bidet und Lotion, und Sie, die Ihren Namen haben und dies und das und Ihre Ahnen, wenn nicht Cortés, so Cuauthémoc […]”.

The sense effects, in the context of the whole novel, of this expression *Lo Cortés no quita lo Cuauthémoc*, as a fractured variation, taking advantage especially of the phraseological function of *lo cortés no quita lo valiente* (one does not exclude the other) have been analysed already (Zuluaga 1975). Here it is interesting to point out the sense of recognition and valuation of the children of the Spanish invaders to the indigenous cultures as an essential component of the Mexicanity. This is not given by the translated text *wenn nicht Cortés, so Cuauthémoc* (if not Cortés, then Cuauthémoc). Therefore, it is an erroneous translation. An approach such as *das Spanische schließt das Indianische nicht aus, Cortés schließt Cuauthémoc nicht aus*, through the explanatory paraphrase procedure, would have been preferable. This example fully evidences that the complete interpretation of a fractured PU depends on the total text, not only on the immediate context. Let us also recall Jakobson’s observation that poetry is untranslatable, as well as Freud’s observation that jokes based on ambivalence of the expression are untranslatable. The erroneous translation *wenn nicht Cortés, so Cuauth*émoc surprises all the more when, in the same novel, in a scene of sexual harassment, before the claim of a little distance and respect on the part of the besieged girl, the harasser explains himself using this same fractured PU: *lo cortés no quita lo caliente*, which had been quite well translated by *Höflichkeit schließt Hitze nicht aus*.

I found the comparison of different translations of the same work very interesting. For the sample a button: the last proverb used in Don Quixote *en los nidos de antaño no hay pájaros hogaño*, pronounced by the hero on his deathbed to replicate the impertinence of Samson Carrasco and Sancho Panza, who beg him to cheer up, get up and work with Sancho as a sheperd. The dying man no longer wants to return to the past, he wants to say that it is quixotic madness to pretend to

17 TN: Well, for a long hour I will be with you so that we can move together to the rhythm of our dialogues of harmony.

live anchored in the past. Let us remember that, among other things, "Don Quijote es una secreta despedida nostálgica"[18] (Borges 1960).

The proverb *en los nidos de antaño no hay pájaros hogaño*, with its notorious iconic and ludic-poetic structure fulfills the key function of condensing in a simple way (phraseological function) the theme assumed by Cervantes in *The Quixote*. Ludwig Tieck's German translation of 1799-1801, which has been published since 1837 including Heinrich Heine's famous essay, presents an excellent literal equivalence *in den Nestern vom vorigen Jahr wird man im jetzigen keine Vögel gewahr*. The translation by Anton Rothbauer (1964), on the contrary, more than half a century later, betrays to a large extent the original with the very free equivalence *füllt nicht neuen Wein in alte Schläuche*[19].

The French translation of the 1930s of Louis Viardot, somewhat flat, by the way, is also quite literal *dans les nids de l'an dernier il n'y a pas d'oiseaux cette année*. Whereas last year's (1997) translation of Aline Schulman's *Le temps et l'usage rendent l'homme sage* seems to me, quite free, although of excellent structure. Other possible equivalences would be *ll n'y aura plus d'oiseaux dans les nids d'antan*, or *Les nids d'antan démeureront vides* (certainly unsatisfactory) or *Dans les nids d'antan, il n'y a plus d'enfants* (undoubtedly the best of all, proposed by my colleague and friend, the paremiologist André Gallego Barnés, in oral communication). The invariants in this case are the contents ("change", "overcoming or rejecting the past"), and the semantic and formal adaptation of each statement to the immediate context. If we were to judge these translations according to the equivalences we have just examined, we would have to recognize that the translators of the past in France and Germany had a better understanding and greater compliance with *The Quixote*. Our opinion, in any case, is that literary translation should try to offer its readers, without falsifying it, the world represented in the original text. It should continue to be considered not only as a starting point but also as a measure and model for their translations. Even happy occurrences must be critically measured with the original, says Radegundis Stolze (1986). Translating is dancing in chains, observed Heinrich Heine. In other words, for translation the same principle applies that is followed in marriage: "as faithful as possible, as free as necessary".

8. Finally: I would like to list some conclusions drawn from the previous analysis:

8.1. Even in cases of correspondence in material and semantic form, equivalences do not fully express the same as the original. *Femme alitée, femme pour l'éternité* does not mean exactly the same thing as *mujer enferma mujer eterna*.

8.2. The classification proposed by the Contrastive Phraseology is barely a good frame of reference for the analysis of each text sequence or translation unit with PUs.

8.3. When there is no corresponding PU in the repertoire of the target language, the translator has several possibilities: a free construction, advisable in predominantly denotative texts (*umgekehrt, wird ein Schuh daraus – se trata de todo lo contrario*), or a creation with a material structure of PU that shares with the original certain constituent factors of meaning, such as economy of expression and, possibly, iconic and ludic-poetic functions (*wo Könige bauen, haben Kärrner viel zu tun – do construyen reyes, labor hay para bueyes*).

8.4. When faced with a free construction of the original, a PU is suggested as a possible equivalent in the target language, the decision in favour of this depends, in each case, on factors such as

18 TN: Don Quixote is a secret nostalgic farewell.

19 TN: Do not pour new wine into old wineskins

functional perspective of the sentence, semantic progression, status of the subject or subtopic in the global context of the whole text, connotations, etc. (*esta cuca es mía — mein Bauch gehört mir*).

8.5. The most problematic cases and, therefore, the most inciting are those of fractured PUs. The fractures of PUs, especially in literary texts, constitute, as poetry, "untranslatable" cases: in the sense of Jakobson and Freud (*lo Cortés no quita lo Cuauthémoc*, *je ne vous quitte pas de la voi, sin guerra y sin gloria*). Segments of this type constitute a great challenge to the translator's capacity for creation (and resignation).

8.6. Among many other things, it can also be inferred from the above analysis that what is said in a text by means of PUs acquires a very special importance. These units offer interesting translation problems.

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