Contrastive phraseological analysis related to music (Spanish-English)[1]

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Abstract

This study analyses thirty widespread frequent musical idioms and proverbs from a contrastive perspective focusing on their semantic features as well as on the way those idioms are used in real samples of discourse. The target of analysis is Spanish and English proverbs and idioms related to music, such as *blow the whistle, call the tune,* etc. The web as corpus and both monolingual and bilingual dictionaries are used to identify a number of features that function to distinguish the meanings of idioms and proverbs in the respective L1/L2 lexical fields such as 'other oriented', 'expressive', etc. The culture-boundness of phrasemes also reflects the diverging cognitive dimensions of English and Spanish.

Results of analysis point out that, while many Spanish and English idioms overlap partially in meaning, only a few have full semantic correspondence. Register also plays an important role to the question of translation of proverbs and idioms in real contexts.

Keywords
Phraseology.
Paremiology.
Idiom.
Proverb.
Cognitive linguistics.
Spanish.
English.

Resumen

Título: «Análisis contrastivo de unidades fraseológicas musicales (español-inglés)»

Este estudio explora treinta modismos y refranes musicales de uso frecuente desde una perspectiva contrastiva semántica y discursiva. El objetivo del análisis son los refranes y modismos españoles e ingleses relacionados con la música, tales como *blow the whistle, call the tune,* etc. Se ha utilizado tanto la web como corpus, así como los diccionarios monolingües y bilingües, para identificar una serie de características que funcionan al distinguir los significados de las unidades fraseológicas en los respectivos campos léxicos L1/L2, tales como 'orientados al oyente', 'expresivo', etc. Asimismo, la cultura ejerce un papel fundamental, pues refleja las distintas formas de pensar tanto en el ámbito anglosajón como en el español.

Los resultados ponen de manifiesto que, si bien varias unidades fraseológicas españolas e inglesas se solapan parcialmente en su significado, solo unas pocas poseen una correspondencia semántica completa. El registro también desempeña un papel importante en la cuestión de la traducción de refranes y modismos en contextos reales.

Palabras clave
Fraseología.
Paremiología.
Locución.
Refrán.
Lingüística cognitiva.
Español.
Inglés.

Résumé

Titre: «Analyse contrastive des unités phraséologiques musicales (espagnol-anglais)».

Cette étude analyse trente locutions et proverbes musicaux d'emploi fréquent d'après une perspective contrastive sémantique et discursive. L'objet de cette analyse porte sur les proverbs et les idiotismes espagnols et anglais concernant la musique, comme *blow the whistle, call the tune,* etc. Nous avons consulté Internet et les dictionnaires bilingues et monolingues, afin d'élaborer un corpus qui permet d'identifier une série de traits pour distinguer les signifiés des unités phraséologiques dans des champs lexicaux L1/L2, comme 'orientés à l'auditeur', 'expressif', etc. De même, la culture joue un rôle fondamental, car elle reflète les diverses formes de penser dans les domaines anglo-saxon et espagnol.

Mots-clés
Phraséologie.
Parémiologie.
Idiotisme.
Proverbe.
Linguistique cognitive.
Espagnol.
Anglais.

[1] *Paremia*, 26: 2017, pp. 191-202.

Les résultats montrent que, même si quelques unités phraséologiques espagnoles et anglaises coïncident partiellement au sens, seulement quelques-unes possèdent une correspondance sémantique complète. Le registre joue aussi un rôle important dans la traduction des proverbes et idiotismes dans des contextes réels.

INTRODUCTION: AIMS OF THIS PAPER AND METHODOLOGY

Broadly speaking, the relationship of language and music has been the focus of interest in various disciplines such as linguistics, sociology, anthropology, and so on. There have also been many studies devoted to idioms and proverbs in English: Makkai (1972) and Fraser (1970) based on the criterion of non-compositionality; Cowie, Mackin and McCaig (1983), Norrick (1985), Glässer (1986), Moon (1998), Mieder (2004), Molina (2008) among others but none are specifically related to music. Likewise, many studies in Spain, notably those by Sevilla *et al*. (1998) and Sevilla *et al*. (2001), have dealt with proverbs from a general perspective. Here I will use the following definition: from a cognitive point of view, an idiom is "a product of a conceptual system and it is motivated by cognitive mechanisms such as metaphor, metonymy, for which cultural models play an important role" (Kövecses and Szabó 1996; Bílková 2000). Idioms are also ready-made multiword expressions, that is, conventionalized ways of saying with formal, syntactic and semantic frozenness.

Mieder (2004: 4) defines proverbs as "concise traditional statements of apparent truths with currency among the folk (…) proverbs are short, generally known sentences of the folk that contain wisdom, truths, morals and traditional views in a metaphorical, fixed and memorizable form and that are handed down from generation to generation".

As both definitions point out, proverbs and idioms in English and Spanish are a crystallized summary of popular wisdom and cultural scripts. Most of them are likely to have long been current in speech before they could make an appearance in literature or even in collections of such lore. They reflect nuggets of popular wisdom on all aspects of life. The purpose of this research is to investigate one particular area, namely, how music is present in both Spanish and English phraseology from mainly a qualitative and quantitative perspective. The main focus will be on the analysis of frequent expressions used in the two languages.

Given the peculiarities of phraseological units in both cultures, one should expect they would be the focus of much attention on the part of bilingual lexicographers, but it is not always the case in general or specialized dictionaries. The ensuing research proves that it is still rare to find many idioms, let alone proverbs in bilingual dictionaries. It is also important to decide whether L1 and L2 idiom with similar meanings are truly equivalent or if they simply overlap partially in meaning and usage.

This cross linguistic comparison is not always straightforward as there are L1 idioms which have more than one meaning whereas the corresponding L2 idiom has only one meaning or different lexical varieties. Their contrastive description and the relevant dictionary entries have to contain information about such cross-linguistic asymmetry. A case in point is the English idiom *blow your own trumpet*. It admits lexical variation in American, Australian English, *blow/toot your own horn*, whose meaning is to tell other people how good, and successful you are. Similarly, the Spanish idiom "entre pitos y flautas" has a near synonym idiom with the same meaning, "sin comerlo ni beberlo". To complicate matters further, there are idioms whose referent is obscure, even for native speakers. For example, "La España de charanga y pandereta" (Spain of brass band and tambourine) comes from a verse written by Antonio Machado in his poem "El mañana efímero", when he assessed negatively some aspects of touristy Spain. No wonder, this idiom is translated

by a functional equivalent into English, *touristy*, which misses part of the communicative impact of the Spanish idiom. Besides, many idioms and proverbs are figurative. The process that a translator may use to cope with figurative phraseology is the following: a) checking their relevance for understanding the target text: b) assessing if the metaphorical/metonymic image is preserved or transformed in the other language and c) deciding the best strategy for rendering in the target language with the target reader and his cultural background in mind. The translator has to choose in the direction either of sense or of an image, combining or modifying it, as the examples below will attempt to show, also depending on contextual factors.

The main purpose of this paper is to analyse music phraseology in English and Spanish in order to explore the operating cognitive processes that sustain this musical experience in the two languages. This contrastive analysis is synchronically oriented and tries to identify the points of contact and departure between L1 and L2 idioms (Dobrovol'skij 1998).

From a translation perspective, in order to fill in the gap among the two cultures, the translator of musical phraseological units should take into account several important points (Molina 2008: 315-316):

1. Literal translation of constituents should be avoided because phraseological units only rarely have the same form in the target language, leading to an unnatural equivalent at best (ENTRE PITOS Y FLAUTAS> *[2] among whistles and flutes); being a better option the more idiomatic *what with one thing and another.* It may also lead to a mistranslation at worst (ALL THAT JAZZ>* y todo ese jazz). The English expression means "and things like that" and can be translated into Spanish as "y cosas por el estilo".
2. The starting point for the rendering of the phraseological unit should be their meaning, rather than consider it as a unit of form. Moreover, as phraseological units can be polysemous, it is the meaning in context that must be rendered. Thus, the meaning of "to whistle in the dark" can mean to try to show that you are brave when you are afraid or that you know something when in fact you don't.
3. The meaning of the Source Language phraseological unit can be rendered in two different ways:

   -by an equivalent phraseological unit in the target language, if one exists: TO PLAY SECOND FIDDLE (TO SOMEBODY)> ser el segundo de a bordo.

   -by a paraphrase: TO MAKE A SONG AND DANCE ABOUT SOMETHING > comportarse ante algo como si fuera peor o más importante de lo que realmente es, when there is no idiomatic equivalent in the target language.

Interestingly, these musical idioms represent cultural scripts of the two languages. A cultural script refers to a schema that organizes a person's understanding of a specific situation and allows the person to have expectations about that event. In Wierzbicka's own words: "...they [cultural scripts] present a certain 'naïve axiology', that is, a 'naïve' set of assumptions about what is good and what is bad to do –and what one can or cannot do– especially in speaking. ... [A]nd although not everyone has to agree with these assumptions, everyone is familiar with them because they are reflected in the language itself" (Wierzbicka 2002: 2).

These cultural scripts can also use music or music elements as a source domain. It is worth noting that cultural scripts are hypotheses that have to be substantiated with linguistic evidence, which is available in idioms and proverbs in the two languages.

Based on the preceding assumptions, this study proposes the following method for contrastive analysis and presents an overview of Spanish and English music idioms that was carried out using this method:

[2] An asterisk is used to indicate a mistranslation in this study.

1) **Delimitation of L1/L2 lexical fields.** Substitution tests were used to delimit the lexical fields of Spanish and English idioms and proverbs of "music", e.g. *estar como unas castañuelas* ('be very happy'). The study is not exhaustive and the focus is limited to a number of frequent phraseological units in spoken and written discourse. The benchmark for inclusion in this analysis was a minimum frequency of between 0.1 and 0.3 occurrences per million words using the web as corpus.
2) **L1 Analysis.** Examples of Spanish idioms were retrieved from internet sources and online newspapers and they were analysed. Ten native informants were interviewed to obtain acceptability judgments. Questionnaire results were used to identify semantic features of L1 idioms.
3) **L2 Analysis.** The former step was repeated for English idioms and proverbs. In this case, acceptability judgements were provided by the researcher and two native informants, both speakers of North-American English.
4) **Contrastive Analysis.** Points of contact and departure between L1/L2 features and semantic correspondences between L1/L2 idioms and proverbs were identified using different monolingual and bilingual dictionaries, mainly Cowie *et al* (1983), Oxford Spanish Dictionary (1994), *Longman Idioms Dictionary* (1998), Buitrago (2002), Seco (2004) and internet online dictionaries: *Diccionario de la Real Academia Española*, Wordreference, The Free Dictionary and www.dictionary.com.

Section 2 (below) describes Spanish idioms and proverbs related to music from a semantic, cultural and discourse perspective. Examples will show that metaphors and metonymies play an important role in the development of idioms and proverbs. Many speakers do not know their origin but make use of them to add emphasis and encapsulate the main points of an argument or topic. When translations are not found in printed or electronic resources, I provide translations using the acronym SMP (Silvia Molina Plaza).

1. CONTRASTIVE ANALYSIS OF SPANISH PHRASEOLOGICAL UNITS: IDIOMS AND PROVERBS

The fourteen phrasemes under analysis in this section represent modes of experiencing the world, of behaviour and interaction and members of the Spanish speaking community consider them as natural. They give orientation for everyday life but they allow for individual agency and deviation. They are used sometimes to evaluate the world and thus constitute conceptual and evaluative linguistic routines, which contribute to the formation of a particular world view.

In what follows, frequent idioms and proverbs in Spanish with music words are explained and compared with their English counterparts, using authentic examples (highlighted in italics) from naturally occurring data.

1.1. Frequent idioms and proverbs in Spanish

1.1.1. *Cantar las cuarenta a alguien*.

You use this idiom frequently in oral Spanish when you express clearly what you think even if you annoy your hearer and you become angry. It is translated into English by a different idiom unrelated to music, "Give a piece of my mind". It is used in contexts when the speaker or writer wants to express a negative emotion. Its origin in Spanish is attributed to people playing cards. It is an idiom "sensu strictu" and it is metonymically motivated. An example in use is this headline and the idiom encapsulates Vicent's anger: *Vicent, el agricultor valenciano que* cantó las cuarenta

a políticos y empresarios [Vicent, the Valencian farmer who gave a piece of his mind to politicians and entrepeneurs][3]. Vicent's anger event took place in the past and ended immediately after realization. A psychological and dynamic activity that extends over a period.

1.1.2. *Con/a bombo y platillo*.

It is an idiom with semantically autonomous components and it means with "great publicity"; the expression "dar bombo" (give hype, to hype something up) is also used colloquially to publicly praise a person or good news. Both instruments announced the presence of a king or nobleman, medieval tournaments or popular festivals. It is normally used in the present tense as in: *Rajoy anuncia* a bombo y platillo *una rebaja de impuestos en 2015* [Rajoy announces a tax cut in 2015 with great publicity]. This idiom conveys the meaning that The Spanish Prime Minister, the experiencer, is very happy to announce this tax cut. It is an "expressive" idiom. The translation provided by *Linguee* for CON/A BOMBO Y PLATILLO is *Loud fanfare.* The English translation refers to instruments in general.

There is also the idiomatic expression *tener la cabeza como un bombo,* literally "to have the head like a hype", which alludes to the daze that one would feel if they had hit his head with this instrument to refer to dizziness. Finally, it is also interesting to note that taken out of the idiom, *bombo* and *platillo* do not have this metaphorical meaning that they have within these two idioms.

1.1.3. *Entre pitos y flautas*

This phrase goes back to the famous accounts of the Great Captain (Gonzalo Fernández de Córdoba) when Fernando the Catholic questioned him about his excessive expenses in the campaign. The Great Captain made a meticulous relation of trifles that entailed very high expenses: to pay priests, friars and nuns who prayed for victory, alms to poor people to pray for the souls of soldiers killed in combat, and so on. In English, the expression has nothing to do with music or instruments, *What with one thing and another*. The Spanish expression is extremely popular and has 84,700 tokens in Google search. This idiom points at the experiencer's discomfort toward an object or event as in: Entre pitos y flautas *me he gastado 500 euros* [I've spent 500 euros with one thing/way and another]. The speaker is somehow angry toward himself or his own reckless behaviour with money. This idiom is used in Spanish to indicate both self- and other-oriented discomfort and anger.

1.1.4. *(Estar) como unas castañuelas*

It is a cultural specific and transparent idiom, as castanets are a typical Spanish instrument and form part of a particular dimension of Spanish Andalusian culture. We associate somebody who is extremely happy with castanets. Music thus contributes to the way in which happiness is experienced in any part of Spain, not only in Andalucia, as this example shows: *Los valencianos,* como unas castañuelas *con sus compañeros de trabajo* [People from Valencia on cloud nine with their workmates][4]. This idiom represents a dominant cultural script in Spain, to maximize positive emotions and project positive feelings. English uses different conceptual domains to express happiness: a) A person who is *on cloud nine* is very happy because something wonderful has happened; b) When someone has a smile on their face because they are happy or satisfied about something, they *grin like a Cheshire cat; c)* If someone is (as) *happy as a flea in a doghouse*, they are very happy and contented; d) If you are (as) *happy as Larry,* you are very happy indeed; e) When people *jump for joy*, they express their happiness through excited movements and gestures.

[3] http://www.huffingtonpost.es/2015/09/30/video-agricultor.

[4] http://www.20minutos.es/noticia/269910/0/colegas/trabajo/valencianos/#xtor=AD-15&xts=467263

In this respect, when comparing the conceptualization of happiness in the two languages, it is interesting to note the cultural differences and similarities. Spaniards associate happiness with music but there is also another curious expression, "ser feliz como una perdiz", linking the adjective *feliz* (happy) with *perdiz* (a partridge) simply because it rhymes and it is easier to remember. English culture, on the contrary, uses different conceptual domains (clouds, jumping) when describing happiness. The point of contact is that both languages use similes, making explicit the nexus between two different domains using "*as/como".* For Conceptual Metaphor Theory (Lakoff and Johnson 1980), similes and metaphors are considered as similar with regard to comprehension, interpretation and usage. Unfortunately, this wealth of idiomatic information to express happiness in English is missing in the bilingual dictionaries afore-mentioned in the methodology section.

1.1.5. *Irse con la música a otra parte*

This idiom presents a situation in which the experiencer's anger is oriented toward a person or when someone feels is not welcome anymore. Its origin refers to comedians and traveling musicians who made their living from village to village and who were not always well received or obtained the expected benefit, so they had to go elsewhere. Thus, it is an idiom with an obsolete component, but as a whole still synchronically alive. Musicians were considered a source of annoyance, according to the *Diccionario de dichos y frases hechas* by Alberto Buitrago. When these words are used, we are indicating that, because we do not feel comfortable or perceive that we are not accepted, we will move from where we are. There are several translations into English, none of them related to the musical field reflected in the table below with different possibilities according to register (formal, informal or colloquial).

(ir/se) con la música a otra parte	*coloquial* (dejar de molestar) (*formal, figurative*)	take your business elsewhere *v expr*
	(*informal*)	get lost! *Interj*
	(*colloquial*)	go play in traffic! *Interj*
	(*colloquial*)	go take a long walk off a short pier *expr*

Table 1. *Irse con la música a otra parte* and different translations according to register.

1.1.6. *De padres cantores, hijos jilgueros.*

Like mother, like daughter in English, far more frequent than in Spanish. The idiom means that daughters resemble their mothers. Daughters tend to do what their mothers did before them, according to *McGraw-Hill Dictionary of American Idioms and Phrasal Verbs* (2002). An example of real usage is this dissertation foreword where a Civil Engineering student writes a dedication to his family: *A toda mi familia por darme el aliento y estímulo, que siempre se necesita en los buenos y los no tan buenos momentos.* De padres cantores, hijos jilgueros.

1.1.7. *Bailar al son que tocan.*

This is the definition provided by Buitrago's Dictionary of this frequent oral idiom: "Se aplica esta frase a quienes son incapaces de tener opiniones propias o de seguir líneas de actuación no marcadas por nadie. O, dicho de otra forma, quien baila al son que le tocan no es independiente ni en sus actuaciones ni en sus juicios. Si tocan valses, baila valses; si tocan tangos, baila tangos; si pasodobles, pasodobles".

There is isomorphism in the English idiomatic expression, "to dance to other people's tunes". The word combination allows a literal interpretation and from a semantic point of view is clearly

other-oriented as the following example from a Mexican political leader, Barrales, who is ready to join forces with other political parties: *Barrales:* bailamos al son que nos toquen.

To conclude this section, six Spanish proverbs that are frequent in oral and written language are included below, indicating that the domain of music is important to Spanish speakers, as indicated by Piirainen (2008).

1.1.8. ***De músico, poeta y loco, todos tenemos un poco*****.**

In this case, it means that no one acts always rationally, since in their behaviour the typical illogical forces of art (music), love (poetry) or madness sometimes burst out of control. There is a rude slang alternative in English, "to go batshit crazy", whose meaning is to become uncontrollably or intensely irrational; to act in a wildly irrational manner. An example in context is the lyrics of a song by Lisandro Meza, which reads: *El loco que es verdadero es aquel que come miel, es el que no siente frío, fuma colilla del suelo. De músico, poeta y loco, todos tenemos un poco.*

1.1.9. ***La música calma a las fieras/ La música amansa a las fieras*****.**

This popular and highly frequent expression (46,000 tokens according to Google search) has its origin in the legend of Orpheus, poet and Greek musician, who possessed a song and a way of playing the lyre that appeased to the wilder beasts and that, with the passage of time has been used to refer to the reassuring ability of music to calm aggressive or nervous behaviour. In the Spanish book *La pluma desnuda* (2016) there is an example in context: "ya se sabe que *la música amansa a las fieras, y aunque sólo fuera por eso todos deberíamos practicar la sana costumbre de escuchar y hacer música"* [Everybody knows that music is said to calm the wild beasts, and even if only for that we should all practice the healthy habit of listening and making music]

Its English near equivalent is "music has charms to soothe the savage breast" coined by William Congreve, in *The Mourning Bride*, 1697, which reads as follows:

> Musick has Charms to sooth a savage Breast,
> To soften Rocks, or bend a knotted Oak.
> I've read, that things inanimate have mov'd,
> And, as with living Souls, have been inform'd,
> By Magick Numbers and persuasive Sound.

This idiom has been shortened in current English to "Music is said to calm wild beasts" and the idiom has also suffered more subtle changes as in: *"It was an enchantment to calm wild beasts*," where music is substituted by an enchantment. The reference to Orpheus has been lost in the two languages and music has lost part of its motivation. The diachronic information is practically unnoticed for speech production and perception for today's Spanish and English speakers.

1.1.10. ***El que quiere baile, que pague músico*****.**

It expresses annoyance (expressive function) and is used to reproach somebody's stinginess (conative function). It can be translated by a near functional equivalent that just retains the sense, "spare no effort to do something" (SMP).

1.1.11. ***Músico pagado, toca mal son*****.**

This colloquial and infrequent oral proverb means that it is not a good idea to pay for a service in advance. It is used to convince somebody you cannot trust people (conative function) and it is translated into English by its sense, do not pay anything in advance (SMP).

1.1.12. *La danza sale de la panza*.

The first definition of "panza" in the Diccionario de la Real Academia de la Lengua is belly, especially a very bulky one. Another meaning of belly in the dictionary is a convex and more prominent part of certain vessels or other things. *Panza* is also the first of the four cavities in which the stomach of ruminants is divided. "Laughter is brighter when food is best" is its near equivalent in English, a proverb from Irish origin. The domain changes from "dancing" to "laughter".

1.1.13. *El que no tiene opinión, se aprende cualquier canción*.

It is an anonymous popular proverb. It is translated into English by just one word, *parrot*, defined as "an annoying little know-it-all who, in reality, knows little to nothing" and it is a metaphor in English: A fickle person is a parrot.

1.1.14. *Quien canta, su mal espanta*.

It means that it is a good idea to have fun to overcome sadness, used in *Don Quixote* for the first time, "El que canta su mal espanta". It is highly frequent in Peninsular Spanish and the title of a song by the Spanish Pop Group El Último de la Fila.

To recap section two, findings from a quantitative point of view indicate that Spanish speakers tend to use more musical idioms than proverbs. An exception to this rule is "quien canta su mal espanta" with 11,300 results in Google search. This popular proverb is used in web pages related to music and also appears as the title of an academic lecture given by Professor Agustín García Calvo, in a Seminar about flamenco music[5]. It is not translated in bilingual dictionaries or glossaries but a feasible translation is a functional equivalent, "Problems don't seem so bad if you keep cheerful" (SMP).

1.2. English idioms compared to Spanish

English phrasemes also contribute to the expression of a world-view as their Spanish counterparts. They are thoroughly linked to the cognitive dimension of the English culture and to its language as an instrument of thought. Some phrasemes perform speech acts and form part of the interactive routines of speakers, who use language as an instrument of action. Furthermore, they have a semantic component, which focuses on the conceptual as well as on the evaluative assessment of the world, that is, on denotation and connotation.

1.2.1. As fit as a fiddle

105,000 results in Google. A person who is as fit as a fiddle is in an excellent state of health or physical condition. This idiom is denotative and self-oriented. There are several possible equivalents into Spanish and none are related to music, namely, "estar como un roble, sano como una manzana, estar en plena forma". Phrases.com website offers the following feasible explanation about the origin of this simile: *It is an old expression or idiom of early 17th century. We know "fit" always means to be "in excellent vigour" but in this simile it has been joined with the word "fiddle". The reason might be the alliteration sounds both the words "fit" and "fiddle" give. So any fiddle that perfectly fits in something is considered well shaped and tuned because it not only fits well but also sounds well thus rightly to be called as "Fit as fiddle"*[6].

Related to this instrument, English also has the idiom *play second fiddle* with 404,000 results in Google. If you play second fiddle to someone, you accept to be second in importance to that person, or have a lower position, which is translated by an idiom related to seafaring in Spanish, "ser el segundo de a bordo".

[5] http://ayp.unia.es/index.php?option=com_content&task=view&id=331

[6] http://www.phrases.com/fit-as-a-fiddle

1.2.2. Blow the whistle

"Ser un chivato" in Spanish. If you report an illegal or socially-harmful activity to the authorities, and give information about those responsible for it, you blow the whistle, or you are a whistle-blower. It is an extremely frequent connotative idiom in English with more than ten million occurrences in Google. A case in point is the following headline: *Greed Report: How to* Blow the Whistle *on Your Boss — and Live to Tell About It*, giving advice on how to report confidential information about your boss.

1.2.3. Call the tune

This denotative idiom used in everyday life means making important decisions, rendered into Spanish as "tener la voz cantante" and has 446,000 results in Google. There are two related expressions containing the keyword *tune*: *sing a different tune* and *fine tuning*. If someone sings a different tune, they change their opinion about something or their attitude towards something. The translation offered by Reverso Dictionary is "bailar a un son distinto"; Small changes to something to improve it or make it work better are called *fine-tuning* as in *We are still* fine tuning *our new website and appreciate your patience*.

1.2.4. Chime in

Evidence from Google indicates it is a very frequent idiom in English as in this example from vocabulary.com: *Patrick Kelly, the executive director and curator of the museum,* chimed in.

There is an extension from the literal meaning of chime, an apparatus for striking a bell so as to produce a musical sound, as one at the front door of a house which visitors announce their presence, to metaphorical meanings as shown in www.dictionary.com:

a. to break suddenly and unwelcomely into a conversation, as to express agreement or voice an opinion.
b. to harmonize with, as in singing.
c. to be consistent or compatible; agree.

The translation in Spanish for the first meaning does not have anything to do with the English idiom, "meter baza". The motivation of the phraseme is based on observation and metaphoric motivation as it singles out an object, a chime, from everyday experience.

1.2.5. Clean as a whistle

"Limpio como una patena". There is a change in the object in the two cultures: from English whistle to a paten in Spanish, used in mass. English also uses another idiomatic expression to express this idea of something really clean, "spick and span" as clean as a whistle is extremely clean. This can also mean that a person's criminal record is clean. An example of the first meaning found on the internet advertising plumbing services: *Forget the rest get the BEST!" ABOUT.* As Clean As A Whistle Drain Cleaning And *Water blasting are professional and reliable plumbers* (…). We also use in Spanish the old-fashioned idiom "estar como un jaspe", "más limpio que un jaspe", particularly in Castile-La Mancha and some areas in Latin-America.

1.2.6. Drum (sthg) into someone's head

If you teach something to someone through constant repetition, you drum it into their head. For example, *the teacher* drummed the names of capitals into our heads**.**

This idiom is rendered into Spanish as "machacar, repetir hasta la extenuación" and generally refers to an aspect of socio-cultural reality, teaching, as in this example.

1.2.7. Hit/ strike the right note

If you hit the right note, you speak or act in a way that has a positive effect on people, i.e. *I don't know how he managed to do it, but he just* struck the right note *and the meeting ended really positively*, even the boss looked pleased! We use a different idiom related to carpentry in Spanish, "dar en el clavo".

1.2.8. Ring a bell

If something rings a bell, it sounds familiar, but you don't remember the exact details: *John Bentley? The name* rings a bell *but I don't remember him*. The Spanish translation is "sonar de algo", a partial semantic equivalence, not accompanied by correspondence of lexical constituents.

1.2.9. Jazz something up

If you jazz something up, you add something to try to improve it or make it more stylish: *The dress needs a scarf or a necklace to* jazz it up.

This can be translated into Spanish by the colloquial idiom "necesitar un toque". Another related expression containing the keyword "jazz" is *all that jazz*. This idiom means 'all that stuff', 'other similar things', or 'everything of that kind', translated into colloquial Spanish by "y otras cosas".

1.2.10. Music to one's ears

To say that something is music to your ears means that the information you receive makes you feel very happy. Bilingual dictionaries translate it literally as "música para tus oídos", with total correspondence in lexical constituents.

1.2.11. Face the music

When a person has to face the music, they have to accept the unpleasant consequences of their actions as in the following example: *He was caught stealing. Now he has to* face the music.

The origin of this idiom is obscure but it became popular in North America by mid-19th Century.

1.2.12. Strike a false note

If you strike a false note, you do something wrong or inappropriate as in the following etiquette faux-pas: *He* struck a wrong note *when he arrived at the cocktail party wearing old jeans*.

This is translated into colloquial Peninsular Spanish as "dar la nota, dar el cante" and it is fairly frequent in oral speech. Its antonym is *strike (or hit) the right note*. If you strike (or hit) the right note, you do something suitable or appropriate translated by "dar en el clavo". A conceptual metaphor worth noting here is INAPPROPRIATE BEHAVIOUR IS A FALSE NOTE.

1.2.13. (Sound) like a broken record

Someone who says the same thing again and again sounds like a broken record as in: *Mary! Stop telling me to be careful when I drive. You* sound like a broken record! It is a very popular idiom in English with more than half a million occurrences in Google. A bore is viewed as an *old record.* There is partial equivalence in Spanish with "disco rayado", not exactly broken but with a bad quality.

1.2.14. (Go) for a song

According the Cambridge Dictionary of American Idioms, if something goes for a song, it is sold at an unexpectedly low price. The corresponding Spanish idiom es "ser una ganga". It has got an expressive function and indicates the speaker's amazement at the cheap price.

1.2.15. Tickle the ivories

This is a humorous way of talking about playing the piano and it is metonymically motivated: *My grandfather loves playing the piano. He* tickles the ivories *whenever he gets the chance*. Examples like this one indicate that metonymies play a significant role in the development of idiomatic vocabulary. It can be translated into Spanish as "hacer cosquillas/acariciar las teclas".

1.2.16. Hope is grief's best music

This proverb means music can also be therapeutic and healing just like it is when someone is grieving loss due to loss of life and music can help you heal from your grief and give you hope. 1,850 results in Google. An example of real usage is: Hope is Grief's Best Music ~ *In Honor of National Suicide Prevention Week*. Here the author uses the proverb in the headline of a news article to prevent other people committing suicide and clearly oriented to others.

To conclude this section, findings indicate that English favours the use of idioms instead of proverbs. There are proverbs translated from other languages, mainly Latin and French such as, "If we pay the music we will join the dance", "o heaven for the music but to hell for a good conversation" or "Even the fear of death is dispelled by music". These proverbs are no longer in current use.

CONCLUDING REMARKS

The research reported in this study has investigated frequent musical idioms and proverbs in English and Spanish. It appears that music idioms and proverbs are worth investigating, preferably on the basis of corpus data (using the internet as corpus), and their investigation can produce interesting results. There are points in common between English and Spanish but there are several idioms which actually display a very low mutual translatability, as they are culturally bound.

Furthermore, thanks to the qualitative analysis of the contrastive corpus data, it is possible to explain this lack of equivalence, mainly due to cultural differences and to show in which cases equivalence is more likely to occur (Europeanisms, idioms related to Latin-Greek roots). Several bilingual resources include common sets of predictable musical idioms and proverbs but do not take into account many unpredictable ones (i.e. Hope is grief's best music), nor all sets of predictable ones. Despite its shortcomings, printed and online dictionaries are by and large good dictionaries which provide a wealth of information and are getting more and more sensitive to language users' needs.

Bilingual Phraseology may in future be capable of addressing the challenge of incorporating the wealth of empirical data provided by internet by means of big data. It is clear that electronic media offer new valuable opportunities to fill in this void.

Findings also show that each culture and each person perceives sometimes the same proverbs and idioms in a different way and the reflection of the individual within the universal poses interesting challenges for translators. Proverbs and idioms are lively, creative and are used frequently in mass media and popular culture to express social and political comments and are attention-getters used for persuasion.

These findings have relevant implications for bilingual lexicography and English language teaching (EFL). This study points to the weakness in several bilingual dictionaries where the translations presented are not necessarily the most frequent ones. The higher their frequency on internet, the more interesting is to learn them for students of English or Spanish as a second language.

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