A Trilingual Study of the Translation of Idioms in Miguel Torga’s

A Criação do Mundo

CATARINA FONTE

Submitted in part candidature for the degree of Doctor of Philosophy and Diploma of Imperial College London

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Declaration of Originality

I, Catarina Fonte, hereby certify that this thesis was written by me, except where otherwise acknowledged, and it is the record of a three-year research project conducted by me within the Department of Humanities of Imperial College London.
ABSTRACT

This thesis is the record of a three-year research project, conducted between 2007 and 2010. It involves three main disciplines, Torga Studies, Idiom Studies and Translation Studies and the main aim is to explore how the English and Spanish translators of *A Criação do Mundo*, Miguel Torga’s fictional autobiography, carried out the translation of idiomatic expressions in his work. In order to accomplish this, the original and the two translations of the book were read. A set of data composed of 175 idioms was then collected, according to previously stipulated criteria. The data was subsequently divided into seven categories. All examples were back-translated into English and listed according to a specific methodology, allowing the contrastive analysis of the translation procedures carried out by both translators. The comparison of the same idiom in three different languages led to the conclusion that translators used diverging translation procedures for different idiom categories.

Research showed that idioms posed specific semantic, cultural and morphological problems for translators. Idioms have very complex features which vary from language to language and that acknowledgement has contributed to an extensive lack of consensus among scholars as to what truly constitutes an idiom and which obstacles translators face.

With this descriptive study, the aim was to explore Torga’s work from a translational perspective, by acquiring a better understanding of Torga’s idiomaticity, and discovering to what extent the preservation of his idiomaticity is visible in the translations. The trilingual nature of this research also revealed that the English translator showed a more explicative tendency and the Spanish a more varied usage of different procedures. It is hoped that this research will inspire academics to conduct research on less-translated Lusophone authors from the point of view of translation.
ACKNOWLEDGEMENTS

This thesis would not have been possible without the help, advice and support of various people. They have all played a truly significant role in making this thesis come to light. I would like to thank my supervisors, Mr. Mark Shuttleworth and Dr. Jorge Díaz-Cintas, for their ongoing encouragement and support throughout the last four years and for allowing our meetings to be a place for sharing ideas and building new avenues of thought. I am thankful for having had the opportunity to develop this thesis at Imperial College South Kensington Campus. I wish to thank the Central Library staff, for their professionalism and their promptness in facilitating my research. I would also like to thank my fellow PhD friends and colleagues from Translation Studies, Science Communication and all academic visitors with whom I shared the office S221, for being so considerate of each other and myself, allowing for a truly peaceful working atmosphere. During my PhD I visited two countries with the Fellwanderers, my fellow Imperial College trekkers and friends: North America and Norway. Thank you for ‘waiting’ for me on the way to the top and for showing me that there is no other way to reach the ‘mountain’ than one step at a time. I would also like to thank the National Library of Scotland staff for its inspiring atmosphere, friendly staff and for being the congenial nest of my entire writing-up.

A special message of recognition goes to Pat, for sharing her knowledge and time with me. To my friends, my family, in particular my Sister and my Dad. Without them this thesis would not have had a beginning, let alone an end. Thank you for passing on to me the book of my life, for understanding the true meaning of the words do Mestre.
Para o Meu Pai.
### Acronym Key

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<th>ACM</th>
<th><strong>A Criação do Mundo</strong></th>
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<tr>
<td>FEI</td>
<td>Fixed expressions and idioms</td>
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<tr>
<td>EIV</td>
<td>Explanation with idiom void</td>
</tr>
<tr>
<td>LIV</td>
<td>Literal translation with idiom void</td>
</tr>
<tr>
<td>LTI</td>
<td>Literal translation with idiomatization</td>
</tr>
<tr>
<td>SI</td>
<td>Substitution with idiomatization</td>
</tr>
<tr>
<td>PRIV</td>
<td>Partial recreation with idiom void</td>
</tr>
<tr>
<td><strong>&lt;O&gt;</strong></td>
<td>Original</td>
</tr>
<tr>
<td><strong>&lt;BT&gt;</strong></td>
<td>Back-translation</td>
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Chapter 1. Introduction

1.1. Choosing Miguel Torga: the Portuguese contemporary literature scenario

The work of Miguel Torga is one of the biggest Portuguese-language references and has had a profound impact on my literary education. His humanist beliefs, elevated writing and story-telling mastery are mirrored in a literary legacy which continues to inspire young and old readers, writers, the international academic community in general and students alike. His contribution to the Portuguese language, from poetry to drama, as well as to the popularisation of the short-story genre was succinctly described by Portuguese poet Manuel Alegre (2007:15; my trans.): ‘In a country of many nightingales, he (Torga) brought to the Portuguese language the hardness of stone and a writing of substantive, necessary and unique words’. When describing Torga, as author and man, the late Denis Brass¹ (1970: 91-95), translator of a significant part of Torga’s prose and poetry into English, once wrote:

On an essay about Tolstoy entitled *The Urchin and the Fox*, Isiah Berlin quotes the words of the Greek poet Archilochus: *The fox knows many things, but the urchin knows one important thing* and the essayist takes these words figuratively as a basis to divide writers and thinkers into two groups (…). In the first group belong the urchins (…) Dante, Plato, Lucretius, Pascal,

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¹ Former senior lecturer in Luso-Iberian Language and Culture at the University of Bristol.
Hegel, Dostoyevsky, Nietzsche and Proust. Herodotus, Erasmus, Goethe, Pushkin, Joyce and Shakespeare belong to the foxes (…). Miguel Torga fits undoubtedly into the first group.

Miguel Torga, as acknowledged by his English translator with whom he worked to ensure a close proximity between his original texts and translations, was a philosopher, a novelist, a diarist, but above anything else a poet, as he highlights in his poem *Ficha* [Record; my trans.], from his poetry work *Câmara Ardente* [Lying in State] (1962:45):

*Poeta, sim, poeta...*  
*É o meu nome. [...]*  
*Poeta, sem mais nada.*  
*Condição,*  
*Profissão,*  
*Identidade,*  
*Numa palavra só, velha e sagrada,*  
*Pela mão do destino, sem piedade,*  
*Na minha própria carne tatuada.*

[Poet, yes, poet…  
That is my name. […]  
Poet, without anything else.  
Condition.  
Profession.  
Identity.  
In one word only, old and sacred,  
By the hand of destiny, with no mercy,  
Tattooed in my own flesh.]²

Today, the work of Torga is also included in the Portuguese *curriculum* of teenagers and high-school students in Portugal, where his poetry and short-stories remain part of the compulsory Portuguese programme, often featuring in the nation-wide exams for University admission.³ Even though my initiation into his work of short-stories and other prose began in

² My trans.  
³ http://www.gave.min-edu.pt/np3content/?newsId=32&fileName=linguaportuguesa22_pcc2_07.pdf
my adolescent years, I came to discover his poetry in adult age, having reached a milestone of insight knowledge into his work upon reading his fictional autobiography *A Criação do Mundo* [The Creation of the World].

My academic interest in Torga started in the early 2000s, when I conducted a postgraduate study of the publishing features of a tribute book to Torga, published in 1996, entitled *Cântico em Honra de Miguel Torga* [Canticle in Honor of Miguel Torga] at the University of Lisbon. Throughout the years of 2004 and 2005 I delved further into his work from the point of view of translation and conducted research within the scope of Translation Studies at the National University of Ireland, in Galway, through which I analysed and comparatively studied the English and Spanish translations of cultural references in Miguel Torga’s *Contos da Montanha* [Tales from the Mountain].

1.2. **Thesis Structure: A Presentation**

The question that underlies my entire research is: have the English and Spanish translators of ACM preserved Torga’s idiomaticity? In order to find an answer to this question, I have had to extend the scope of my research to three disciplines: Torga Studies, Idiom Studies and Translation Studies. By providing an interdisciplinary discussion of the topic, this thesis gives practical insight into how Torga’s idioms are perceived and rendered by his translators. Throughout six chapters, I propose an idiom categorisation, and basing myself on empirical evidence from ACM I suggest a set of translation procedures, named and described according to their effect on the target-text.

The aims of this research project are to establish a new avenue of interdisciplinary research on Torga, combining the study of his idioms with translation; to acquire a better understanding of Torga’s idiomaticity in two foreign languages, to test its authenticity in
translation, and to extend the string of academic works on Portuguese authors. I intend to achieve the above in a two-fold fashion:

1. By following a **literary critique approach**, exploring idioms as a way of understanding Torga’s worldview, his rural identity and his trueness to himself. I also describe the context in which Torga uses idioms by proposing a set of Portuguese idiom categories.

2. And by following a **case-study approach**, using a set of collected data as empirical evidence to study the frequency of translation procedures in English and Spanish.

As to the organisation of the thesis, in Chapter 1 I provide a general overview of the scope of the research and introduce the author and ACM, providing a social, political, bibliographical and literary contextualisation. In Chapter 2 I focus on the literature review, which is divided into the three areas of study: Torga Studies, Idiom Studies and Translation Studies. In this chapter I highlight the fact that scholars have kept away from studying Torga’s language use. Many of the studies carried out in the last 60 years on Torga have focused on his short-stories, poetry or have involved a more broadly-scoped analysis into thematic dichotomies.4 Passing references have been made to the author, but the aspects of his creative writing, such as his usage of idioms, have not been sufficiently covered by academics. I then move on to stressing the importance of his rural milieu in his folkloric and domestic idiomaticity and how idioms recreate a frame of mind of his youth. His linguistic repertoire is a subconscious pool which he dips into when responding to a situation or a reality. Ultimately, Torga picks idioms because they are a deliberate choice to convey all sorts of meaning and textures into a polished and very precise writing. Still in Chapter 2, I focus on academic approaches to idiomaticity. Idioms are complex grammatical units which have been discussed by various linguists since the early 20th century.

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century, although a widely accepted definition of idiom is far from having been reached. Also, little light has been shed on how idiomatic structures vary throughout the process of conversion of an idiom into a different language and culture. The last part of the literature review is dedicated to the scholars’ proposals of translation procedures with respect to idioms.

Chapter 3 is dedicated to a description of the aims and methodology of my research, by providing a chronological description of the methodology used. These involved the collection of data composed of idiomatic expressions extracted from the Portuguese original of ACM, which provided empirical evidence of Torga’s idiomaticity. Throughout this chapter I introduce some of the data and describe how I proceeded to arrive at a categorisation of translation procedures. I also discuss the criteria adopted in the data selection.

Chapter 4 is dedicated to the categorisation of idioms and it is divided into three main parts: in the first part, I present some considerations on both monolingual and bilingual academic approaches to idiom categorisation. In the second part, I stress the importance of understanding the classical topics of Torga’s work. In the final part, I introduce my own categorisation of Torga’s idiomatic expressions, balancing academic contributions with empirical evidence.

In Chapter 5 I focus essentially on the translational aspect of my research. I discuss examples from each of the idiom categories in both English and Spanish, comparing translation procedures and strategies undertaken by translators. In Chapter 6, I use statistical evidence to interpret the results found, comparing the percentage of examples translated according to a specific procedure in each category. This chapter allows the identification of general translation tendencies in both languages.

In summary, my research has allowed me to find a degree of variation as to how two different languages deal with Torga’s idioms. This project has a marked descriptive focus, for my main goal is to draw conclusions from the evidence provided by the data extracted from a specific literary work. My analysis is to be perceived as a study of idioms in the context of
translation, as an acknowledgment of the difficulty that these expressions represent for the
translator of literature. Ultimately, it will not only assist readers in understanding how idioms are
conveyed in translation in a particular work, but also identify which translation strategies are
more common in specific groups of idioms in both languages. The linguistic differences between
English, Spanish and Portuguese, alongside their distinct cultural backgrounds will also
contribute to understanding why some translation procedures are more recurrent in one language
rather than in another. This is the major gap I intend to fill with this thesis, at the same time
giving continuity to the string of academic works on Torga, inspiring new academics to bring
about new insights into his work, and also expanding the scope of studies within the field of
translation.

1.3. Miguel Torga: the Author and the Legacy

1.3.1. Biography

Miguel Torga, in preface to the French edition of A Criação do Mundo, July 1984

Miguel Torga, literary pseudonym of Adolfo Correia Rocha, was born on August 12th,
1907, in São Martinho de Anta, Trás-os-Montes, a province of north-east Portugal. In 1919,
Torga was uprooted from his motherland and sent by his parents to work on his uncle’s coffee
plantations in Minas Gerais, Brazil. Feeling homesick, Torga’s nostalgia inspired him to describe
the misery and violence of his exile which he would later describe in ACM. In 1925, at the age of
18, Torga returned to Portugal, completed high-school and enrolled in Medicine, at Coimbra
University. During his university years, Torga emerged as a poet, although he always chose to distance himself from literary circles, which he described as ‘too abstractedly intellectual, too aloof from the people and the land’ (Adam International Review 1987:5). In 1933, Torga graduated from Medical School, and for the last fifty years of his life, he earned his living as an ear, throat and nose specialist, though always complementing his professional activity with his writing. In this regard, Torga always defended having practised both activities, demanding from himself the same amount of zeal for each of them (Torga in Adam International Review 1987: 3): ‘I always get hold of my pen as scrupulously as when I handle my scalpel; while the clumsy use of the latter can kill a patient, the bad usage of the former can confuse the reader’s conscience. Both demand the same amount of precision and honesty’. It was not until 1934 however that the author used his pseudonym for the first time. Miguel was the name chosen in memory of two great figures of Iberian culture: Miguel de Cervantes and Miguel de Unamuno.

In 1941, Torga published four books: the first volume of his Diário [Journal], considered Torga’s most significant prose output and for many ‘the core of Torga’s genius’ (Adam International Review 1987:5), which would end up as a monumental collection of sixteen volumes; the plays Terra Firme [Firm Land] and Mar [The Sea]; and a collection of short-stories entitled Montanha [Mountain]. The censorship of the Salazar regime forbade the circulation of the latter and removed any existing copies. Fourteen years later, Miguel Torga completed a special edition of Montanha in Rio de Janeiro and entitled it Contos da Montanha.

This new edition reached Portugal, albeit clandestinely. From the 1960s onwards, his work would be privately printed, later published by two Portuguese publishing houses, Dom Quixote and Nova Fronteira, and reedited by Brazilian publishing house Pongetti, in Rio de Janeiro. Torga kept printing his work privately, refusing to subject his works to any form of censorship. All publishing costs were covered by Torga himself, so as to avoid causing potential financial damage to publishing houses and exposing them to possible political ‘sanctions’. The plain and
sober printing layout, commonly referred to in Portuguese as ‘author’s edition’, is a distinctive mark of his literary work.

In 1950 that English-speaking readers became acquainted with the work of Miguel Torga, when the English translation of Bichos [Creatures], carried out by Denis Brass, was published by George Allen & Unwin under the title Farrusco the Blackbird and Other Stories from the Portuguese, and the play Mar [The Sea] was performed in London, under the auspices of Ruben A., who also staged the BBC adaptation of the play. Four years later, Torga was awarded the literary prize of the Ateneu Comercial do Porto in commemoration of the centenary of the death of Almeida Garrett, the Portuguese Romantic poet, novelist and dramatist. He refused the prize (a sum of money) for himself, but asked that the money be used for the purpose of publishing the best works of young authors applying for the prize.

In 1960, Miguel Torga was nominated for the Nobel Prize for Literature. Portuguese and foreign writers, artists, musicians, doctors, professors and journalists enthusiastically supported the delivery of Torga’s nomination. However, he was not awarded the Prize. Nine years later, he refused to accept the Great National Prize for Literature, claiming it was an official prize, awarded by the regime, the same regime that had not permitted the free circulation of his books. In 1974, a military uprising took place in Lisbon, Portugal, bringing to an end forty-two years of Salazar’s regime and signalling the beginning of a new political and social era.

In 1977, Miguel Torga received the Biannual Knokke-Heist International Poetry Prize and collaborated on a documentary entitled Eu, Miguel Torga [I, Miguel Torga], set in Trás-os-Montes and Coimbra, and directed by João Roque. In 1978, he was again proposed for the Nobel Prize for Literature, yet again, with no success, and in that same year the short-story O Milagre [The Miracle], from the book Novos Contos da Montanha [New Tales from the Mountain], was adapted for the cinema.

In 1989, Miguel Torga was awarded the Camões Prize, the most important Portuguese-language literary prize. In October 1992, the International Colloquium on Miguel Torga took
place at the University of Massachusetts, in Amherst, USA, in which several Portuguese and North-American universities participated. However, it was not until the following year that the first International Conference on Miguel Torga took place in Portuguese territory, promoted by the Fernando Pessoa University, in Oporto. Those present included the acclaimed Spanish writer Torrente Ballester, who also paid homage to the author by visiting Torga’s home village, São Martinho de Anta.

Miguel Torga died in 1995 after having written more than sixty books, many of them translated into English and Spanish, and other languages such as Basque, Bulgarian, Catalan, Chinese, Dutch, Finnish, French, Galician, German, Italian, Japanese, Lithuanian, Norwegian, Polish, Romanian, Russian, Serbo-Croatian, and Swedish. His worldwide recognition and immense impact on Portuguese twentieth-century literature, such as only a great philosopher and humanist could have achieved, is also mirrored in the fact that, through translation, many people can now access his work in their own languages.

1.3.2. The Literary Rebel and his Iberian Pseudonym

Miguel Torga’s critical attitude not only towards the social and political environment but also towards the institutionalisation of literature led him to adopt a posture that inevitably made him stand out in the literary field: one example of this is the fact that Torga published his own books, characterised by a plain and unsophisticated layout. In all stages of conception of his work – from writing to distribution – Torga was not only the author but he also had control over how his work should be published. The author always kept a very private profile which is also visible in the fact that he refrained from giving interviews to the media as well as from signing autographs. ‘For Miguel Torga, living and writing were two sides of the same coin with which he
wished to pay the tribute of existing and the right of being a poet, both to himself and to those to whom he wrote’. (Reis 2007:9; my trans.).

In choosing his pseudonym Miguel Torga pays reverence to three artistic references: Michelangelo, Miguel de Cervantes and Miguel de Unamuno. This reverence is not merely idolatrous or devoid of personal meaning. The first belongs to a well-recognized mythical universe, the artist who used the brush to give face and shape to the Creator and portrays the act of Creation (Lourenço 1994:279; my trans.). The second is a reference to literature and Cervantes’ work, notably *El Ingenioso Hidalgo Don Quijote de la Mancha*, the crusade against the chaos of the world in which the opposition between the two poles of divine creation, heaven and earth is visible. The influence of Spain in Miguel Torga’s world of literary references is significant, as we have seen by the name chosen by the author for his pseudonym. Pilar Vázquez Cuesta, the Spanish writer, played a fundamental role in promoting Miguel Torga’s work in Spain, after having translated into Spanish some of Torga’s *Alguns Poemas Ibéricos* [Some Iberian Poems], even before the author had published them in one single volume, as well as *Cuentos de Trás-os-Montes* [Tales of Trás-os-Montes] and a poetic anthology, between 1951 and 1952 (Abreu 2007:14). These translations, as well as many others, contributed to Torga being the most popular and well-known Portuguese contemporary writer in Spain in the mid-1980s, alongside Fernando Pessoa. In his work we can find proof of Torga’s journeys through Spain and a testament of an intense and reflective relationship between the country and the author: both in his *Diários* and in ACM, and naturally also in *Poemas Ibéricos* [Iberian Poems]. In the prologue to the Spanish translation of ACM, the author reiterates his Iberian feeling: ‘Before anything else, I would like to introduce myself. I am an Hispanic Portuguese’ (Torga 2006:9; my trans.). On the fourth day of ACM, Torga is particularly critical of the Spanish socio-cultural environment, attacking Franco and making the inevitable analogies with the regime of Salazar. Torga is aware of the plurality of identities and peoples within Spain. The third reference comes as a result of a profound identification with Unamuno’s literary ‘intention’, with his inconformity. By adopting
this pseudonym, Torga is inventing his own space, ‘creating’ his own territory from which his texts will stem. One may argue that the three references may be a symbol of the theological meaning of trinity. For his surname he chose the word torga: ‘white heather of the mountain, characterised by the strength of its root which can reach great depth among the hard rock in search for water and which gives origin to the richest coal’ (Angius 1994:45; my trans.).

1.3.3. Braving the political times

In the late 1980s, Miron Grindea, editor of Adam International Review dedicated one of the journal’s issues exclusively to Miguel Torga, in support of his nomination for the Nobel Prize. In it he compares Torga to another Portuguese writer, Aquilino Ribeiro (1885-1963), who similarly to Torga had a prolific literary body of work composed mainly of poetry and prose but who also felt he had a profound duty to voice his non-conformist stance against poverty and deep-rooted hypocrisy (Adam International Review 1987:3):

‘Again like Ribeiro he had to endure and survive Estado Novo (1926-1944), during which his books, mostly published at his own expense, were systematically confiscated before even leaving the printers. Defiantly, he continued his protest against ‘the imbecility of tyrants who never seem to realize that they only govern over corpses’.

Torga was surely not a solitary voice. In recognizing the inner and external struggles endured by Torga during the regime, the journal draws a parallel between Torga and Ribeiro as to their condemnation of a social and political regime that controlled artistic creativity.

The censorship however was not enough to deter the author or diminish his literary output and determination as a writer for his people, being considered by many as ‘the exponent of Portuguese sensibility’ (ibidem). The identification with the more vulnerable and the
relationship with his homeland are clearly visible throughout his entire work. Particularly during the dictatorship period, Torga remained critical of the status of writers, even comparing it to ‘being buried alive, constantly scratching at the lid of one’s own coffin’ (my trans.; Torga in Adam International Review 1987: 4). This creative ‘strangulation’ imposed by the regime is particularly well illustrated in ACM. Poignant and openly critical of the social and political system in Portugal, the fourth volume of the autobiographical novel ended up being the target of a harsh ban, with consequences for the author himself (Adam International Review 1987: 8): ‘Even though the author has seldom been overtly political, the fourth volume of this autobiographical novel was seized and banned from 1939 until the 1974 Revolution, and Torga was one of a number of writers considered sufficiently challenging to merit a few weeks’ incarceration in the winter of 1963-64.

Regardless of the circumstances surrounding his writing process, Torga always remained faithful to his homeland and his people. As his translator Dennis Brass (Brass 1955:402) once put it: ‘Torga’s birth in Trás-os-Montes is the most important single fact in any assessment of the poet’s achievement’. It is this ‘rootedness’ that is present in Torga’s entire work. Descriptions and reflections of the landscape offered by São Martinho de Anta, along with the linguistic variations and regionalisms from that remote region of Portugal also characterise Torga’s work, from poetry to prose. These allusions are often interspersed with philosophic comments on other topics surrounding his work: the life/death dichotomy, the religious ambivalence, the feminine reference, among others.

1.4. **A Criação do Mundo: Considerations**

1.4.1. **Genre and Title**

The autobiography became an independent literary genre in the beginning of the Romantic period, early 18th century, which culminated with the end of rhetoric, a type of speech
characterised by an objective selflessness (Rocha 1977:61). Contrarily, at the centre of the autobiographical genre is the self. As Rocha (ibidem) notes, the self communicates through poetry. In fact, its least preferred way of communicating is through rhetoric due to its impersonal tone. However, whereas in poetry the self ‘serves’ the readers fulfilling their need for emotion, in the autobiography, the self establishes a dialogue between author and reader. Autobiography is often referred to as intimate literature or literary autobiography (ibidem: 64).

The title offers wordplay. ACM is a recreation of the world. Understanding the title is to understand the underlying significance of the work. Encoded in it is the Biblical metaphor of the days of the genesis, an adventure of discovery that takes place inwards and outwards. The narrator-protagonist assumes his existence as a god who is visualizing his life as a creative process. ‘He is not representing the world. Instead, the world is a product of his will’ (Lourenço 1994:284; my trans.). Therefore, the book follows the creation of the narrator’s own world, at an inner and outer level, as Rocha (1977:150; my trans.) notes:

‘The (...) myth of the creation of the world is picked up by Torga, who divinizes both the human being – capable of ‘assuming’5 life so as to give it ‘meaning’6 – and the writer – capable of reproducing it on paper and taking it to other humans with whom many identify themselves. And hence the duality of the ‘self’ is consecrated as subject and object of the narration’.

Although the nature of the work is autobiographical, the word ‘creation’ gives away the fictionalized tone of the narrative as well. Torga makes use of the Judeo-Christian myth again by building the narrative throughout six days, giving hints of this analogy in some excerpts such as in p.364, Continuamos naturais como no dia da Criação. Todos ainda a cheirar a barro [We continue natural as in the day of Creation. All still smelling of clay]. His words are therefore very deliberate and its style purposely depurated.

5 The Fifth Day. p.11.
6 Ibidem.
1.4.2. Plot: A Chronological and Social Contextualisation

*A Criação do Mundo* is a fictionalized autobiography written between the period of 1937 and 1981. It is the only work of its genre written by Torga. The title — The Creation of the World — alludes to the author’s life experiences in Portugal, Brazil and Europe. The book provides a realistic account of Torga’s personal and artistic trajectory interspersed with fictionalized and anecdotal segments. Each Day of the book was originally published at a different time, as it was being written, as Torga himself states in ACM’s preface to the French translation (Torga 1985: 1; my trans.): ‘Unpredictable in its plot and direction, only time could give it body and its finishing touches, drawing its course and delineating its duration’. Each Day depicts a particular period in the narrator-protagonist’s life. Even though each of its constituent parts can be read on its own, there is a chronological evolution from the first to the sixth day that is accompanied by a profound insight into his passage from childhood innocence to adulthood and artistic maturity. The physical journeys described in the book — from Agarez to Oporto, or overseas to Brazil, and later to Europe and Africa — are usually indicative of a personal metaphysical transition: when departing, the protagonist signals his quest for worldly knowledge, but above anything else, knowledge of the self. ACM contains various references to characters and incidents also found in Torga’s short-story book *Novos Contos da Montanha*.

The ‘First Day’ of the Creation (1937) focuses mainly on the narrator-protagonist’s early years, starting with his primary school times and family life in Agarez. As a young boy, Torga attended the seminary, but realized in the end that he lacked religious vocation to become a priest. This personal decision leads to him being sent by his parents to work on his uncle’s farm in the state of Minas Gerais, in Brazil. The ‘Second Day’ of the Creation introduces the reader first-hand to the protagonist’s disappointment at life in the old colony. The new-found and now largely extended family in Brazil receives him unenthusiastically and the land of wealth that he had imagined is now nothing more than a land of disillusion. Eventually, the family returns to
Portugal, and so does the protagonist, which allows him to complete his education with his uncle’s financial support.

The ‘Third Day’ is marked by the narrator’s departure from Brazil and return to his homeland. In this chapter, the narrator’s reflective and observing tone at the native reality now facing him is also noteworthy. One of the most distinctive occurrences in the ‘Third Day’, apart from his return from overseas, is the lifelong intellectual journey that begins in Coimbra: he enrols in the university, studies intensively and immerses himself in the canons of Portuguese and European literature. It is also in Coimbra that Torga begins to publish his poetry and move in literary and artistic circles. Although an avid reader and observer, Torga sought little inspiration in European models, as he always considered himself an Iberian, and was mindful of the repercussions of the Spanish Civil War in Portugal. Upon graduating in Medicine he went to Agarez, which he perceived as distant and foreign. His books were not welcomed by the literary community, who considered them an affront to the establishment. It is around this time that Torga’s delicate relationship with the regime starts to become apparent. His outspokenness against a corrupt and morally hypocritical system was not without consequences.

The ‘Fourth Day’ of the Creation, starting around 1939, narrates the protagonist’s journeys through France and Italy, accompanied by friends of his cousin. Anecdotal excerpts of dialogues conducted in Italian and French can be found throughout the chapter. While in Spain, the protagonist witnessed the horrors of a fascist dictatorship, which inevitably made him draw parallels with the Portuguese reality. Apart from strengthening his Iberian identity, the experience in Spain made him less a pilgrim and more an observing witness of war. This is the chapter where his indignation and opposition to an oppressive regime is expressed most vehemently by the narrator. Not surprisingly, the ‘Fourth Day’ was banned and seized by the authorities.

The attentive reader will notice that the prose gets denser and more contemplative as the reader approaches the last Days. The First Days of primary school dialogues and eagerly-lived
puberty give place to longer, philosophical and more abstract paragraphs, rich in literary and cultural allusions. His journeying takes him – geographically – further away from his roots, but he remains loyal to Portugal, returning to it in the end, having rejected a friend’s invitation to join him in exile in Paris. The year of 1974 is marked by the April 25th Revolution which launches the transition from an authoritarian regime to democracy. It is also the year which saw the publication of the ‘Fifth Day’ of the Creation. In this chapter he discusses what it means to be Portuguese and renews his commitment to medicine and writing. On this Day, Torga sets off on another journey, this time to the provincial capital of Leiria where he opens a new practice and starts a new circle of friends. He becomes more and more self-critical of his writing and this inner implacability becomes increasingly evident. Not long after his book is released, Torga witnesses another seizure of existing copies by the secret police. During the incident, Torga is taken to Lisbon, arrested, questioned, accused of being a communist, and imprisoned. Throughout the process, he is physically weak but emotionally strengthened by his memories of Agarez and his family.

The Fifth Day essentially depicts his life in prison. It is filled with reflections of the daily interaction with fellow inmates. Nevertheless, his reminiscences of times past, allied with the exercise of writing, constitute a mental escape route from the physical confinement. The ‘Sixth’ and final day of his autobiography sees the protagonist’s return to Coimbra. On a personal and familiar level, the chapter is marked by a series of powerful events: his marriage to Belgian scholar Jeanne, the death of both his parents, the birth of his daughter, and the overthrow of Salazar’s regime. In the meantime, Torga’s work continues to be a target of harsh criticism on behalf of the regime, which nevertheless does not deter him from continuing to write. Resisting persecution, Torga sends over printing proofs of his book to Brazil which are returned to Portugal where they circulate clandestinely.

All Six Days give intimate and deeply honest accounts of the principal events of the twentieth century, as witnessed – and lived – by Torga. Introspective and sincere, the protagonist
remains loyal to his roots but dissatisfied with the political circumstances that have continuously surrounded his writing process. The author once said: ‘The more imaginary, the truer’. Both Tales from the Mountain and The Creation of the World – two of the most popular prose works by the author – define the Portuguese identity in its two ‘variants’: a alma aparente [the apparent soul] and the alma profunda [the profound soul], the first one being the most tangible and evident, the latter the one that is truer and also the one the author intends to reveal more vividly in his books.

In summary, one of the most peculiar aspects of ACM is its hybridism, in particular the change that occurs from the Second to the Third Days. The reader is more easily attracted to the naïve narrative of the first two Days. In subsequent ones, especially from the Third Day onwards, the narrator’s political criticism becomes clearer; paragraphs are longer, less elusive and more depictive of a historical and social time. The later Days are less innocent and fresh. The narrator assumes a maturity which allows him to denounce the political regime in the shape of a social chronicle. For Torga, the individual conscience should not be dissociated from the social one. From his social spirit arises his literary consciousness, one that he was only able to reveal when he became an adult and a more travelled individual. For the reader, it is not easy to distinguish between what is real and what is fiction in the book. The two are intertwined as episodic moments are often supported by a realistic background, such as the Spanish civil war or the Portuguese dictatorship (Arnaut 1997:55).

Another interesting aspect of Torga’s fictionalized autobiography is the chronology of its publications: the two first Days were published in 1937, the Third Day was published in 1938, and the Fourth Day in 1939. What followed was a hiatus of thirty-five years which coincided with the duration of the Portuguese dictatorship. The Fifth Day was published in 1974, shortly after the 25th April Revolution, and the Sixth finally came to light in 1981. The initial yearly

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7 On describing one of his fictional characters ‘Maria Lionça’ from his book CM. Extract from the interview for the programme Viagem às Terras de Portugal, aired on Rede Manchete, 1987, Brazil.
8 ibidem
9 ibidem
publication pace was delayed by the social circumstances of the time, which led to the last two Days having been unpredictably published so chronologically apart from the previous four.

1.4.3. Discovering Torga in English and Spanish Translations

The work of Torga received particular attention from the international public when Denis Brass (1913-2006) translated into English the collection of short-stories *Bichos* [Farrusco the Blackbird and Other Stories from the Portuguese] (1950) and wrote a 15-page long review essay entitled ‘Miguel Torga, A New Portuguese Poet’ which featured on the *The Dublin Review* (1955) and translated the poem *Lamentação* [Lamentation] (1960). During the troubled period of the *Estado Novo*, Brass made the work of Torga accessible overseas, whilst it was still banned in Torga’s homeland. His untiring dedication also played a vital role in supporting Torga’s nomination for the Nobel Prize, not only by allowing Torga’s work to be read by the worldwide Anglo-Saxon community, but also by allowing some of his translations to feature in the *Adam International Review*’s (1987) exclusive edition on Torga. In it, readers can also find an article entitled ‘The Tellurian Vision of Miguel Torga’ where Brass discusses Torga’s personal journeys and main topics surrounding his work (ibidem: 7).

A significant part of Torga’s prose was also translated into English by Ivana Rangel-Carlsen, a native-Brazilian author, who has also translated other writers. Apart from *Contos da Montanha*, Rangel-Carlsen has also translated the First and Second Days of ACM, which were published by Carcanet, Manchester, in 1996. This version was reissued by Carcanet and published in 2000, in an edition revised by Patricia Odber de Baubeta, along with the Third,

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10 Presently living in the U.S., where she dedicates herself to reading and translating poetry and writing her own. Alongside her activity of literary translator, she has worked both in Rio de Janeiro and Los Angeles in a bilingual capacity.

11 Currently Director of the Cátedra Gil Vicente in the Department of Hispanic Studies of the University of Birmingham.
Fourth, Fifth and Sixth Days, also translated into English by Ivana Rangel-Carlsen. The latter has also translated the complete collection of Torga’s short ‘mountain’ series, published in Great Britain under the title *Tales and More Tales from the Mountain* (1995).

In the 1970s, Ivana Rangel-Carlsen’s professional agenda led her to Coimbra, Portugal, just at the time when the Spanish translation of *A Criação do Mundo* had come out and Torga had been nominated for the second time for the Nobel Prize for Literature. There, she also met Eloísa Álvarez,¹² the Spanish-language translator who has carried out the majority of the existing Spanish translations of Torga’s work.

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¹² Former lecturer at the University of Coimbra and Head of the Instituto de Estudos Espanhóis [Institute of Spanish Studies] at the same university. She holds a first degree in Romanic Philology from the University of Salamanca and completed her first degree thesis on *Personaje y código temático en Contos da Montanha, de Miguel Torga*, in 1978 at the University of Salamanca.
Chapter 2. Literature Review

This literature review is divided into three sections: in the first section I will be focusing on Torga Studies, by analysing the scope of studies conducted on Torga up to date. The second section will be dedicated to Translation Studies, in particular to the impact of previous developments and categorisations of translation procedures on the study of idiomaticity. Finally, in the third section I will focus on the nature of idioms, by looking at the various contributions to the definition of idiom from various disciplines.

2.1. Torga Studies: The Discipline

Throughout the last decades, many studies on Torga have emerged from different perspectives. The author remained a topic of interest for scholars, teachers and essayists throughout a significant part of his life, but in particular after his death. Few academics however have discussed his language in depth. From research theses, books and articles to international colloquia and commemorative publications, several works and efforts have demonstrated that the author’s legacy remains alive in the literary psyche of various generations of readers.

Today, available research work on Torga can be divided into three main areas: geography, philosophy and literary criticism. In the first, authors have focussed on the relationship between the author and Africa (Moreiro 1996; Carranca 1995), his ‘roots’ (Agarez 2007), Coimbra, the ‘Portuguese Africa’, Torga’s Spanish influences and the Iberian identity (Silva 2002). In the second, authors have focussed on the discussion of the essential thematic elements inherent to Torga’s literary production, namely, God (Oliveira 1959; Oliveira 1996; Carranca 2001; 2002), the telluric allusions (Lousada 2004), and the drama of existence (Augusto 1997). Finally, in the third, academics have contributed by providing a literary analysis of his
different works, namely through the discussion (Freire 1990) of his poems (Mourão-Ferreira 1979) and short-stories (Miguel 1990; Albuquerque 1995; Aguiar 2003; Monteiro 2004).

One aspect, however, that has received little attention from those who have studied Torga so far is his ‘literary language’: an area which occupies a particular place between two fields – language and literature – and therefore poses specific problems reflected on translation (Azevedo Filho 1994:155). Hernâni Cidade\(^{13}\) referred to Torga as the writer who used an ‘economy of words’, meaning that his main concern was to be concise and convey only that which is necessary. This ‘economy’ is one of the most evident features of Torga’s writing: every string of words is put together with extreme care, and nothing is left to chance. Torga wrote with deep conviction that the exercise of writing is an exercise of contextualisation and consequence in the sense that any author’s literary creation is a product of 700 years of Portuguese literature.\(^{14}\)

The author uses a spontaneous register that is very close to the spoken language so as to preserve the social proximity and to convey his direct contact with the people (Azevedo Filho ibidem:156). Torga’s authenticity results from an arduous exercise of linguistic depuration. It serves an aesthetic purpose but feeds itself from the spontaneity of a colloquial register, in which idioms are inserted. Literary language is a product of artistic creation – hence used in literary fiction – which remains respectful to the linguistic norm. The incorporation of spoken language in written literature was favoured by the Romanticists, who also introduced the autobiographical genre as an independent literary genre.


\(^{14}\) From the interview for the programme *Viagem às Terras de Portugal*, aired on Rede Manchete, 1987, Brazil.
2.1.1. The Twentieth-Century Literary Scenario in Portugal

In the first half of the 20th century, Portuguese fiction was divided into two main areas: the psychology-oriented Presença group and the social-oriented Neo-realist group. The Presença journal, created in 1927 by a group of students from Coimbra, was the first modern and long-lived literary publication to achieve a significant audience in Portugal, at a time when the Portuguese literary world was incipient: ‘The Portuguese literary world as a village, from Minho or Trás-os-Montes, from the Algarve or Alentejo. But still a village’ (Casais Monteiro 1995:19; my trans.) Literary journals had always been a point of convergence of common hopes among writers. For the collaborators, their main goal was not to see their writings and thoughts published in printed paper. After all, many of those who contributed to literary journals were published writers and essayists. What indeed justified the foundation of a literary journal was the necessity of collective affirmation (ibidem: 16). The goal of the journal was to convey a collective message that went beyond the individual message of the poet, the novelist or the writer. Presença intended to give a new meaning to literature, a literature that would mirror the artist’s own life, evocative of originality, sincerity and personality. This intimate view of literature – also entitled ‘living literature’ by one of its founders José Régio – was perceived as modern and ‘anti-literary’ at the time because it clashed with the less-introspective and more entertaining literature.

Miguel Torga began his one year-long collaboration with Presença when he enrolled in Medicine, upon having published the poem Altitudes [Altitudes] in the journal. By 1930, he ended his collaboration for ‘reasons of aesthetic disagreement and human liberty’15 (my trans.) and began to write independently (Azevedo Filho 1994:158). Even though Torga was no longer linked to the journal, he kept an ideological attachment to both groups, the Presença and the neo-realist: the former because his writing remained the epitome of Régio’s ‘living literature’, visible in his short-stories of social and humanist penchant, and the latter because of his profound

15 http://purl.pt/13860/1/adolfo-rocha.htm
socialist view of the world. For the neo-realists, it was important to denounce the social inequities, participating at the same time in the life of the people and their problems in a capitalist society. Miguel Torga’s literary language clearly puts into evidence the psychology of the Portuguese people but also the concern for social inequities, as illustrated in his *Tales from the Mountain* (1991), especially in *The Gift*.

2.2. The Historical Debate on Translation

2.2.1. Horace to Schleiermacher

For centuries, the debate on translation had focused on the dichotomy confronting faithful vs. free translation. The sense-for-sense approach had prevailed among Cicero and Horace, as well as among the Renaissance thinkers like Martin Luther when translating the Bible into vernacular German. For these authors, sense-for-sense translation meant a focus on the target audience. In the early nineteenth century, Schleiermacher (1813) reacted against this dichotomous dilemma with his consideration of text typology and the ‘foreign’, and proposed an appealing approach to the study of translation, leading today’s intellectuals like Steiner (1984:499) to consider his work the main body from which all posterior contributions emerged.

As Venuti (1991:125-150) notes, Schleiermacher, regarding translation as a natural, everyday activity, not only between different languages but within the same language as well, stresses the role of the translator as a mediator who stands before two paths of choice, ‘moving the author to the reader or the reader to the author’. Whereas the latter approach aims to acknowledge the foreign presence in the target-text, safeguarding both form and content and ‘moving the reader to the author’, the first aims to conceal any trace of the foreign, empowering the translator to manipulate the source-text in order to suit the target-readers’ textual, linguistic and cultural expectations.
Schleiermacher exerted a considerable influence on Venuti (1995:25), as seen in the notion of the translator’s invisibility and translation, in which a ‘foreignising’ approach is defined as a translation which indicates the linguistic and cultural differences of the original and a ‘domesticating’ approach, one in which elements of cultural difference are replaced by equivalents easily intelligible to the target-language reader. All these approaches (from Cicero and Horace to Schleiermacher, and in modern times, Venuti) have thrown light on the activity of translation from a new perspective. Normative or descriptive, inclusive or exclusive in nature, they all tend to emphasize and relate to one single aspect, overlooking others.

On the basis of Schleiermacher’s argument, literal translation could never be applied to literary works because these are a form of art. In my thesis, I will be able to put Schleiermacher’s argument to the test, in respect of idiomatic expressions – a fragment of the ‘art form’ – and ascertain whether literal translation into English and Spanish was applied to idioms and, if so, what impact did that and other procedures have on the target-text as a whole. Ultimately, after a thorough analysis of the data collected, it may be possible to establish whether the immediate procedure taken by translators reflects a closer or more distant approach to the source-culture. With these two main arguments in mind – What does fidelity to the original idiom mean and can we say that literalness means proximity? – I intend to bring new light into the translation of idioms.

This thesis also stresses the importance of the 1980s ideological shift in Translation Studies, which allowed not only for more research to be conducted on target-texts but also placed emphasis on the effects of translators’ decisions on the target-culture. It is the importance of this shift and the emergence of the discipline that I will look at in the sections below.
2.2.2. The foundation of a discipline: Holmes’s contribution

In 1972, J.S. Holmes delivered a paper entitled *The Name and Nature of Translation Studies*, which was later published in 1988 (Holmes 1988). The article is considered a landmark and the precursor of the establishment of the discipline of Translation Studies, redefining the notion of translation as a social science and having served to acknowledge, classify and structure previous contributions from scholars and writers. In this regard, Holmes (ibidem:11) stated that up until then the field of Translation Studies was unnamed and considered an ‘array of axioms, postulates and hypotheses that are so formulated as to be both too inclusive (...) and too exclusive’.

From the Romans to the Contrastive Analysis developed in the 1940s and 1950s, there had been numerous attempts to systematize translation either as a discipline or a process, which according to Holmes (1988), all had a prescriptive tone rather than a descriptive one, and were either too narrow or too wide in their focus. In fact, from Cicero’s (55 BC) and Horace’s (18 BC) debate on ‘word-for-word’ versus ‘sense-for-sense’ translation, through the early attempts by Dolet (1540), Dryden (1697), Tytler (1797) and Schleiermacher (1813) to redefine the role of the translator not just as *fidus interpres* but as a vital mediator between reader and author, up to the Contrastive Analysis of languages in the 1960s and early 1970s (Langacker 1968), the emphasis had been overwhelmingly on how to translate ‘well’. In the early 20th century, authors such as Benjamin (1923) and Pound (1929) heavily criticized translators’ procedures in their analysis of translated texts but did not develop their views from an explanatory process-focused standpoint.

Another factor that led Holmes to give prominence to the discipline stemmed from the low status that both translations and translators had had until that time. Translation had been long considered a secondary field of study when compared to other realms of knowledge such as literature, philology and semantics and did not seem to fit in comfortably any of those fields. Holmes’s contribution to the discipline was to help delineate its potential, bridging the gap
between theory and practice and raising it to an independent status. Explaining his own concept of science, Holmes argued that translation had long been considered an art, a craft, and even a philosophy. Some had rejected attempts to name the discipline, dismissing terms such as ‘translatology’, ‘translatistics’, ‘translistics’ or even ‘translation theory’ because of their empirical connotations. In the words of Holmes (1988:4): ‘A greater impediment than the lack of a generally accepted name in the way of the development of translation studies is the lack of any general consensus as to the scope and structure of the discipline’. This lack of consensus as to the delineation of the discipline’s limits is still alive today, as new interdisciplinary collaborations take place in academia at a constant pace, bringing to mind that the area of Translation Studies is permanently evolving and that its boundaries are constantly expanding.

Holmes was clearly not oblivious to the seminal contribution of Jakobson (1959) on the linguistic aspects of translation and the boost it received from Linguistics, also acknowledged as vital by Munday (2001). Toury (1995) was later responsible for the academic dissemination of Holmes’s map, which acknowledged the subdivision of the field into two major branches: pure and applied (see fig.1). On the ‘pure’ section, Holmes encapsulates the theory and research conducted on a basis of description of translation phenomena, which is also what I aim to achieve in this particular study. Still within the realm of ‘pure studies’ is the theory resulting from that descriptive research. Further subdivisions stemmed from Holmes’s theoretical division, which may be general or partial, the former comprehending research focused on product, process or function, and the latter varying according to medium, area, rank, text-type, time and problem. The ‘applied’ section covers a different scope of research, more experimental and focused on three possible directions: assessment, aids and criticism. To some extent, one may argue that Holmes’s subdivisions may overlap in practical research, as it is the case with my thesis. My main focus is on the translation procedures carried out by the English and Spanish translators of ACM and how future translators may benefit from my proposed categorisation. It
is a ‘descriptive’ study but because it is also focussed specifically on the translation of idioms, the study can also be said to be ‘problem oriented’ and therefore belonging to a theoretical branch.

Figure 1. Holmes’s Map of Translation Studies (Holmes 1988)

However, considering the inevitable overlapping in any attempt at categorisation, I believe that this research falls mainly within Descriptive Translation Studies, due to its strong normative orientation. From an inter-lingual and contrastive analysis, the main aim is also to acknowledge the extent to which languages vary in the way idioms are handled in translation and how this variation can affect the perception of idiomatic expressions in their corresponding target-text and culture. These objectives seem to be in tune with what other scholars (Pym, Shlesinger & Simeoni 2008:176) have argued: the branch of Descriptive Translation Studies is a productive approach in describing how target-texts – translations – reveal specific procedural phenomena. With the passage of time, other theorists (Snell-Hornby 1990; Pym 1998) have come to observe faults and signs of a rigid taxonomy in Holmes’s mapping. Nevertheless its relevance is undeniable as the first conceptualized attempt to open up the discipline as a realm of research and theory, without forgetting the practice. It is also undeniable that research in Translation Studies has evolved considerably since 1972, and that Holmes could not have predicted the ‘cultural turn’ and the technological progress which would accompany the pace of research in Translation Studies today and allow for other research tools to be used. In any case, Holmes laid
the foundations of the discipline, consequently allowing for the exploration of new avenues of research.

2.2.3. Bringing Focus to the Culture: Influences and Contributions

With time and within the academia, the emphasis on the importance of culture in Translation Studies has increased significantly. The ‘cultural turn’, as named by Snell-Hornby (1988), led authors such as Bassnett (1980), Lefevere (1981), Venuti (1995) and Tymoczko (1999) to discuss the notion of translation, emphasizing it as an activity of significant cultural mediation. Also, Toury’s (1995) views challenged source-oriented and normative ideas on how to translate, focusing, amongst other questions, on the importance of studying and comparing several translations of the same text taking into account the cultural environment in which they were produced (ibidem:210). According to Munday (2001:127), Cultural Studies are considered to have influenced Translation Studies in three main areas: 1) reinforcing the concept of translation as a form of rewriting the source-text, an approach developed by Lefevere (1992); 2) establishing parallels between translation and gender metaphors (Simon 1996); 3) and precipitating the discussion of translation from post-colonial angles (Simon 1996; Spivak 1993). These three dimensions will be discussed in more detail below.

In his book, Translation, Rewriting and the Manipulation of Literary Fame, Lefevere (1992) analyses the factors that determine and often dictate the way in which a text is received in the target-culture. It is the professionals working within a literary system, such as critics, teachers, reviewers and translators, whose comments and selective criteria have an influence on what gets translated and on how those texts should be interpreted and, in some cases, translated. Another common factor that influences the reception of a translation is patronage, that is, the idea that translators and other writing professionals work within parameters and norms established by the patron and that their work inevitably mirrors that hierarchy. Lefevere (1992:7) views translation,
criticism, editing and historiography as forms of ‘rewriting’, which are heavily conditioned by patronage. This phenomenon is composed of three systems: 1) the ideological (literature should be in tune with the other systems); 2) the economic (the patron or publishing house assures the livelihood of writers); 3) and status (writers and translators achieve a certain position in society depending on the success of their work). For its part, the dominant poetics in the target-culture also has an underlying influence on the reception of a translation. In his work Translation and Empire, Robinson (1997) also highlights some of the realities of the translation business today. When texts from a dominated culture are translated by a hegemonic culture, they are seen as esoteric and therefore of interest to a small group of intellectuals (ibidem:111). In addition to limiting the translation and the access to works translated from the dominated culture, hegemonic cultures will tend to choose for translation works that fit the prevailing stereotypes:

Universalism is increasingly seen as an illusion projected outward by hegemonic cultures (patriarchy, colonialism, capitalism) in an attempt to force subjected cultures to conform to centralized norms: be like us and you will be civilized, modern, cultured, rational, intelligent; be like us and you will be seen as ‘truly human’, part of the great ‘brotherhood of man’. (ibidem:190)

This also explains why today’s publishing market has a tendency to reedit works, both originals and translations, from timeless authors – for their universal themes, absence of cultural traces and therefore immediate reception in target-cultures – whereas other writers are doomed to be forgotten on the shelves due to the lack of commercial interest. With respect to modern Portuguese literature, many current authors are published overseas as soon as they achieve remarkable commercial success in Portugal. However, once they are past their shelf life in Portugal, they are submitted to rigorous commercial constraints which reduce their visibility domestically and abroad. I intend to contribute with a new insight into not only Miguel Torga’s translations, but also into a classic work by a prominent story-teller whose books – both originals and translations – are increasingly hard to find in bookshops. I intend to bring to the forefront
of inter-lingual academic research a literary work that is defining of a people – the Portuguese people – but also defining of a cultural period. In the mid-1990s, the new ‘turn’ also changed the translation landscape through a group of female writers, who focused on translation and gender. Chamberlain (1992:10) identified and criticized the concepts that relegate women and translations to an inferior status: ‘At best an echo, translation has been figured literally and metaphorically in secondary terms’. She makes a clear distinction between productive and reproductive types of work and considers originality and creativity in terms of authority and paternity. Simon (1996), in turn, takes it a little further by claiming that women translators can use their translation projects as a means of reaffirming their position in society and claiming more visibility and authority. This may mean altering and linguistically manipulating the original text for the sake of a feminist ‘cause’, particularly through the activation of translation strategies like ‘hijacking’, discussed by von Flotow (1991:78-79), as a way for translators to appropriate the original text and make it their own in order to reflect their political intentions. The questions that were once relevant in Translation Studies have changed and evolved with time. As Bassnett & Lefevere (1998) point out in 1998, although translation was still being regarded as secondary and had not yet achieved its deserved status, academia and commissioners alike moved on from considering it a mere textual object to perceiving it as a cultural product. The emphasis had shifted away from fidelity to the original and (un)translatability to issues such as the significance of translations and their function in the target-cultures that host them. From a theoretical perspective, the focus had also moved from the production of linguistic manuals that help translators in their work onto the study of translation as a socio-cultural activity. Scholars like Campbell (1998) have seen the need to also expand research on translation into a second language, highlighting his concept of translation as the result of a process of language learning, and bringing comparisons between translation into a second language and translation into the mother tongue – which has received much attention from academics and professionals.
As the discipline of Cultural Studies continues to grow with the contribution of numerous areas, Katan (1999) has also expressed his view of professional translators as ‘cultural mediators’. The author clarifies the importance of such word as ‘culture’ within the domain of Translation Studies and identifies it as the ‘x factor’, a vital tool to be included in language teaching (ibidem:35). In so doing, he aims to fill a gap in theory books and translation courses which invariably tend to focus on translation theory and practice from a pre-eminently linguistic angle and fail to acknowledge the role of culture in constructing a transposed reality in the target-text. I believe it is vital to give continuity to Katan’s ‘academic encouragement’ and produce works which in some way or another highlight the cultural intricacies inherent to the act of translating. From this perspective, I am also deeply convinced that when conducting research on a literary text it is crucial to provide a cultural and chronological contextualisation of both the author and his previous work. In this sense, the fact that Miguel Torga was known to have had such a strong connection with his homeland might have influenced some of the translators’ decisions with regard to their handling of references and idioms. Bearing this in mind, this research project is a product of a thorough technical analysis which has necessarily taken into account the cultural background – with its social, political and historical variants – in which ACM was produced, in order to allow for a better understanding of the original and its translations. Katan’s views were inspired by a powerful and historic turning point in the discipline of Translation Studies. As we have seen, the notion of translations as secondary texts with inferior status, less value and merely derivative of the original prevailed for centuries among the general public, academics and intellectuals, relegating translation as a process and product to a minor position. Cultural approaches, a reaction against the prevalence of the linguistic approaches in translation theory, signal the beginning of a discipline focused on the importance of conveying the weight of the source-text and of highlighting translation as a powerful cultural artefact. Again, one of the objectives of my descriptive research is to underscore the importance
of culture and to ‘deconstruct’ the translator’s role in conveying it, in a comparative trilingual exercise.

2.3. The Study of Idioms: Name and Nature

2.3.1. Tracing the Academic Interest

Nomina sunt consequentia rerum

The study of phraseologisms, also commonly referred to as ‘idioms’, started to receive attention from academics in the mid-1950s. Today, phraseology is a branch of Linguistics, to which three different schools have contributed in a significant way: Soviet phraseology, American phraseology and the phraseology composed by the body of studies conducted by scholars with knowledge of Romance and Germanic languages (Rodrigues, Cordas & Mouta 2003:147). Even though Palmer (1933) was a pioneer in the study of multi-word units in the early 1930s with his work ‘Second Interim Report on English Collocations’ it was only with Hockett (1956:12) that the term ‘idiom’ was used for the first time, encompassing ‘a wide range of morphological units, in which he included figures of speech, proper names, English phrasal compounds and slang’ (Strässler 1982:27).

The Soviet phraseology, initiated with Vinogradov (1947) has evolved into an independent discipline and today it is acknowledged to have been influenced by Bally’s (1909) pioneering work, Traité de Stylistique Française, which in turn would come to influence forthcoming works on Russian idioms (Rodrigues, Cordas & Mouta 2003:148). According to Rodrigues, Cordas & Mouta (ibidem:149) the most significant research on the subject of idioms conducted by the ‘American school’ – or the American generativists – was carried out by Hockett (1956), Katz & Postal (1963), Chafe (1968), Fraser (1970), Weinrich (1972) and Makkai (1972). For these scholars, the study of idioms had particular pertinence as they were interested in understanding
how to overcome the issue of the irreversibility of components – or fixity – that is inherent to idioms (Strässler 1982:30). It can be said that it is from the 1970s onwards that the great majority of phraseology research comes to light, with the works of Burger (1973), Koller (1977) and Fleischer (1982), in German; Schemann & Schemann-Dias (1981), Schemann (1981), and more recently Rodrigues, Cordas & Mouta (2003), in Portuguese, French and German; and Zuluaga (1980), who focussed on Spanish fixed expressions. While some focussed on the bilingual and lexicographic aspect of idioms and others on one language only, one thing that seems to be central to all of these studies is that they are generally aimed at proposing a categorisation of fixed expressions in one or the other language.

Throughout the 1990s, the study of idioms received another boost of attention from the fields of Linguistics and Psycholinguistics. In 1992, the International Conference on Idioms, held in Tilburg, in The Netherlands, tried to bring together contributions from linguists, psychologists and psycholinguistics, but failed to reveal any insight into how idioms are processed and dealt with by translators.

2.3.2. Towards a definition of idiom

2.3.2.1. Fixed multi-word units

Apart from being found in all sorts of texts, idioms are particularly relevant to research on language evolution: just as language, broadly speaking, undergoes changes with time, causing some vocabulary to lapse into obscurity, idiom usage too is affected by time. It is the language user, placed in a specific context, that is mainly responsible for perpetuating idiom usage, which may comprise a wide range of texts in different genres. Literature – the genre picked for this particular study – also plays a significant role in perpetuating the ‘life’ of idioms. Contemporary literature can introduce new idioms to readers or bring old idioms back into use. Writers as spectators of reality are therefore influenced by other language users, reflecting their language
and their experiences in their writing which in turn influences readers again, making it a circular process. Regardless of the written source where idioms are found – in a newspaper, a comic book or a literary work – writers resort to idiomatic expressions to convey a wide range of emotions or a particular fragment of experiences, making that recourse a characteristic of their writing style.

Scholars such as Glasbey (2007:71) argue that there are probably as many idioms as there are adjectives. And likewise, there are possibly as many idiom definitions as there are idioms. Moon (1998:12) points out that ‘a number of studies use multiple criteria’ and that whereas some have explored idioms from a cultural and lexicographical perspective (Healey 1968), others are innovative in their inter-lingual approach to idioms, like Fernando & Flavell (1981), or in their analytical taxonomy of fixed expressions and idioms (Gläser 1988). Taking into consideration the existing literature, I will emphasize the criteria which are more relevant and pertinent to this study, the same criteria which were used for the collection of data. As we will see in the present chapter, the study of idioms has also been characterised by a lack of consensus as to what constitutes an idiom (Clark & Clark 1979; Nunberg, Sag & Wasow 1994). If it is true that idioms have been a recurrent topic of research among scholars in the last 50 years, it is equally true that the focus of that research has remained on the categorisation of idioms according to their degree of idiomaticity, in other words, on determining where the limits of idioms lie (Lennon 1980). It is therefore important to ask which features scholars have attributed to idioms. Another important aspect that needs to be taken into account when looking at research on idioms is the trilingual nature of my thesis. Even though the examples of idioms collected from ACM are originally in Portuguese, much of the research conducted on idioms in the last 40 years has been based on English corpora.

According to Siefring (1999:6), editor of the Oxford Dictionary of Idioms, ‘an idiom is a generic term characterising contemporary and historical phrases, sayings and proverbs that can be found in a wide range of texts, from informative to literary’. Idiomatic phrases encompass different
types of expressions, which Siefring refers to as ‘contemporary and historical phrases’ (ibidem). As we have seen, the ‘danger’ of categorizing or defining a term within certain semantic boundaries is that the delimitation is not always clear, often varying from language to language. In her definition, Siefring alludes to three different concepts: a) ‘phrases’ (ibidem), which the Oxford Dictionary of English (2005:3) describes as ‘a small group of words standing together as a conceptual unit, typically forming a component of a clause’; b) ‘sayings’, which is described (ibidem) as ‘a short, pithy, commonly known expression which generally offers advice or wisdom’; and c) ‘proverbs’ which has the same definition as the entry ‘saying’. The terminology used to describe a linguistic occurrence is common to many languages: in Portuguese too there is an equivalent to ‘saying’ [ditado], ‘proverb’ [provérbio] and ‘phrase’ [expressão]. Likewise in Spanish, the words dicho, proverbio and frase hecha can also be possible translations. What does seem to vary from language to language is the scope of each concept. In any case, one thing that is characteristic to idioms in all languages is that they entail a group of very particular features. And the first of these, as we have seen, is that they are multi-word units. The others will be discussed in the next sections.

Siefring’s (ibidem) definition has a generalist tone. It is a broad definition conceived to be understood by those who are curious about idiomatic expressions. Within the academic sphere, authors have contributed with more technical definitions, although there is no formulaic definition of idioms, as Moon (1998:6) has said: ‘it has to be emphasized that there is no unified phenomenon to describe but rather a complex of features that interact in various, often untidy, ways and represent a broad continuum between non-compositional (or idiomatic) and compositional groups of words’.

McCarthy (1990:6) sees idioms inserted in the category of multi-word units, which are a ‘large number of recurring fixed forms which consist of more than one word yet which are not syntactically the same as compounds’. Grant & Bauer (2004:38) also consider idioms to be ‘a type of multi-word units’. These multi-word units form a group of their own in the division of
vocabulary, alongside basic roots, e.g. ‘pencil’, ‘sofa’ or ‘knife’; derived words, e.g. ‘undo’ or ‘inconsistent’; and also ‘compound words’, e.g. ‘fireplace’ or ‘teardrop’. This same morphology applies to Portuguese and Spanish. Cooper (1998), in turn, considers the word ‘idiom’ to be rather inclusive encompassing clichés, all fixed phrases, slang, proverbs, and metaphors. Moon (1998:4) however is much more restrictive in the definition she provides, considering idioms ‘fixed and semantically opaque or metaphorical’ such as ‘kick the bucket’ or ‘shoot the breeze’.

Sag, Baldwin, Bond, Copestake & Flickinger (2002) agree with McCarthy (ibidem) and regard multi-word units as ‘cohesive lexemes that cross word boundaries’. In my view, the ‘word boundaries’ definition that Sag, Baldwin, Bond, Copestake & Flickinger (ibidem) and Calzolari (ibidem) suggest is linked to the notion that the constituent words of idioms cannot be interchanged for the sake of the meaning of the idiom, as McCarthy had previously noted (1990:6):

Let us take the idiom ‘to bite the dust’ meaning ‘to die’. It is fixed, like a fossilized chunk of language, insomuch as what the speaker can do with it is limited (…). There is no sensible way in which this fossilized block can be carved up into smaller pieces for language teaching; it should clearly be treated just like basic roots, derived words, and compounds, that is to say, as a single lexical item.

As we can see above, the example ‘to bite the dust’, alongside ‘to kick the bucket’ illustrate one of the most generally accepted ‘prototypical’ features (Langlotz 2006:134) of idioms which is their fixity or ‘formal rigidness’, as Moon (1998:7) described it. The latter also incorporates fixed expressions and idioms in the same group – FEIs – giving the examples of ‘call the shots’ or ‘shoot the breeze’ as some of the most typical.

2.3.2.2. Semantic Opacity: Understanding and Identifying Idioms
Research shows that in the last 30 years there has been a surge of works focusing on the composition and semantics of idioms (Fernando & Flavell 1981:23; McGee Wood 1986:57; Matlock 1998:643; Brinton & Akimoto 1999:7). In these studies the authors discuss the different degrees of opacity in idioms. But, as Brinton & Traugott (2005:55) point out, what constitutes semantic opacity, also commonly referred to as ‘non-compositionality’? It is important to see how this feature has been analysed in order to understand how I have formulated my own definition of an idiom. Moon (1998:8) defined semantic opacity ‘a basic criterion to identifying fixed expressions and idioms’ providing ‘rock the boat’ and ‘spill the beans’ as illustrative examples in which the meaning of the idiom is not immediately obvious or, in other words, does not correspond to the sum of the meaning of its constituents. Because some idioms are more easily perceived than others, they can be placed on a scale which ranges from ‘opaque’ to ‘transparent’ (Peacock 2009:2), in respect of the degree of their obviousness. In opaque idioms the meaning of the idiom cannot be deduced from the meaning of each of the constituent words. Examples of this latter kind are ‘it’s raining cats and dogs’ and from our data (p.125), fora apanhada com a boca na botija [she was caught with the mouth on the bottle], meaning she was caught red-handed. In a semi-opaque idiom, the meaning can be partly given away by a noun or a verb which allows the reader/speaker to deduce the meaning of the idiom. Penttilä & Muikko-Werner (2011:252) also call this type of idioms ‘retrospectively transparent idioms’, which in their definition are ‘idioms whose meaning may appear opaque at first but become transparent once the recipient learns the connection between the literal and figurative meanings of the parts’. These types of idioms are also found in our data in Portuguese, with expressions such as os outros fogem da boca do lobo (p.395) [others are escaping the wolf’s jaws] and sem dar o braço a torcer (p.511) [without giving his arm to twist], among two of the most popular examples in Portuguese. At the extreme opposite of the scale are ‘transparent’ idioms, which Fernando (1996:70) also calls ‘literal idioms which can be interpreted on the basis of their parts’. These are the most easily apprehended ones as their meaning is quickly grasped. ‘Long time no see’ is one of the examples
in English (ibidem). They can also be found in this thesis’ data, as in *do mal, o menos* (p.138) [of the evil, the smaller].

### 2.3.2.3. Cultural Appeal or ‘Institutionalisation’

Another characteristic that has been strongly associated with idiom definition is ‘institutionalisation’ (Moon 1998:7) or cultural appeal. Moon (ibidem) describes it as ‘the process by which a string or a formulation becomes recognized and accepted as a lexical item of the language’. Institutionalisation was also supported by Makkai (1972) and Fernando (1996:5), the latter describing it as ‘a criterion for establishing idiomaticity’. Idioms, being conventionalized expressions, are assimilated by their recipients, turning them into linguistic artefacts. The criterion of institutionalisation or ‘conventionalisation’, as pointed out by Fernando (ibidem) is particularly relevant for this thesis not only because it places the emphasis on culture and not on morphology, like the two previous criteria, but also because it stresses the recipients’ role in ‘promoting’ idioms: ‘individual creativity (*parole*) becomes in time part of the common system of elements (*langue*) that comprise a language. Every idiom is the result of a personal innovation at a particular point in time’ (ibidem: 18). Fernando’s statement goes the same way towards explaining Torga’s use of idioms, the reason why there are so many in his work – a vital component of his worldview and the way in which he expresses it.

Institutionalisation is therefore tightly bound up with culture. With regard to the importance of culture in idiom recognition, Wierzbicka (2003) argues that not only are language and culture interconnected, they are inseparable. The author further suggests that idioms mirror cultural mindsets, social worries and value systems (ibidem: 209), and thoroughly analyses how the ‘language of emotion’ is conveyed differently from culture to culture, comparing Russian, Anglo-American and Polish bodily expressions of emotion (Wierzbicka 1999: vii). These bodily
expressions – through face, arms, legs, or whole body posture – inevitably translate into language by usage of a particular vocabulary which is associated with specific emotions. Idioms, in turn, reflect these emotions and tend to convey a particular way of viewing reality. It seems important, therefore, to include the criterion of institutionalisation in the definition of idiom as it reflects the importance of culture.

Like Wierzbicka (1999;2003), who places a strong emphasis on culture, Boers & Demecheleer (2001) have also focused on the importance of culture in idiom interpretation, in their study *Measuring the Impact of Cross-Cultural Differences on Language Learners’ Comprehension of Imageable Idioms* reinforcing the concept of institutionalisation. The authors offer a new contrastive insight into Lakoff’s (1987:447) concept of ‘imageable’ idioms, ‘idioms associated with specific conventional images’. In their study, Boers & Demecheleer stress the cultural impact of idioms in a study carried out on French and English idioms, emphasizing that idioms are products of a convention which vary from culture to culture and language to language: ‘English appears to have a wider variety of idiomatic expressions exploiting the imagery of hats than French. Similarly, the domain of ships is a more productive source for metaphor in English than in French, while conversely the domain of food appears to be a more productive source for metaphor in French’ (Boers & Demecheleer 2001:255).

These differences between languages, especially as to why in idiomatic language they tend to allude more to one specific object rather than another – like ‘hats’ in English and ‘food’ in French – is what in my view makes the idiom a ‘linguistic institution’. Boers & Demecheleer belong to a ‘group’ of authors who have conducted contrastive studies on idiom interpretation in two or more languages. Their work, and that of other ‘culture analysts’, is relevant in helping me understand why there are more idioms in Portuguese in one specific category than in others. Another author who also looked contrastively at idioms in more than one language is Liu (2002) who has also highlighted the ‘institutional’ character of idioms as a defining feature of idioms. In his study he argues that there are more idioms related to sports, for instance, in American
English and less about music, in the same way there are more idioms about family, eating and opera in the Chinese language than in American-English.

Similarly, personal interactions or relationships are often portrayed using sports and business metaphors in American English but the same relationships are typically depicted via family and eating metaphorical idioms in Chinese [...]. When not accepting or agreeing with another person’s explanation or view, or behaviour, Americans like to say, ‘I don’t buy it’, but Chinese will often utter the phrase wo bu chi nei tao [I don’t eat that]. (ibidem:41)

As we can see, idioms reflect the way personal communication is held, even at an informal level. Another study which compared the impact of cultural conventions with the regularities and irregularities of idioms across languages through semantic analysis was a conjoint research developed by Villavicencio, Baldwin & Waldron (2004). The authors show that while some languages have multiple idiom matches in another language, others have very few or none (ibidem: 1028). This ‘idiomatic unbalance’ or ‘lack of a cultural equivalent’ cannot be overlooked and serves once more to stress how idiomatic language is inherently cultural (Liu 2002; Charteris-Black 2003; Deignan 2003).

2.3.2.4. ‘Hand in hand’: Idioms and Metaphors

As Villavicencio, Baldwin & Waldron (2004:1) have stated, ‘idioms are commonly thought of as metaphors that have become fixed or fossilized over time’. It is undeniable that many idioms contain metaphors: either transparent or opaque, idioms can contain conceptual metaphors in their structure. Lakoff & Johnson (1980) were pioneers in the study of metaphors claiming these were not only language-shaping but also thought-shaping. The relationship between metaphor and idiom has been acknowledged by Moon (1998) as particularly significant when discussing the nature of idioms. This author describes metaphors as non-compositional (ibidem: 23) just like ‘pure idioms’, that is, idioms ‘whose semantic unity limits or blocks altogether the replacement of
its component words’ (Cowie 2007: 930). Moon adds that metaphors containing animals – in which the Portuguese data is particularly rich – are recurrent, especially when they are intended to depict a human behaviour. More often than not, they are part of a character’s speech, revealing their eloquence and rhetorical ability, or stressing their impropriety and ridiculous demeanour (Leppihalme 1997:50).

A very recent study on the relationship between metaphors and idioms, brought forward by Yagihashi Hirotoshi (2010) also supports this interconnection between the two concepts. The author argues that idioms are not mere strings of words combined in an arbitrary fashion but rather knowledge encapsulated within the conceptual system of its recipients (Lakoff 1987; Nayak & Gibbs 1990; Kövecses 2002; Taylor 2002; Fellbaum 2009; Hirotoshi 2010). Metaphors allow language users to compare abstract fragments of reality with recognizable and palpable concepts, such as: a) the concept of distance: ‘my heart goes out to’; b) the concept of space: ‘stuck between a rock and a hard place’. Hirotoshi (2010:38) and Nitschke (2010:29) go as far as to suggest that they are the basis for the interpretation of idioms. The number of pure idioms in the Portuguese corpus also shows that identifying the metaphor behind them is key to understanding them.

2.4. Thinking Idiomaticity in Portuguese: Lusophone influences

Given that most research on idioms has been conducted in English, it seemed appropriate to devote a section of this literature review to scholars who have focussed on idiomatic expressions in Portuguese. Since the data collection was carried out in Portuguese and the starting point of this thesis is Miguel Torga’s original Portuguese work, it is important to see how these scholars contemplate idioms.

Schemann & Schemann-Dias (1981) were pioneers in the study of idiomatic expressions in Portuguese and their equivalents in German by authoring the first dictionary of idioms.
containing Portuguese originals and German translations. German linguist Heinz Kröll (1984) also published a study of the euphemism and dysphemism in European and Brazilian Portuguese, having compiled a corpus of linguistic material made up of idiomatic expressions which illustrate the dichotomy. Kröll’s study was particularly relevant at the time because he compiled various expressions – most of them idioms, but also collocations, slang and proverbs – categorizing them according to their conceptual meaning. Kröll’s work includes many expressions which are also encountered in ACM. This allowed me to contrast both usages – Torga’s usage and Kröll’s usage – of the same idiom.

In the early 1990s, Nogueira Santos (1990) published the first bilingual dictionary of idiomatic expressions in English and Portuguese in which he listed more than five thousand expressions in both languages with corresponding equivalents. In his preface he described idioms in a three-fold fashion, describing fixity, non-compositionality and metaphoric sense as the three main features of idioms: ‘linear associations of words which are so fixed that they are apprehended as one word only (...) their origin is usually linked to a process of substitution of a literal sense by a figurative, metaphoric sense’ (ibidem: 2; my trans.). Botelho da Silva & Cutler (1993) introduced a new model of Portuguese idiom interpretation which combines both disciplines of psycholinguistics and linguistics. In their study, the authors argue that many Portuguese idioms – as well as French but unlike English – are ‘ill-formed’, that is, they do not have a literal counterpart which means that their constituents are syntactically incompatible (ibidem:131). For instance, in the expression ‘as soon as she saw him, she ran a mile’, the idiom ‘run a mile’ has a literal counterpart. This is not the case in the Portuguese idiom fazer das tripas coração16 [make a heart out of guts] where there is no literal counterpart. The authors call it ‘semantic violation’ (ibidem) and they illustrate this occurrence with other Portuguese idioms, such as mandar à fava17 [to send to the broadbean], which is also used by Torga in three occasions.

16 Meaning ‘to give one’s best; to try as hard as one can in order to achieve something or help someone in a difficult situation’.
17 A subtle way to tell someone to ‘piss off’.
in ACM (p.137, p.382, p.409). The verb *mandar* [to send] ‘in the sense used above, requires a directional locative complement that must be either animate or a place’ (Botelho da Silva & Cutler ibidem:131). Examples of ‘ill-formedness’ abound in the data – e.g. *fazer vista grossa*18 [to make thick view], in p.44; *barriga a dar horas*19 [tummy giving time], in p.55; *pregar olho*20 [to pin an eye], in p.127; and *fazer uma vaquinha*21 [to make a little cow], in p.323. These authors’ arguments offer highly significant insights into the semantics and syntax of idioms in Portuguese.

2.5. Summary and lack of consensus

Although scholars have chosen different criteria for their definitions of what constitutes an idiom, the most widely accepted criteria for idiomaticity can be traced back to Fernando & Flavell’s (1981:17) vital contribution in which they stated that inherent to idioms is their non-compositionality, metaphoric sense and cultural appeal. These three criteria were eventually narrowed down by the conjoint work of English applied linguists (Sinclair & Moon 1989; Moon 1998), Eastern European phraseologists (Arnold 1986; Mel’cuk 1988; 1995), lexical semanticists (Cruse 1986), lexicologists (Carter 1987; Lipka 1992) and language pedagogy researchers (Carter, MacCarthy & Channell 1996). Taking into consideration the most significant research conducted on idioms to date, I believe that even though idioms unquestionably have a complex morphological structure that varies from language to language, some features are common to both Romance and Germanic languages.

Cacciari (1993:1) notes that ‘the task of defining what an idiomatic expression is, and how it is acquired and understood, is still a rather difficult and controversial one’. Irrespective of the stance authors take on the essential features of idioms, it is fair to say that there are as many idioms as there are possible definitions of the term. The more definitions arise from different

18 Meaning ‘to avoid someone by pretending not to see him/her’.
19 Meaning ‘to be very hungry’.
20 Meaning ‘to sleep’.
21 Meaning ‘to chip in; to contribute with money’.
studies the clearer the lack of consensus becomes. My aim is to provide a broad all-
encompassing definition that inspired the collection of the data in which this thesis is based on. Another conclusion deriving from this review is that not all idioms present the same characteristics, and to some extent some can be said to be more ‘idiomatic’ than others, possibly because they appeal to recipients within a certain age-range and are unrecognizable to older recipients. It may also be the case that some idioms – even if they include all criteria listed in this review – might be used only in a particular geographical area, which also makes them unidentifiable to recipients who were born and raised in another region.

Idiomatic expressions are as much universal as individual at times, and this makes it the more difficult to arrive at a single, overarching definition. Another pertinent factor when considering a definition of idiom is the fact that each scholar, whether a linguist, sociolinguist, psycholinguist or ‘culturalist’ seems to have their own approach, foregrounding those elements they claim are indispensable to a discussion of idioms. Cultural Studies scholars will obviously not be oblivious to the importance of culture whereas linguists will focus on phraseology, syntax and morphology. Lexicologists like Nogueira Santos (1990) have a very generalized conception of an idiom, whereas second-language teachers might also struggle to provide a fitting definition: ‘the fact that major disagreements exist shows that, as yet, no one has reached a satisfactory account for the language teacher or language learner trying to apply this’ (Levorato, Nesi & Cacciari 2004:42). These different approaches broaden the domain of idioms, which as we have seen, is constantly evolving. Having considered previous contributions, I would say idioms are essentially:

(a) expressions composed of two or more elements;
(b) expressions rooted within the source-culture and widely recognized within an oral or written convention;
(c) expressions with a metaphorical meaning that does not allow literal interpretation;
(d) expressions in which the sum of the meaning of each of its constituent units is not equivalent to the meaning of the whole idiom.

2.6. Translation Procedures: Reflections

From the point of view of translation, idioms present a true challenge to translators who are faced with producing a match in the target-language that both safeguards the author’s intention and it is fully understood by the recipient. In their quest to find the nearest equivalents, translators find themselves mentally reviewing their entire personal glossaries of popular culture, often stuck in semantic and lexical dilemmas that make them question their translation possibilities. Scholars have discussed several translation strategies but only some have focused on the particularities of translating idioms. In this section I will look at those who have tackled idiom translation. This section will be further developed in Chapter 3 where I present a set of translation procedures encountered in the translations of ACM.

In the 1950s and 1960s the notion of ‘equivalence’ and ‘meaning’ were given particular attention by Jakobson (1959) and further explored by Nida (1964), who shifted the discussion away from the literal vs. free debate and placed the emphasis on the target-audience. Jakobson focused on analysing structural and terminological differences between languages such as English, French, German and Russian in order to understand the level of equivalence that can be established between them during translation. Nida introduced the concepts of formal and dynamic equivalence. This meant that translation theory shifted from being focused on a two-extreme dilemma to now taking into consideration two different avenues of equivalence. Whereas formal equivalence meant respecting the structure of the source-text as much as possible in shape and content, dynamic equivalence is about creating the same or an ‘equivalent’ effect between target-readers and translation as the one created between original text and its recipients (ibidem:159).
The first theorists to attempt a comprehensive taxonomy of translation procedures were Vinay & Darbelnet (1958). In their *Stylistique comparée du français et de l’anglais: Méthode de traduction*, the authors produced a contrastive analysis of both languages that entailed two main modes of translation, ‘direct’ and ‘oblique’ (ibidem). The authors also listed seven categories of procedures that can be applied as well to the translations of Torga’s ACM:

1. ‘borrowing’: in which the source-language word is transferred to the target-text in order to fill a semantic gap, like the word *fado*, in Portuguese, which is kept intact.

2. ‘calque’: a sort of borrowing, in which the source-language expression is translated literally and the original structure is preserved. E.g. from ACM: *João (...) de Boa Memória* [João of Good Memory], in p.20, which was translated as ‘João of Good Memory’.

3. ‘literal translation’: a word-for-word transposition, very common between Romance languages, such as Portuguese and Spanish. E.g. from ACM: *defendia com unhas e dentes a Universidade*[^22] [he defended with nails and teeth the university], in p.606, which was translated as *defendía con uñas y dientes a la universidad*. When literal translation is not possible, the authors recommend that an oblique approach should be adopted, and that strategy may entail one of the following:

4. ‘transposition’: changing it into another part of speech without altering the meaning. This procedure is most common between English and Portuguese. E.g. from ACM: *ficou também de pé atrás*[^23] [he stayed also with foot behind], in p.504, which was translated by ‘he was wary’.

5. ‘modulation’: altering the semantics of the source-language resorting to preferred structures in the target-language. E.g. from ACM: *sem pulso*[^24] *para dominar o filho* [without a wrist to dominate her son], in p.133, which was translated into English as ‘ineffectual in controlling her son’.

[^22]: Meaning ‘to support whole-heartedly, with great determination’.
[^23]: Meaning ‘to have reservations about someone/something; to hesitate; to be suspicious; to doubt’.
[^24]: Meaning ‘to be incapable’.
6. ‘equivalence’: this is particularly relevant to this study, since it is used when the target-language does not have a direct equivalent, which is often the case with idioms. E.g. from ACM: *por dá cá aquela palha põem um homem a fazer tijolo* [for give me that straw they put a man making brick] in p.305, which was translated into Spanish as *por un quitame allá estas pajitas* 25 *le mandan a uno a criar malvar* 26.

7. ‘adaptation’: it is used when the cultural reference in the source-language is not matched in the target-language by an exact equivalent. Examples are names of games such as cricket in the UK, a *malha* [the mesh] in Portugal or *la tomatina* 27 in Spain.

It is true that Vinay & Darbelnet’s stylistic analysis of French and English is known to have formed the basis of subsequent works on the definition of translation strategies, such as Malblanc’s *Comparative Stylistics of French and German* (1963); Vázquez-Ayora’s *Introducción a la Traductología* (1977) and García Yebra’s *Teoría y Práctica de la Traducción* (1982). However, none of these authors’ schemes have ever been adapted to language pairs containing Portuguese. My research aims to fill that gap by looking at Portuguese-English and Portuguese-Spanish translation.

The notion of equivalence in translation continued to spark debate during the second half of the 20th century. Catford (1965) coined the term ‘translation shift’ to refer to the linguistic changes that occur during the process of translation. This development in the discipline led to a better understanding of the relationship between source and target-text as well as context. Catford’s input into translation theory and equivalence is marked by his contribution to the distinction between formal correspondence and textual equivalence (Munday 2001:60). Whereas in broad terms formal correspondence involves finding an equivalent that occupies the same place in the target-text as the source-text occupies in the source-language (replacing for instance

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25 Meaning ‘for an insignificance’.
26 Meaning ‘to die’.
27 Spanish street festival held in Buñol (Valencia) whereby participants engage in a tomato fight by throwing tomatoes at each other just for fun.
an idiom in the source-text with a different idiom in the target-text); the textual equivalent is a translation solution that fills an ‘occasional’ gap, it is led by what intuition ‘tells’ the translator at a specific time. Throughout the translation process, Catford acknowledges various shifts in morphology. In idioms, these changes occur depending on the stance adopted by the translator: when explaining a particular idiom, the translator is altering the original structure (e.g. in p.35 of ACM: verb + article + noun + verb + noun in *pôr um homem a fazer tijolo* [to put a man making brick] converting it to verb + personal single pronoun in English: ‘they will shoot you’).

Although Vinay & Darbelnet’s contrastive study between English and French brought to light the first significant attempt at proposing a set of translation procedures, they were later criticised by fellow linguists in Germany in the late 1970s and 1980s for bringing forth static models that did not keep pace with the emerging notion of translation as a powerful intercultural act (Munday & Hatim 2004:87). From this stage on translation does not occur simply at a grammatical level. As a commercial activity, it involves several participants and serves a commercial purpose, where its functionality in the target-language is of uttermost relevance (Holz-Mänttäri 1984).

When translating culturally-marked expressions such as idioms, it is important that the equivalence does not take place only at a grammatical level. The whole text should be accessible to the target-culture as a whole and that is in itself one of the purposes of the text. When the main goal of the translator is for a text to be understood as a whole, the translator seeks alternatives according to the role the text is supposed to have in the target-culture (Vermeer 1989).

2.7. The Translation of Idioms: Contributions

2.7.1. Newmark (1988)
In the late 1980s, Newmark (1988:86-91) was particularly innovative in coming up with a wide range of translation strategies. Among the ones he proposes there are some which are especially relevant to idioms, such as:

1. ‘descriptive equivalence’ whereby an or idiom is described in several words. E.g. from ACM, in p.559: *não tens mãos a medir* [you haven’t got hands to measure], which was translated as ‘you’ve got more work than you can handle’.

2. ‘through-translation’, another term for ‘calque’ or ‘loan translation’. E.g. from ACM, in p.229: *tentava reagir, a fazer finca-pé* na síntese en que pensara dias antes [I would try to react, making stomp-foot in the synthesis in which I had thought days before], which was translated into Spanish as *intentaba reaccionar haciendo hincapié en la síntesis en que había pensado días antes*.

3. ‘paraphrase’ whereby the idiom is explained at length and in more detail than by ‘descriptive equivalence’. E.g. from ACM, in p.379: *Deixa conquistar a Checoslováquia, perde a guerra de Espanha, cruza os braços* [It lets conquer Czechoslovakia, loses the war of Spain, crosses its arms], which was translated into English as ‘They let the Nazis take Czechoslovakia, let the Republicans lose the war in Spain and will stand back with their arms folded’.

### 2.7.2 Baker (1992)

When approaching an idiom, some scholars claim that any competent translator must at some point have to use a compensation strategy (Bassnett 1980:30) and make up for occasional ‘losses’ in some other parts of the text. Baker (1992:63) draws particular attention to the translation of idioms, noting how idioms and other fixed expressions such as collocations defy
the translators’ general cultural knowledge by being ‘frozen patterns of language’ which do not change voice-wise like other patterns. One can say ‘he spilled the beans’ but not ‘the beans were spilt by him’; the collocation ‘shake, rattle and roll’ makes sense but not ‘shaking, rattling and rolling’. On approaching idioms, Baker (ibidem: 68) holds a relevant view about their translation. Even though she stresses fixity and cultural criteria as two of their main characteristics, she argues that those factors do not make them necessarily untranslatable. Baker (ibidem: 71) also admits that translating idioms depends on many factors, one of the most significant being context. It is important to analyse the author’s intention before even attempting to translate the expression. In other words, the translator should be aware of whether it is appropriate to translate an idiom by another in the target-text. And she suggests four different ways of translating idioms, namely:

1. Use of an idiom with similar meaning and form;
2. Use of an idiom with similar meaning but different form;
3. Use of a paraphrase;
4. Omission of the idiom in translation.

Leppihalme (1997:20) also sustains that any competent translator should be familiar with translation strategies and ponder on their practical application, which corroborates Baker’s stress on the importance of context and viability of each translation strategy. I believe the practical application depends on a whole level of contexts which the translator should take into account: the text itself, the type of register within which a sentence or idiom is included, the author’s style and the target-audience, to name but a few.

2.7.3. Harvey (2000)
Harvey (2000:2-6) suggested translation strategies to translate culturally-bound terms, including four translation strategies to deal with this sort of phenomenon which are the following:

1. ‘functional equivalence’, whereby the translator uses a target-language reference similar to the source-language reference;
2. ‘linguistic equivalence’ or literal translation;
3. borrowing;
4. ‘descriptive equivalence’, the same designation used by Newmark above, whereby the translator uses a general explanation to convey the intended meaning.


These four scholars have produced works on the analysis and translation of idioms, even though they do not list specific translation procedures. Aijmer & Stenström (2004:261) quote Gottlieb (1997) who in his study of four English novels and their translations into Danish found that ‘80% of the original idioms were rendered by a semantic equivalent and only 26% had identical idiomatic expressions’. Gottlieb’s study has a very similar scope to the one I put forward in this thesis, not only because he conducted inter-language analysis of idioms but also because he drew conclusions from the percentages of the results found.

Wikberg (2004:261) notes that there are ‘well-recognized’ problems with idioms during translation whereas Tirkkonen-Condit (2004: 177-184) acknowledges that idioms are often underrepresented in translation. Wikberg stresses the determinant role of context in dictating which translation procedure the translator should follow. He highlights the perils of literal translation and the importance in recognizing figurativeness in idioms. Colin (2005:19) focused on the analysis of correspondence and equivalence of animal idioms in English and Swedish,
testing the degrees of literalness, fixity, manipulation and transformation between the two languages.

2.7.5. Qiu (2009)

Qiu (2009:1) points out in his study of English-Chinese/Chinese-English idiom translation: ‘even though every word in the source-language can find its correspondence in the target-language, it still can hardly ensure that the readers of a translated text should be able to comprehend it to the point that they can conceive of how the original readers (...) must have understood and appreciated it’ (ibidem: 4). From an overall perspective, these translation procedures for idioms fall within a wide spectrum limited by source-language and target-language cultures. The author (ibidem: 3) suggests the following procedures:

1. ‘alienation’, if they are source-culture-oriented: a procedure whereby the image of the idiom is maintained through literal translation;
2. ‘adaptation’, if they are target-language-oriented: the cultural expressions are replaced with those from the target-language, ‘creating a certain familiarity or cultural affinity with the target-language readers, thus arousing their interest’ (ibidem);
3. ‘a combination of alienation and adaptation’;

2.7.6. Mustonen (2010)

In her work on Translating Idioms: A Case-study on Donna Tartt’s The Secret History and its Finnish Translation, the author (2010:54-82) acknowledges the most common translation procedures to be:
1. the idiom is translated by a non-idiomatic expression, that is, it is replaced by a brief or long explanation;
2. the idiom is translated by an appropriate idiom in the target-language, by use of the same or different image or a simile;
3. the idiom is translated literally;
4. the idiom is omitted.

### 2.7.7. Sornsuwannasri (2010)

More recently, Sornsuwannasri (2010) studied the translation of idioms in literature, in particular in *The Lion, the Witch and the Wardrobe* and *The Voyage of the Dawn Treader* in *The Chronicles of Narnia*, written by C.S. Lewis. The author (2010:353) lists four types of idiom translation which he found in the corpus:

1. ‘free translation’, whereby the translator explains the idiom, ‘interpreting, assuming and explaining’;
2. ‘equivalent translation’ when the idiom in the source-language has a direct match in the target-language, even if the imagery is different;
3. ‘omission’.\(^31\)
4. ‘literal translation’, as it is translated word by word, the imagery is maintained, although hardly ever efficient.

### 2.7.8. Summary Table

\(^{31}\) Baker (1992:40) had previously noted on omission stating that it was a justifiable strategy if a long explanation would distract the target-language reader unnecessarily.
Translation theorists have come up with several designations for their own procedures and strategies, but as the literature shows only a few of these seem to apply to idioms, regardless of how authors label them. Below are the most significant ones.

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<td>Functional equivalence</td>
<td>Alienation</td>
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<td>Calque</td>
<td>Through-translation</td>
<td>Similar meaning but dif. form</td>
<td>Literal translation</td>
<td>Adaptation</td>
<td>Replacement by image or simile</td>
<td>Equivalent translation (direct match)</td>
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<td>Paraphrase</td>
<td>Borrowing</td>
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<td>Modulation</td>
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Chapter 3. Aims and Methodology

The present chapter is divided into two main sections. The first section lists the three main aims of my research, which was conducted between 2007 and 2010. The second section consists of a description of the methodology followed throughout the three-year period, namely the process behind coining the translation procedures found in the English and Spanish translations of ACM. The methodology stages are numbered and follow a chronological order.

3.1. Aims

The ten years I have spent working in the publishing industry, translating, revising and proofreading books and manuscripts have made me realize the ever-growing importance of translation. It is imperative that we continue to acknowledge the role of translation in today’s literary universe. Even though various works of many modern Portuguese literary figures have been published in the last decades, Miguel Torga’s translated works have not received sufficient attention from academics. One of the aims of this research is to do justice to his literary legacy by creating a new avenue of research on Torga, which combines his literature with the study of translation.

Since literature has remained a long-held interest of mine, effectively pursued in my professional activity as a translator and also as a hobby, I have chosen a well-established literary work – ACM – in order to draw from it elucidative answers to my research questions. Secondary literature on Torga has shown that previous works had focused on literary analyses of conceptual dichotomies or monolingual approaches to the major topics of his profoundly humanist and telluric work, such as Nature, Portugal and his roots. My prior knowledge of Miguel Torga’s complete poetry and a significant part of his prose not only allowed me to understand and contextualize his fictional autobiography, but it was crucial in order to venture into the realm of
the translation of his work, and in particular, of idioms. During the first year of my research, I became increasingly more convinced that another aim of this study would be to bring something new to the existing knowledge of idioms and their translation, namely by studying whether both the English and Spanish translators had preserved Torga’s idiomaticity in ACM.

The present study is purely descriptive, through which I intend to analyse contrastively how idioms in the book have been translated into English and Spanish, finding similarities and discrepancies between two Romance and one non-Romance language, and trying to understand why some translation strategies are more common than others. Both the idiom categories and the translation procedures devised were established taking into consideration previous literature, as stated further below and in Chapter 4.

From the point of view of Translation Studies, not only does this thesis aim at providing more evidence to the study of idioms through a significant corpus-based cross-lingual analysis of how idioms are approached in translation, but it also brings the Portuguese language and less translation-studied modern authors to the forefront of recent Translation Studies research. Throughout my research years I have also come to realize that more studies have been published by Brazilian authors than Portuguese authors on the subject of idioms. Lastly, this research hopes to contribute to balancing this inequality, since as separate language-variants they contain significant differences and thus deserve to be treated as separate linguistic entities.32

Considering these three major aims, it can be said that the focus of my research falls within three independent fields: Torga Studies, Idioms and Translation. The methodology used in order to achieve these aims is presented below, in a ‘step-by-step’ description.

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32 In Torga’s case, even though he lived in Brazil during his childhood, his writing style and spelling are unmistakably European Portuguese, although containing references and some vocabulary used in Brazil.
3.2. Research Methodology

3.2.1. First Reading of ACM: the Primary Text in Portuguese

The starting point of this thesis was the reading of that which would be ‘the primary text’: the Portuguese original, *A Criação do Mundo*. The book is still easily accessible today in Portugal, via the major bookshops and also via the internet. The edition used for the purpose of this research dates from 1996 and it was the first complete\(^{33}\) edition of the book to be distributed in Portugal. The 651-page book was published by *Editora Nova Fronteira*, the Brazilian publishing house, based in Rio de Janeiro. It is worth noting the publisher’s statement on the copyright page: *esta edição respeitou a grafia vigente em Portugal e a originalidade da edição do autor feita em Coimbra* [this edition respects the spelling in use in Portugal and the originality of the author’s edition carried out in Coimbra]\(^{34}\) which lets the reader know that the final print of the book was not subject to any changes, as is usual in some Brazilian editions of Portuguese authorship.

The first reading was carried out over a three-month period, between September and December 2007. I coined this first reading a ‘non-academic reading’, since it had no analytical purpose. My aim, at that stage, was solely to get a significant grasp of the author’s writing style, type of register and vocabulary used in his fictional autobiography, considering it is Torga’s only book of its genre. Departing from previously-gathered knowledge that Torga’s writing is immensely rich in metaphor use and cultural references, I expected to find a significant corpus of idioms in ACM.

\(^{33}\) Featuring the ‘Six Days’ in one single volume.

\(^{34}\) my trans.
3.2.2. Choosing English and Spanish

Following the first ‘non-academic’ reading, the next step was to find out if the book had been translated into Spanish and English, and if so, if these translations were available in print or digital form. I chose to conduct this research in English and Spanish as they were the only languages in which I had second-language proficiency. I have studied English for 23 years and Spanish for 15 years, both academically. I also assumed that the fact that they were a non-Romance and a Romance language could produce interesting results about the translators’ procedures. Preliminary research showed both translations had been published in print in one single volume, the Spanish in 1986 and the English, posthumously, in 2000. In 2007, there were no digital copies available of any of the books, which meant that the search, collection of idioms and translation checks would have to be carried out manually, page by page.

3.2.3. The Translations and Literature

From January to June 2008, I read the two translations of the book, while at the same time I gathered supporting literature on idiom analysis and idiom translation. The vast literature on these topics showed a lack of consensus amongst academics, as I concluded in Chapter 2. Linguists’ approaches varied according to their languages of study and their understanding of how restrictive or broad a definition of an idiom should be. My departure point was the Portuguese original which meant that my idiom selection was to be applied to a Portuguese corpus. I finally decided to select idioms from ACM according to four main criteria: 1) cultural appeal; 2) multi-word structure; 3) impossibility of literal reading; 4) and non-compositionality.
3.2.4. Idiom-catch: the selection process of idioms in Portuguese

The second reading of the Portuguese primary text was undertaken in order to identify and collect a set of data. My native speaker confidence allied with the criteria established after a study of literature enabled me to identify and select the relevant idioms. It was not unusual to come across expressions which were more popular in spoken language, such as *por dã cã aquele palha* [for give me that straw], in p.148, and others which were peculiar to some of his characters’ uncomplicated articulation, as in p.581, *lá andou uns tempos tem-te não-caias* [there she walked some times have you don’t fall]. It was not my aim to distinguish between the two types, but to include as many idioms as possible, as long as they fulfilled the stipulated criteria. There were also cases in which the same idiom was repeated more than once throughout the book, such as *cheguei de coração aos saltos* 35 [I arrived with my heart at leaps], in p.109, and *respiração parada e coração aos saltos, avançava pelo ar* [with stopped breathing and heart at leaps, I would advance by the air], in p.96. Repetitions were listed as independent examples because they produced different translation procedures, as I subsequently observed in Chapter 5. There was also the case in which idioms like *cheirar a barro* [smell of clay], in p.364, were ‘variations’ of other well-known idioms, like *cheirar a leite* [smell of milk]. These ‘variations’ were included as well because they admit some degree of variation, as noted in the literature review. Overall the established criteria allowed for many multi-expression structures to be included in the listing, from simple metaphorical constructions, as in p.176, *meu tio chispava lume* [my uncle sparked fire] to proverbs, as in p.547, *mais vale um pássaro na mão* [It is worth more a bird in the hand]. In the end, the total of idioms gathered in Portuguese was 175.

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35 Meaning ‘in a state of both excitement and nervousness’.
3.2.5. Listing of Portuguese Idioms

After collection, the idioms were inserted into a Word document and ordered by page number, as they appeared in the book.

3.2.6. Categorisation of Idioms and Renumbering

After listing the idioms, the next step was to slot them into categories. This was carried out throughout 2009. Due to the complexity of the process of categorisation, I found it appropriate to dedicate Chapter 4 to a detailed contextualisation of how I arrived at the proposed taxonomy. After dividing them into 7 categories, the idioms were renumbered according to the number of idioms within each category and the order in which they appeared in the book, in the following fashion:

- Animals: 1-21;
- Anatomy: 1-52;
- Botany & General Nature: 1-13;
- Death & Religion: 1-16;
- Food: 1-7;
- Objects: 1-35;
- Miscellaneous: 1-31;

3.2.7. Organisation of Data List and Back-Translation of Examples

The following step was to look for the idioms in the two corresponding translations. This was carried out manually, between 2009 and late 2010. This exercise required checking the
page and sentence in which each idiom could be found in their corresponding translations. The repetitive nature of this task led to the first identification of different translation procedures. After double checking all examples, I proceeded to organize the final trilingual listing of idioms. Each example, as it appears in section 4.7. of this thesis, is composed of a set of five sentences: the original Portuguese idiom preceded by the character \(<O>\); the back-translation of the Portuguese example into English, preceded by the acronym \(<BT>\); the English translation, preceded by the character \(<E>\); the Spanish translation, preceded by the character \(<S>\); and the Spanish back-translation, preceded by the acronym \(<SBT>\). Below is an illustrative example from ACM, p.579:

\(<O>\) Sossegue, que \textit{não perde pela demora}…

\(<BT>\) Relax, that you won’t lose for the delay…

\(<E>\) Relax, it doesn’t hurt to take our time.

\(<S>\) Tranquilícese, que no se pierde nada con la tardanza…

\(<SBT>\) Get calm, that you won’t lose with the delay.

As we can see, the original is followed by a back-translation of the idiom, whereby the idiom is translated literally – word-for-word – into English, so the English reader understands exactly which words and which images are used in the Portuguese original. The Spanish translation is also back-translated into English. In some cases, these back-translations result in ungrammatical structures. The term ‘back-translation’ has been used since at least the mid-1970s to describe the process used to illustrate the morphological and semantic differences in the translation of the Bible (Shuttleworth & Cowie 1997:14). It is also a very common procedure in cross-lingual studies where the aim is to compare discrepancies in syntax, morphology and lexicon between languages (ibidem: 15). Newmark (1988:74) called it ‘the BTT’ (‘the back-
translation test’), claiming ‘the validity of literal translation can sometimes be established by the back-translation test’. It is not only for that purpose, but also to ensure that the non-speaker of a language understands what is being said, that I include a back-translation for each example.

3.2.8. Research and Informants

Before naming any procedures found, I had to know if my corresponding findings in English and Spanish were idioms as well. For that I resorted to dictionaries of idioms in both languages, online glossaries, monolingual dictionaries and also native-speaker informants, who would clarify idioms according to the region/country which they were from. The following is an excerpt from an email exchanged with Mireia Bes, Spanish informant, when I enquired about the Spanish translation **voces de burro no llegan al cielo** [voices of donkey never reach the sky]. Mireia proceeded to conduct her own nation-wide research:

Galicia: Nunca lo había escuchado, quizás los abuelos sepan mejor la respuesta, luego les pregunto a mis padres... Granada: En teoría sí que existe pero no lo he escuchado en mi vida. Alicante: lo del refrán, yo no lo había oído nunca. Sevilla: Yo no lo he oído nunca. De todos modos consulté algún refranero por si lo encuentro. Sevilla: Yo nunca lo escuché... Pero tiene sentido... Quizá en algún sitio sea popular... Madrid: No me suena de nada, aquí no gastamos de ese refrán, pregunté a mi madre si lo conocía por si se hubiese descatalogado, pero no lo recuerda ni de Andalucía ni de Madrid. I think it may be something of the generation, cause I asked a colleague from work who is around 60 and he knows it, but in Catalan: **Brams d’ase no arriben al cel.**

[Galicia: I had never heard of it, my grandparents may give you a better answer; I will ask my parents… Granada: In theory, yes, it exists, but I had never heard of it in my life. Alicante: I had never heard of that saying. Seville: I have never heard of it. In any way, I will look it up on a book of sayings, just in case I find it. Seville: I have never heard of it… but it makes sense… Maybe it is popular in some place… Madrid: It does not ring a bell at all, we do not say it here, and I asked my mother if she knew it, in case it had become obsolete, but she does not remember it being used in Andalusia or Madrid (...)].

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36 (Personal communication) on 18.05.2011.
This piece of information also showed how variable certain idiomatic structures are, and how other variants (such as age and birthplace of speakers) influence their perception and recognition of certain idioms. Mireia was one of the three main informants I resorted to in Spanish. For English and Spanish, friends and colleagues were consulted as well.

3.2.9. Coining the Translation Procedures

In this section I balance my own analysis against theoretical considerations, using cross-referencing in order to demonstrate how I arrived at my own understanding of the procedures encountered in both translations.

3.2.9.1. Explanation with Idiom Void (EIV)

EIV is a simple, plain, non-metaphorical explanation of the idiom, which results in the absence of an idiom expression in the target-text. In this case, the translations do not contain lexemes from the original text, which is precisely what distinguishes EIV from a different procedure which I named ‘partial recreation with idiom void’ and that I will describe in section 3.2.9.5. The first part of the term EIV derives from a series of contributions, namely Vinay & Darbelnet’s concept of ‘explicitation’ (1995), which normally results in the translator adding information, increasing the number of words in the target-text. This process is widely used by both English and Spanish translators of ACM, as some idioms require different degrees of ‘decomposition’ in order to be understood. This usually means explaining them and expanding the target-text in order to ‘fill a gap’. Baker (1992:57) also supports the notion that certain allusions or metaphors require a certain degree of explanation, through addition of words or

37 Exception to the rule: in cases of idiomatic duplicates or idiomatic alliterations, the explanation procedure may contain a word of the idiom.
sentences: ‘A certain amount of loss, addition or skewing of meaning is often unavoidable in translation; language systems tend to be too different to produce exact replicas in most cases’.

I have coined the second part of the term ‘idiom void’, as it refers to the result of a translation procedure whereby the translator replaces the idiom by a non-idiomatic phrase. The term harks back to Dagut’s (1978:45) claim of ‘non-existence in one language of a one-word equivalent’ when he compared translations of Hebrew into English. Dagut (ibidem) breaks down the concept of ‘void’ into four levels: environmental, cultural, lexical and syntactic, highlighting the untranslatable character of some countries’ artefacts and customs into a different language. Even though voids were initially described as word-level gaps in the target-text, I use the term ‘idiom void’ in this study to denote a gap at idiom-level. This type of idiom occurrence is fairly frequent in explanation cases, where the idiom is broken down into a simplification or generalisation. An example of cultural void from ACM is the idiom *alma até Almeida*! [soul to Almeida!], in p.451, which evokes the importance of the Almeida fortress against the Spanish invasions in the 13th century, but is unmentioned in the English and Spanish translations. This shows how idioms pose translatability problems at all levels. Many of them may refer to a cultural phenomenon specific to a country, therefore more complex and harder to do justice to. By using the term ‘void’ I apply it for the first time to multi-word units rather than single word units, updating its meaning and giving it a new idiom-related dimension.

3.2.9.2. Literal Translation with Idiom Void (LIV)

The dichotomy ‘literal vs. free’ has dominated the debate in Translation Studies up to the second half of the 20th century. Cicero (1st Century BC) and later St. Jerome (4th Century CE) were pioneers in distinguishing between these two poles of translation procedure and their views constitute the pillars of many posterior works. Their reflections on language use and on the translator’s stance remain inspiring for their pragmatic character. As Munday (2001:19) notes, the
debate between form and content prompted Cicero to make a deliberate choice when translating the speeches of Aeschines and Demosthenes (46 BC). In Modern times, Baker (1992:72) has also stated that with regard to choosing a translation procedure, the translator should take account of several factors, such as the cultural weight of particular lexical items and the degree of appropriateness of using idiomatic expressions in a given register. In the case of ‘literal translation with idiom void’, as I coined it, there is no direct idiomatic equivalent in the target-language. Therefore the translator breaks the idiom down, translating it literally. Because there is more room for creativity in the literary genre, ‘word-for-word’ procedures tend to be used only, as I was able to see through a thorough analysis of the Portuguese data, when they do not compromise the meaning of the sentence and they contribute to strengthen the foreignness of the target-text.

In his work on translation methodologies, Venuti (2000:84-93) includes Vinay & Darbelnet’s (1958) theoretical input when the latter refer to literal translation as the most common procedure between languages of the same family and culture, which in the case at hand are Portuguese and Spanish. In more recent years, Alousque (2010:138) stated that, regarding heavily-cultural idiomatic expressions, literal translation is the least common translation procedure, due to the untranslatability of culture. This will be visible in the discussion of results. If it is true that a literal translation may neutralize certain cultural aspects, it is also true that the translator is left with no other choice if his/her aim is to respect the flow of the target-text and especially if he/she has assumed a position of keeping the text more exotic. I found this to be the case in many Portuguese/Spanish cases, as we will see in Chapters 5 and 6.

3.2.9.3. Literal Translation with Idiomatization (LTI)

Translators are aware of the fact that a balance between source-text and target-text is not always achievable, even by means of a literal translation. Normally there is a loss of some kind,
whether lexical, semantic or morphological. It is fair to say that finding a close match through literalness, especially when dealing with idioms, is unlikely, even more so if these include a reference to a city, a personality or an historical event. However, when going through the data, I observed that in some cases a literal translation of an idiom is not always an awkward or avoidable solution. In this type of procedure, the idiom is translated literally, which results in an expression which is also an idiom in the target-language. This requires no recreation or effort on the translator’s part to seek an equivalent, for the equivalent already exists in the target-language. In cases like these, the translator stands before what I name ‘coincidental match’. Because of this occurrence in the data, I intend to expand the meaning of the term ‘idiomatization’, a term that has yet to have been used in the context of Translation Studies. The term is described in Bussmann’s (1998:533) Routledge Dictionary of Language and Linguistics as having two different meanings:

a) ‘the diachronic connection between the literal reading and the idiomatic reading of an idiom’;

b) ‘the process of etymologically deducing the original motivation behind expressions which with time have formed a fully different unit’ (ibidem:682).

The first assertion implies a monolingual reading of the idiom and no mention is made as to how the idiom is interpreted in translation or as to what occurs during the translation process. The second assertion is broader and takes into account the evolution of lexical units in general. An example of this process could be trying to establish the origin of the word ‘cupboard’ in English: at which point in time did the word ‘cupboard’ stop meaning just ‘a board to place cups’ and began to mean ‘a board to place cups, glasses, and all other kitchen utensils’? Lipka, Handl & Falkner (2004) view idiomatization as the process of semantic change which manifests itself through the loss or gain of semantic value. Other authors, such as Sauer (2000:162), maintain that idiomatization is not a diachronic process but a synchronic one, suggesting that ‘complex
words or certain expressions are coined so as to present a specific meaning’ at a certain point in
time. The latter also sees idiomatization not so much as a process in time but as occurring at a
specific moment in time where a word’s new meaning comes to light. In fact, Sauer only subtly
and briefly refers to idiomatization as a result or the possible result of a translation procedure
when he adds (ibidem): “the Middle English (term) *loveday*, for example, was probably coined to
mean ‘day for the settlement of quarrels out of court, presumably as a loan translation from
Latin *dies amoris*, and did not mean something else first”.

In their compilation of English and Bulgarian translation studies, Katsarova & Pavlov
(2010:5) refer to an ‘idiomatizing’ translation describing it as a translation ‘that makes use of
target-language idioms or familiar rhythmic patterns, to give it an easy read, even if it means
sacrificing nuances of meaning and tone’. However, this latter definition, as we will see below, is
more of an exercise of what I coined ‘substitution’, which implies something of a sacrifice. My
proposed notion of ‘literal translation with idiomatization’ does not involve any semantic
compromise because it stems from a coincidental occurrence between two or more languages
and is linked to the idea of balance between languages. In this sense, I am also forced to disagree
with Straksien (2009:15) when she states that the only resulting strategy of literal translation is an
unidiomatic expression: ‘Translating idioms literally means to preserve the form of the source
idiom in the target-language. The result is an expression which is grammatical but unidiomatic in
the target-language because it is based on the structure of a source idiom’. As we will see from
the examples discussed in Chapter 5, literal translation can produce either a coincidental match
or a void in the target-text.

3.2.9.4. Substitution with Idiomatization (SI)

By using this procedure translators replace the source-text idiom with a different,
unrelated idiom in the target-text. The overall strategy is one of idiomatization, because one
idiom is replaced by another. The idea of replacing a culture-specific item in one language with a different culture-specific in another language has already been previously discussed within the field of Translation Studies. The 1960s, 1970s and 1980s were particularly prolific in studies on contrastive linguistics, with theories on equivalence and meaning dominating the debate on Translation Studies of the time. When breaking down his theory on semantic structure analysis, Nida (1964:107) drew attention to how the meaning of words is influenced by their context. He very subtly refers to idioms, highlighting how these are particular cases, in the sense that the meaning of the whole sentence diverges from that of its constituents. Nida (ibidem) also adds that ‘naturalness’ is a key-factor in achieving equivalence and sees his notion of dynamic equivalence as the closest to the recipient: ‘This receptor-oriented approach considers adaptations of grammar, of lexicon and of cultural references to be essential in order to achieve naturalness’. From here we can draw a parallel with my notion of substitution, for mine is incontestably receptor-oriented, involving a lexical, semantic and overall grammatical readjustment. What we also identify in Nida’s study is that substitution is not only a very common occurrence in idiom translation, but translators also acknowledge it as the easiest way to reach a so-called ‘naturalness’ between two languages and texts.

The method of substitution is also an echo of Newmark’s (1988:46) concept of ‘adaptation’. However, Newmark referred to it as a common procedure mainly used in plays and poetry, adding that while the underlying themes, characters and plots are preserved, the whole cultural frame is adapted into a new one that is easily perceived and understood by the target audience. Curiously enough, Newmark sees ‘adaptation’ as a procedure that is independent of ‘idiom translation’, but fails to note that adaptation exists within the field of the translation of idioms, in the same way as literal translation may occur within idiom translation. This is to say that idiom translation, as we have seen so far, may encompass a whole different set of procedures which are inherent to them and produce convergent outcomes.
Because idioms are rooted in culture – some more than others – some considerations may be taken into account as to how to translate culture-specific concepts. Idioms containing food references such as the expression *uma vez que fica tudo em águas de bacalhau*[^38] , *ninguém está disposto a contribuir mais* [once all stays in codfish waters, no one is willing to contribute more], in p. 271, are particularly hard to handle in translation. For idioms, this relevance is intrinsically semantic, since the priority is to make the reader understand the meaning behind the idiom. In substitution, source and target-languages use different idioms – different conceptual metaphors, in some cases – to convey the same feeling or emotion. And literalness is not an issue. Similarly, this notion of relevance is supported by Harvey (2000:2-6) who highlights the importance of using a target-language ‘referent’ with similar function as that of the source-language. This referent, although not technically described by Harvey, may well be an idiom with the same meaning, but again there is no mention to including idioms in these sets of strategies. The search for a referent is intrinsically tied to the idea of ‘target-context’ which also resonates with Nida’s (1964:166-168) concept of ‘dynamic equivalence’: ‘A translation of dynamic equivalence aims at complete naturalness of expression, and tries to relate the receptor to modes of behaviour relevant within the context of his own culture; it does not insist that he understand the cultural patterns of the source-language context in order to comprehend the message’.

It is fair to say that substitution is a typical example of Nida’s ‘dynamic equivalence’ practically applied to idioms: the translator assumes a position of searching for a referent and most of all, it is not expected that the target-language reader is acquainted with the source-language referent. Vinay & Darbelnet (1995:38) had also previously defended ‘equivalence’ as the ideal translation method when dealing with idioms and proverbs. By equivalence they meant translating the sense, although not the image, referring to ‘cases where languages describe the same situation by different stylistic or structural means’ (ibidem). I argue however that the translation of idioms may involve many different procedures, and substitution is closer to the

[^38]: Meaning ‘there was no progress’.
authors’ concept of ‘adaptation’ as they define it (ibidem): ‘With this seventh method we reach the extreme limit of translation. It is used in those cases where the type of situation being referred to by the source-language message is unknown to the target-language. In such cases translators have to create a new situation that can be considered as being equivalent’. The authors refer to a ‘type of situation’ that is not recognizable to the target-language reader. In idiom language, this ‘situation’ may as well be the underlying metaphor in an idiom that is not understood because it does not exist in the target-language or it exists but it is not expressed through the same wording. In any case, the problem of lack of correspondence is just as applicable to idioms. The authors also insist that it is a procedure widely used by simultaneous interpreters (ibidem), but I would argue it is as a common procedure in idioms as well.

On a different note, when discussing the role of the translator and highlighting the ‘challenges’ of the source-text, Berman (1985:208) is very dismissive of any method that tends to overshadow the source-text in translation through ‘naturalisation’, which Munday (2001:85) describes as ‘the general tendency to negate the foreign in translation by use of a translation strategy’. It may be argued that this procedure, as encountered in several examples extracted from the data, is an echo of Berman’s ‘naturalisation’, since by using it the translator intends to eliminate any trace of the source-text, replacing the idiom by an equivalent. When referring specifically to idioms, Berman (1985:295) considers the replacement of the source-language idiom by a target-language one an exercise in ‘ethnocentrism’, considering it an attack to the foreign work. In fact, when reflecting upon his translation experience as a translator of American fiction and German philosophy (Munday 2001:149), Berman very clearly places idioms in a category of their own, when identifying twelve counter-producing translation tendencies. One of them is ‘the destruction of expressions and idioms’, in which he points out the ‘deforming’ act of replacing an idiom by another.
3.2.9.5. Partial Recreation with Idiom Void (PRIV)

As far as idioms are concerned, the outcome in translation is not always the same. From the analysis of the data and the translations I was also able to detect one particular translation procedure which differs from the previous ones whilst also containing some similarities. When using this procedure the translator resorts to a non-idiomatic expression which contains some image of the source-text. However, because only a fraction – or just one of the constituent elements of the idiom – is preserved in the translation, it is a case of ‘partial recreation’. The notion of ‘recreation’ in translation precedes Nida and was first pointed out by Lattimore (1959:55-56) who argued that: ‘This assigning of priorities [choosing shape over content or vice-versa] must never be done in a purely mechanical fashion, for what is ultimately required is a recreation, not a reproduction’.

PRIV differs from EIV in that in the former there is no trace of the original conceptual metaphor in translation: the idiom is explained in simple straightforward wording and the result is a non-idiomatic phrase. In PRIV however, the intention is not to explain the idiom or break down a whole unit of words but to use part of it to convey the same or a similar idea. To some extent, the result of PRIV is hybrid because it contains:

a) part of the idiom of the source-text;

b) a different grammatical structure (idiom void).

From an analytical point of view, this may be an example of linguistic ‘convenience’. As we will see in Chapter 6, it is not the most common of procedures; but it is nevertheless a significant occurrence in the translation of idioms, which can also be said to contain:

a) explanation: the idiom can be explained but still contain a lexeme of the source-text, hence the ‘recreation’;
b) a literal translation: the part that is used for recreation is literally translated, whether it is a verb, a noun or an adjective.

In preserving some of the content of the source-text, the translator is opting for the middle-ground, making some of the idiom’s original imagery available to the target audience, although sacrificing the form. A brief example from ACM is *sorte macaca*\(^9\) [monkey luck!], in p.231, which was translated into English as ‘what awful luck!’ More examples of this procedure are discussed in detail in Chapter 5.

3.2.10. Converting Findings into Tables

Once I established a categorisation of idioms and a set of translation procedures, I used the data to observe how these translation techniques varied between languages and categories. The results were counted, inserted manually and converted into tables, which allow a clear visualisation of the general translation tendencies of both translators. The results are analysed in detail in Chapter 6.

3.2.11. Contrastive analysis of statistical data

The last step of my research was to contrastively compare the data and observe which patterns of translation stand out from the tables. The statistics sum up the entire three-year research results and also allow for conclusions to be drawn regarding the preservation of idiomaticity, which I will look at in detail in Chapter 6.

\(^9\) Meaning ‘damn luck’.
Chapter 4. Data and Categorisation of Idioms

In the present chapter I will demonstrate how I arrived at a categorisation of the 175 idioms extracted from ACM. The chapter is divided into five main parts, which together consist of the instances which I took into account before proposing a categorisation of idioms. The first part is dedicated to an analysis of the monolingual approaches to the categorisation of idioms in past literature; the second is focused on bilingual approaches of same; the third highlights Torga’s thematic pillars, contextualizing them with the idioms found in his work. In the fourth part I will describe my proposed categorisation and finally, the last part consists of the entire data found in ACM, with back-translations into English and Spanish. It should be noted that only a portion of the idioms that compose ACM’s data is referred to in this chapter followed by a back translation in square brackets, although reference is made to the full list to support the arguments presented.

4.1. Considerations

As we have seen in the literature review, it is from the 1970s onwards that the great majority of idiom research comes to light with Burger’s (1973) *Idiomatik des Deutschen*, Koller’s (1977) *Redensarten Linguistische Aspekte*, Schemann’s (1981) German-Portuguese *Das idiomatische Sprachzeichen* and Zuluaga’s (1980) *Introducción al Estudio de las Expresiones Fijas*. These studies marked the beginning of a series of works focused on idioms from various perspectives, both monolingual and interlingual. One of the main concerns for scholars has been to clarify the definition of idiom, which has been marked by a lack of consensus. ‘Fixed expressions’, ‘phrasemes’, ‘idioms’ or ‘multi-word units’, the terminology is varied. In my view, four main...
features remain crucial to idiom definition: they are phrases composed of at least two lexical units; they are rooted in the source-culture, being widely recognized within an oral and written convention; their meaning does not allow literal interpretation; and the sum of the meaning of its constituent units is not equivalent to the meaning of the whole idiom.

As we have also observed in the Introduction, in order to have a full understanding of the significance of Torga’s work it is worth exploring the context behind his fictional autobiography, which in turn will lead us to his usage of idioms. As described in Chapter 3, after collecting idioms from ACM, I analysed the data in Portuguese and pondered on possible categorisations. In order to arrive at a possible categorisation, I have taken into account three crucial criteria:

1. Previous academic literature on idiom categorisation;
2. The author’s main thematic topics. Since the author’s entire work is strongly autobiographical and idioms are the product of a thorough and careful choice by the author, idioms can be contextualized within the wider framework of the author’s beliefs and concerns;
3. Data collected from ACM.

4.2. Monolingual Approaches to Idiom Categorisation

4.2.1. Thiel’s Classroom-Oriented Approach (1979)

In his article ‘The Case for Idioms’ featured in the *Die Unterrichtspraxis*, Thiel (1979:21) proposed a categorisation of one hundred idioms used in his advance composition classes. The author describes an idiom in a rather broad and unconventional sense as “a standard combination

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41 *Quem me quiser conhecer, que me leia, mas que me entenda!* [Whoever wants to know me has to read me, but also understand me!](Torga 1958:23; my trans.)
of a German verb and a complementary prepositional phrase’ (ibidem). According to the idioms’ expression of ‘fundamental human states and activities, and physical or logical relationships’ Thiel (ibidem: 22-23) identified a total of nine categories into which they could be divided:

1. causality;

2. mental activities;

3. emotional states and attitudes;

4. questioning, seeking, belief, hope;

5. purposeful activities;

6. plenitude and lack;

7. suitability;

8. influence;

9. participation or involvement.

Thiel argued that his categorisation was disputable and could be reshuffled, which means that there is always a certain extent of overlapping, which I was also able to find when analysing the Portuguese data. What he hoped above all with this exercise was that this division could be beneficial for first and second year students of German – who lack solid basic vocabulary – by allowing them to improve their writing skills and understand the figuration behind idioms. Thiel (ibidem) also claimed that his class-room-oriented approach could expose the students not only to a large number of transparent idioms containing the word über, e.g. sich über etw. orientieren [to inform oneself of something; my trans.], über etw. verfügen [to have something at one’s disposal; my trans.], über etw. sprechen [to talk about something; my trans.], but also to less transparent ones.
containing the word *an*, e.g. *an etw. glauben* [to believe in something; my trans.], *an jdn. schreiben* [to write to someone; my trans.], *an etw. denken* [to think about something; my trans.] and the word *auf*, e.g. *auf etw. achten* [to pay attention to something; my trans.], *auf etw. eingehen* [to give attention to something; my trans.], *auf etw. hoffen* [to hope for something; my trans.]. Even though this categorisation was initially conceived as a writing aid for students, Thiel thought it could also carry a long-term improvement in the students’ oral skills. I view this categorisation as fairly general and broad, encompassing only the equivalent of ‘phrasal verbs’ in English and lacking cultural appeal and fixity, which are two important features of idioms. Since Thiel’s classroom-oriented categorisation, other linguists have come up with their own classification of idiomatic expressions.

### 4.2.2. Fernando’s Idioms through the Lens of Discourse Analysis (1996)

In the mid-1990s, Fernando (1996:82-84) argued that the idiomatic issues which continued to encourage scholars to study the subject could be summed up in three questions: What distinguishes idioms from non-idioms? What is so particular about idioms? What are the logical criteria by which one can categorize idioms? Her questions made her reflect upon what it was that idioms conveyed in the first place and how they could be compartmentalised. She also took on a different approach to idiom categorisation, based on textual context and drawing on specific terminology from discourse analysis. For Fernando (ibidem: 85), the classification of idioms can occur at three levels, according to their role in the discourse:

1. ideational: refers to idioms related to actions, events, activities, entities or attributes of these things, e.g. ‘fat cat’, ‘to split hairs’;

2. interpersonal: refers to greetings, commands, expressions of agreement and rejection, e.g. ‘to get to the point’, ‘mind you’, ‘pardon my French’, ‘how do you do?’
3. relational: refers to a sequence of items, e.g. ‘in the first place’, ‘up to now’, ‘fool me once, shame on you, fool me twice, shame on me.’

Fernando’s subdivision sees idioms divided into categories according to the immediate context in which the idiom is used. This three-fold subdivision is based on Halliday’s (1978:46) three macro-functions of language levels: interpersonal, ideational and textual. The interpersonal one embodies the subjective views of the discourse participants and it is expressed by ‘grammatical structures such as mood, modality and person’ (Koester 2006:63). The ideational level relates to the content of the message expressed, the phenomenon dependant on the mental process and therefore concerning the speaker’s and the listener’s experience (Halliday 2002:95). Finally, the textual level is instrumental to the above two because it is concerned with the creation of the text (ibidem). Fernando offers a division that is contextual rather than conceptual or semantic, which is one possible way of dividing the idioms found. Her categorisation requires an analysis of the circumstances of usage of specific idioms, rather than a semantic study of the lexical units. From the point of view of trilingual comparison, I argue that Fernando’s contextual categorisation is less practical. As a translator and researcher I am interested in looking at how the idioms’ meaning is conveyed rather than observing their context, which would be of more interest, for instance, for a sociolinguist.

4.2.3. Moon’s Dual Stance (1998)

In one of the most prominent reference works on idioms which came to light in the 1990s, *Fixed Expressions and Idioms in English: A Corpus-based Approach*, Moon (1998:72-73) acknowledges the difficulty in establishing a typology of idioms. The author (ibidem: 19) argues that there is no ‘agreed set of categories’ and that her considerations and proposal for a
categorisation of FEIs\(^{42}\) grew out not only of a thorough observance of the established models in the literature but also of the data encountered. This ‘dual’ stance taken by Moon is particularly relevant to my research because it stresses the importance of making, as I coined it, an ‘informed categorisation’: a proposal that combines the evidence from a specific corpus and previous scholarship, as I described it at the beginning of this chapter.

Departing from a database of idioms in English, Moon provides a categorisation according to their function in the text. She (ibidem: 217) goes on to claim that in order to understand idiom usage in a specific literary work one has to understand how idioms contribute to the structure and content of the text and why they are so relevant. Moon (ibidem) divides FEIs into five categories:

1. “informational: they convey information expressed by phrases such as ‘rubbing shoulders with’ or ‘catch sight of something’”;
2. “evaluative: they convey the speaker’s attitude by expressions such as ‘that’s a different kettle of fish’ or ‘it’s an ill wind that blows nobody any good’”;
3. “situational: they respond to a situation expressed by phrases such as ‘excuse me’ or ‘long time no see’”;
4. “moralizing: they convey values, truth, advice, expressed by expressions such as ‘you know what I mean’ and ‘no kidding’”;
5. “organisational: they signal the structure of discourse; expressed by expressions such as ‘by the way’ and ‘for instance’”;

Common to these five categories is the fact that they all consider idioms to reflect man’s interaction with the world – in other words, a situational context.

\(^{42}\) The author uses the acronym FEI which stands for ‘fixed expressions and idioms’. Moon (1998:1) describes ‘fixed expression as a very general but convenient term’ (…), used to cover frozen collocations, grammatically ill-formed collocations, proverbs, routine formulae, sayings and similes (…); and idiom a particular lexical collocation or phrasal lexeme particular to a language.
Idioms do show this influence of the cultural values of society on language: the corpus of idiomatic expressions that confirm a system is a reliable reflection of the way of thinking and behaving not just of the individual (micro-level) but also of the whole community (macro-level). All this is part of the idiosyncrasy of such community supported by its historical and cultural heritage. (Casas & Campoy 1995:48)

Idioms, as Casas & Campoy (ibidem) point out above, vary from culture to culture, and whereas some can be found to be similar in some languages and cultures, others never find a match in another culture. Inevitably, idioms strengthen cultural traditions contributing to the consolidation of idioms in a language. This validates Moon’s (1998:1) argument that idioms are ‘particular to a language’. The author also follow’s Halliday’s discourse terminology in dividing idioms according to the contextual register in which the discourse occurs.

4.2.4. Alousque and the Cultural Value (2010)

The link between idioms and culture was widely explored during the last decade of the 20th century, when the focus on the cultural turn in Translation Studies began to emerge. Idioms were seen as much an interesting cultural artefact as a linguistic phenomenon. There has been significant evidence from cross-cultural research that suggests that through analysis of large corpora of idioms found in numerous languages, ‘the Western culture is more person-oriented, whereas East Asians are more situation-oriented’ (Nisbett, Peng, Choi & Norenzayan 2001; Nisbett 2003). This is inevitably visible in the use of language. The way language is applied to different situations and contexts reflects interests, customs and a set of age-old social values ingrained in the mindset of language users. Although the languages involved in this study belong to two different branches of Indo-European languages, they share many conceptual values which derive from the common Judeo-Christian background, which may explain the existence of many expressions with a religious connotation. In translation, Spanish and Portuguese benefit from
their geographic and linguistic proximity, making the translation of some idiomatic expressions fairly literal, although this is not always the case. Some idioms may indeed be modified during translation through the addition of a suffix to reflexive verbs, without suffering any change in their meaning. They are relatively stable (Alvarez 2007:141), as it is the case, e.g., of the expression *lavarse las manos como Pilatos* [wash the hands like Pilate], in Spanish, and *lavar as mãos como Pilatos* [wash the hands like Pilate], in Portuguese. Similarities and discrepancies in translation will be looked at in more detail in Chapters 5 and 6.

The focus on culture and the way it is mirrored in idiomatic expressions is still studied today. In her study entitled *La Traducción de las Expresiones Idiomáticas Marcadas Culturalmente*, Alousque (2010:133) acknowledges this strong cultural evidence in idioms, arguing that cultural traces usually originate from three sources:

1. allusion to customs;
2. historical features and artistic works;
3. legends, myths and beliefs.

According to the author, these sources have produced – and continue to produce – a significant number of idiomatic expressions. They refer to elements that belong to a country or a people’s cultural patrimony, and may include traditions, literary works, events and people known for a specific association to a situation or a specific quality (ibidem: 134). In the case of Spanish, for instance, several different historical facts have contributed to the consolidation in language of a series of idiomatic expressions, as Casas & Campoy point out (1995:49):

The wars against the Moors, the discovery of a new world with unfulfilled expectations of wealth [...] have all left a deep mark in idiomaticity. Only with such background can one understand why, for instance, someone is not *santo de su devoción* [saint of one’s devotion; my trans.], that *pide/promete el oro y el moro* [to ask for/promise gold and the Moor; my trans.]. An
Englishman under the same circumstances would say of somebody that he/she is not ‘one’s cup of tea’, he would refuse doing anything ‘for all the tea in China’ [...] and he would not be particularly pleased with someone who ‘asks for/promises the moon’.

Idioms can reflect all kinds of situations and states of mind. Cultural knowledge and personal background play a vital role in apprehending how the figurative use of concepts varies from language to language: ‘where English speakers say ‘spill the beans’ when they mean that information has been revealed, Latvian speakers, for instance, say ‘spill the water’ (Bortfeld 2003:219). Alousque’s cultural approach varies from previous ones on the basis of the emphasis he places on the importance of culture.

4.2.5. Lexicographers’ Approach

Idioms have long been a subject of particular interest to lexicographers. Post-Millennium research has continued to recognise culture as being undoubtedly present in idioms, but has also focused on how idioms are categorised by lexicographers. When studying the taxonomy of idiomatic expressions in English, Abreu (2010:2) notes that the great majority of researchers tend to propose a categorisation according to literalness and flexibility, whereas reference books and dictionaries tend to group them alphabetically, according to their conceptual topic, like a body part or an animal, for example. Normally, dictionaries of idioms group idioms into categories as well: either by the first fixed noun in the idiom or according to a common keyword (Parkinson & Francis 2006: v-vi). Dictionaries tend to group idiomatic expressions under the entry of a verb, a noun or an adjective, and the meanings attributed in these thematic dictionaries are usually subject to the interpretation of the translator or lexicographer, as Pastore (2009:2; my trans.) argues:
I understand interpretation in postmodern terms, like the construction of meaning that the dictionary-maker undertakes when faced with any idiomatic expression (or any lexical unit, for that matter), for it does not present [the reader] with a translation that is ‘equivalent’ – as in with ‘equal value’ – because languages differ, as do the cultures at stake.

From a lexicographical perspective which tends to focus on the lexical features of idioms, these can be grouped according to a keyword in the expression, thus facilitating the decoding of language intricacies (ibidem: 35). Even though researchers have been struggling to reach a consensus as to what constitutes an idiom, this keyword approach to the classification of idioms is favoured by monolingual and bilingual lexicographers and appears to be rather effective in idiom acquisition by second language learners. The other approach to idiom classification that is often used involves grouping them according to their function. In this case, expressions such as ‘like a bull in a china shop’ would be compartmentalized under the category of ‘aggressiveness’, for example (ibidem).

4.3. Bilingual Overviews: Bridging the Gap between Languages and Cultures

Idiom taxonomies not only allow foreign language learners to compartmentalize idioms mentally by helping them make sense of figurative language but they also assist scholars in seeing what type of variation occurs in different languages. For the purpose of my research, the categorisation is a starting point for a further study of the frequency of translation strategies adopted in relation to a particular set of data. I will now look at bilingual views on categorization.

4.3.1. Lattey (1986): English & German

In the mid-1980s, Lattey (1986:217) noted that until the 1980s the most common classifications of idioms were identified according to:
1. a grammatical type: such as phrasal verb idioms, e.g. ‘to put up with’ or ‘to step away’;

2. a specific concept or emotion: in which for example, the expression ‘to kick the bucket’ would be included in the category ‘to die’;

3. the ‘image’ portrayed by the idiom itself: in which the expression ‘she did my head in’, would fit under the category of ‘body parts’.

As much as this categorisation reflected the creative nature of language, as argued by Lattey (ibidem:218), it seemed to be lacking practicality as it failed to describe situations related to the individual and the world surrounding him/her. So in her Pragmatic Classification of Idioms as an Aid for the Language Learner, the author (ibidem) brings forward a bilingual-oriented categorisation of English and German idioms to be implemented in a foreign language classroom. Lattey’s pragmatic approach is outlined bearing in mind students how idioms could be more easily apprehended if they could fit into a categorisation scheme. In her article, the author brings forward an idiom categorisation which she and Hieke (1983) began to devise in the early 1980s, based on the analysis of 500 idiomatic expressions and their corresponding equivalents in the two languages. The authors considered that the categorisation would be extremely useful in the contrastive analysis of idioms in two languages and their proposed taxonomy saw idioms divided into (ibidem):

1. “focus on the individual: e.g. ‘to show one’s true colours’”;
2. “focus on the world: e.g. ‘when something is touch and go’”;
3. “interaction of individuals: e.g. ‘to lend someone a helping hand’”;
4. “the individual and the world: e.g. ‘to not know the first thing about something’.”
Even though substantially out-dated, these two types of categorisation summarized the classification efforts undertaken up to a significant decade for Translation Studies, the ‘cultural turn’ (Snell-Hornby 1990:79–86), having prevailed until the early 1990s.

4.3.2. Casas & Campoy (1995): English, Spanish & Portuguese

In a comparative study of idioms in English and Spanish, Casas & Campoy (1995:50) noted the degree of coincidence in the way both languages apprehended daily situations and how this figurativeness is perceived through idioms, as shown in the following examples:

1. ‘a cat has nine lives’ as *siete vidas tiene un gato* [seven lives has a cat];
2. ‘by the skin of one’s teeth’ as *por los pelos* [by the hairs].

Portuguese and Spanish are grammatically close at this general degree of equivalence, where the same semantic equivalences can be found in the examples provided by the authors:

1. *os gatos têm sete vidas* as ‘cats have nine lives’;
2. *estar por um pêlo* as ‘to be hung by a hair’.

In the end, the authors argue that ‘similarities of this type are not just restricted to a small group of idioms or a particular area. In fact, they occur cross-culturally more often than expected’ (ibidem: 50). In their approach to idioms, the authors divide these into the following categories:

1. Nature: in which they include idioms containing reference to heaven and earth, water, fire, animals, birds and fish;
2. Customs and traditions: in which they include eating and drinking, clothing, games and sports, work and occupations;
3. Religion and beliefs;
4. Literature and popular knowledge.

Casas & Campoy’s approach is particularly relevant because it also highlights the difficulties of equivalence between English and Spanish, which I will also observe in detail in Chapters 5 and 6.

4.3.3. Boers, Demecheleer & Eyckmans (2004): Dutch & English

In the early 2000s, Boers, Demecheleer & Eyckmans (2004:381) developed an online self-study pedagogical tool called ‘idiomteacher’, consisting of 1200 exercises on 400 idioms, which the authors divided into specific source domains to help students of English as a foreign language improve their grasp of figurative language:

1. fighting and warfare;
2. health and fitness;
3. food and cooking;
4. games and sports;
5. agriculture and gardening;
6. handicraft and manufacturing;
7. boats and sailing;
8. entertainment and public performance;
9. religion and superstition;
10. jurisdiction and prison;
11. animals and wildlife;
12. commerce and accounting.

In their study *Cross-Cultural Variation as a Variable in Comprehending and Remembering Figurative Idioms*, the authors (ibidem) argue that prior to the 1990s little attention had been paid to figurative idioms in English literature due mainly to the fact that idioms did not hold a well-defined place in grammar and figurative usages of language were seen as ‘purely ornamental’ (ibidem: 375). The authors compiled a database of idioms extracted from the *Collins Cobuild Dictionary of Idioms* (1995), having concluded that if students used a technique called ‘etymological elaboration’ – the act of tracing back each idiom’s semantic origin or ‘source domain’ – they would have a better understanding of how figurative language is employed and how idioms can be recognized. I argue that Boers, Demecheleer & Eyckmans’s notion of ‘etymological elaboration’ is related to that of ‘back-translation’, a concept initially introduced by Brislin (1970; 1980; 1986) in the field of cross-cultural research in Psychology (Chrisler & McCreary 2010:17) and later widely employed in the field of cross-cultural translation studies. I have also used this technique in order to observe the linguistic and cultural differences between the Portuguese data and its English and Spanish translations.

### 4.3.4. Comparing Same-Category Idioms

When analysing the research on idiom categorisation, it is worth noting that some scholars have focused on how same-category idioms are converted into different languages, departing from large corpora. In this section, I will focus on how these studies have influenced my idiom categorisation.
4.3.4.1. The Cultural Richness of Animals

From the point of view of translation, idioms containing animal metaphors pose significant challenges, even though animal symbolism is universally rich in many languages. Animals are considered to be traditional symbols and their representation goes beyond their geographic origin. It is often the case that an animal represents the same emotion in another culture or indeed something entirely opposite.

Colin (2005:14-26) offers an insight into the variation in content, structure, wording, semantics and metaphorical meaning of a bilingual corpus of idioms with animal references. Her detailed study shows that half of the animal-related idioms in English also contained an animal reference in Swedish. The sources from which they were extracted were mainly dictionaries, and they were selected according to three criteria (ibidem: 13):

a) each idiom would be found in at least two of the reference books used;

b) the equivalent idiom would be found in Swedish;

c) the totality of idioms would contain a wide range of animals.

Pastore (2009:209) also conducted a contrastive analysis of the semantics between idiomatic expressions with animal references in American English and Brazilian Portuguese which clearly illustrate of this occurrence. In her study, the author (ibidem: 3) notes that these expressions suffer some degree of hybridisation, which brings languages together in the symbolism they reflect. A good example of this is the parallel between North-American culture – with its strong folk tradition and a rich mix of Native American Indian and Afro-American influences – and Brazilian folk, which also derives from the Indians, the Portuguese and the African, as the author observes: ‘The tendency sometimes is for other peoples’ customs to mix and therefore generate hybrid expressions, that is, their cultures intertwine resulting in new
expressions of popular manifestation’ (ibidem: 3, my trans.). Pastore (ibidem: 5) finds an analogy between expressions containing animals such as the donkey, the dog, the crocodile, which have an identical equivalent in English, and we would argue, Spanish as well. Often, she notes, most of the traits portrayed ‘are negative and undesirable human qualities, and the animals used in the idioms are often representative of animals which are considered repulsive, like the rat, pig or snake, or which people fear, like the snake, tiger or wolf’ (ibidem). The donkey, for instance, is symbolized as an animal with inferior status to the horse. It is associated with human characteristics such as passiveness, laziness and stupidity. However, donkeys are paragons of patience in the Judeo-Christian culture, for they are the animals chosen by God to lead Jesus to Jerusalem (ibidem: 5).

On the same note, the dog is an animal which symbolizes loyalty and devotion in the Christian culture. In Ancient Egypt the dog was associated with war, whereas the Celts regarded it as a symbol of hunting and healing. In Brazilian culture dogs are regarded as symbols of positivism, fidelity and strength, as opposed to the image of the female dog, which has a connotation of sexual promiscuity (ibidem: 5). Spanish and Portuguese share the same land mass as well as a common historical and cultural past. For that reason, some idioms are shared by both cultures, whereas in English they tend to diverge. The frog is also used idiomatically: it is used in Portuguese in the expression *engolir sapos* (literally, ‘to swallow toads’, which means admitting to being wrong or accepting something painstakingly), whereas in English the same idiomatic expression is replaced by the crow, which evokes humiliation (ibidem: 12): ‘to eat crow’. Animal metaphors are a recurrent phenomenon that is visible in both oral and written registers, especially when the process of ‘denoting and connoting supposing characteristics or qualities which are then applied to people and human situations is used’ (ibidem: 10). Both Pastore and Colin focus on animal idioms by comparing them in several languages, in this way illustrating their universality.
4.3.4.2. ‘From Head to Toe’: The Human Body in Idioms

The topic of idioms containing anatomical references has been analysed in detail by Čermák (1998:109-119), who regarded this linguistic phenomenon as universal, that is to say, existing in almost every language. Likewise, in her comparative study of emotional universals in several languages, Wierzbicka (1999:54-56) defends the possibility of a universal tendency among language speakers to express their emotional feelings ‘by referring to externally observable bodily events and processes’ and ‘in terms of figurative body images’.

Wojtak (2000:45) takes a cultural approach and describes idioms containing references to body parts as ‘somatic expressions’ and points out that these vary from culture to culture. Proving his point with examples, he adds that the lexical and metaphorical weight of the ‘face’ is, for the British, linked to a good reputation [to put on a brave face], and goes on to make comparisons with body parts in other languages. In Portuguese, for instance, the ‘face’ has the connotation of having the ‘nerve’ to do something, as in ter a cara de pau para fazer algo, meaning to have the stick face or ‘the cheek’ to do something, or in Spanish, tener la cada dura para hacer algo.

Body-related metaphors also bring to mind the century-old cultural model coined by Hippocrates, the ‘humoral pathology’. The humoral theory has influenced many European languages and was explored in metaphorical language by Dobrovol’skij & Piirainen (2005:10):

Several idioms maintain traces of this in their lexical structure. From classical Greek antiquity and medieval times up to the present, the humoral doctrine is still effective in contemporary metaphoric expressions. (…) the theory of the four humors has influenced the vocabulary of emotion in several European languages.

The authors argue that the four fluid humors of the body which influence the four main human temperaments – the sanguine, the choleric, the melancholic and the phlegmatic – account for many idiomatic expressions. This translational view of idioms and metaphors is also shared
by Vokáčová (2005:1). In her comparative study of English, Czech, French and German idioms, the author draws attention to a number of idioms related to the human body and how these are viewed in four different cultures (ibidem). This study is of particular relevance to my project as the author also analyses which equivalence strategies are used in the process of translation, arguing that the corpus of body idioms used in the original texts is the same used in the translation. In this respect, Buckingham (2006:38) establishes a parallel between Wierzbicka (1999) and Durán (2000) and observes that the latter also detected a tendency for speakers to speak metaphorically when expressing emotion.

In a study on the conceptual mapping of idiomatic expressions in Portuguese and Spanish bilingual dictionaries, Matias (2008:52) focuses on the words ‘mouth’, ‘hand’, ‘head and foot’, noting that the number of idioms including body parts stood out from the rest for being so numerous, which I also verified when analysing the collected data.

4.3.4.3. The Universal Flora: Idioms and Plants

The relevance of plant names used in fixed expressions such as idioms has also been analysed by Hsieh & Chiu (2004:66), who argue that life forms like animals and plants have inspired researchers and linguists in general, recalling Lévi-Strauss’s (1963:1) statement, that ‘the importance of the use of animal and plant names characterises the relationship between the segments of society’. In their study, Hsieh & Chiu (2004:64-80) compare fixed expressions in Mandarin Chinese and English containing reference to plants, offering useful insights into the conceptual perception of trees in both cultures. For this analysis, the authors used a corpus extracted from oral conversations with random native speakers during a time frame of two years.
4.3.5. Idioms and Objects

Idioms can have a positive or negative connotation depending on the context, on who is using the idiom, among other factors. Many idioms contain references to objects which are culturally seen as representative of a feeling or a difficulty, as is the case of the word ‘rock’, in English. Dobrovol’skij & Piirainen (2005:18) highlight idioms such as ‘caught between a rock and a hard place’ as illustrative of this occurrence: ‘The constituent rock, as well as a hard place, evokes an image of something very solid, heavy and immovable. When mapped on the target concept ‘difficult position’, (the) idiom appears as a realisation of the well-known conceptual metaphor ‘difficulties are impediments to motion’. These metaphors can help us reflect upon how concepts vary from language to language, and ultimately how they may or may not be conveyed through translation: ‘What conceptual metaphor can contribute to idiom analysis is, above all, provide a semantically structured empirical basis for investigating into both intra and cross-linguistic specifics of figurative language’ (ibidem: 20). Alousque (2010:135) also acknowledges that apart from specific cultural elements, such as customs, literary works or quotations or even people linked to facts attributed to a specific people or country, there are other types of idiomatic connections that may be established between objects and concepts.

The data collected from ACM includes metaphorical references to objects, such as the old phrase tirar o chapéu a alguém [take off the hat to someone] which, in Portuguese, is a reference to the courteous gesture of taking off one’s hat when saluting someone, showing reverence and admiration. In a time when every man covered his head with a hat, the act of taking it off – exposing the head – accompanied by a bow of the head and eyes looking down was denotative of humbleness. The expression is still widely used nowadays, even though the social convention of wearing a hat has worn off. Another example of how conceptual metaphors are helpful and illustrative in studying idioms is the expression containing the word barro [clay], such as alguém cheirar a barro [someone smelling of clay]. The key is to understand that the meaning of clay dates
back to the beginning of Christianity where God made man out of mud. It is a reference to the Creation, to the beginning of time. If someone smells like clay, they are inexperienced, and so it is an expression connoted with naivety.

4.4. Torga’s Literary Persona and Thematic Pillars of his Work

It is worth reiterating Moon’s (1998:19) argument that there is no literature on idiom categorisation that perfectly fits a particular set of data. The variation found in the idioms extracted from ACM is not covered by previously studied typology, although established taxonomies can alert the researcher for the similarities between idioms in different languages. In addition, due to the autobiographical nature of the work from which the Portuguese data was selected, it is also necessary to contextualize a proposal within the thematic topics that characterise Torga’s literary production. In any case, my categorisation is to be understood as one possible avenue of interpretation and division of the data encountered.

4.4.1. The Anthropomorphisation of Animals

‘One of the most original traits of Torga’s work is to find his stories [from *Bichos*] alternating with stories about human beings’ (Soler 1994:272; my trans.)

Animal symbolism is universally rich in many languages. Animals are considered to be traditional symbols and their representation goes beyond their geographic origin. It is often the case that an animal represents the same emotion in another culture or something entirely opposite. Since Ancient times, men have maintained an ambiguous relationship with animals: fascination and repulse, familiarity and strangeness. This relationship has inspired writers to look for similarities between them and humans, as Soler (1994:263; my trans.) notes: ‘Men observe
animals to look for human attitudes, virtues or vices to explain the trail of animalistic behaviours in the king of creation’. In Modern times, animals occupy a very important part in fictional literature, especially in the satire, the fable and the short-story (ibidem). As Faleiros (2008:56) observes, it is worth noting the literary influence of Aesop in Torga’s writing, which is clearly mirrored in his work *Bichos* (Torga 1940). Just as in the traditional fables of Aesop, Torga’s characters from the book are personified animals: a dog, a cat and a donkey, among others.

Miguel de Cervantes – one of the two greatest Spanish references for Torga – wrote *El Coloquio de Los Perros*\(^43\) in 1613. As Soler argues (1994:264), one of La Fontaine’s fables, namely *La Cigale et la Fourmi*\(^44\) (1668), has permeated Western Culture with versions in many languages and has exerted great influence on 18\(^{th}\) century Spanish fable writers such as Tomás de Iriarte and Félix de Samaniego. Soler (ibidem) also adds that among the tradition of short-stories, we also find Perrault’s *Le Petit Chaperon Rouge*\(^45\) (1697), the Grimm brothers’ *Der Froschkönig*\(^46\) (1814) and Hans Christian Andersen’s *Den grimme ælling*\(^47\) (1843) popularized in every language.

What distinguishes Torga’s use of animals in his stories, especially in *Bichos* (1940), is the intentional anthropomorphisation of animals. Animals are not perceived as a collective group but they are rationalized, individualized and given proper names. Their behaviours and attitudes make them protagonists of the story, as Soler (1994:264; my trans.) again adds: ‘Torga’s *Bichos* are so humane, so like ourselves’. An avid observer of the relationships between humans, Torga uses the bestialized and metaphorical animal world to illustrate allegorically the strengths and weaknesses of the human condition, inviting the reader to reflect upon these, as well as on the tragedy of life, the betrayal of innocence and the dominance of death:

> Assim, Miura, o touro, uma perfeição de rapidez, poder e nobreza, é traído por um trapo esvoaçante; e fica entregue à morte para gozo dos homens. Morgado, o macho fiel, é sacrificado pelo dono covarde.

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\(^43\) The Conversation of the Dogs.
\(^44\) The Ant and the Grasshopper.
\(^45\) Little Red Riding Hood.
\(^46\) The Frog Prince.
\(^47\) The Ugly Duckling.
aos lobos famintos [So Miura, the bull, a perfection of speed, power and nobility is betrayed by a flying rag; and is left to die for the delight of men. Morgado, the loyal male is sacrificed by his coward owner and thrown to the starving wolves] (Torga 1940:112; my trans.)

For the author, all animals are faced with the same misfortune. All of them are companions in ‘Noah’s Ark’, an allegory that represents Torga’s humanity and sense of solidarity (Faleiros 2008:58). Torga even wrote a subversive fable about an ant entitled Fábula da Fábula [Fable of the Fable], recalling La Fontaine’s in his Diário VIII (1959:143; my trans.):

Era uma vez [Once upon a time]
uma fábula famosa, [there was a famous]
Alimentícia [nutritious]
E moralizadora, [and moralizing fable]
Que, em verso e prosa, [which]
Toda a gente [every]
Inteligente [intelligent]
Prudente [prudent]
E sabedora [and wise person]
Repetia [would repeat, in verse and prose]
Aos filhos, [to their children]
Aos netos [grandchildren]
E aos bisnetos. [and great grandchildren]
À base duns insetos [About some insects]
De que não vale a pena fícar o nome, [whose name there is no point in memorizing].
A fábula garantia [The fable guaranteed that]
Que quem cantava [he who sang]
Morria [would die]
De fome [of hunger].
E, realmente… [And really]
Simplemente, [simply]
Enquanto a fábula contava, [while telling the fable]
Um demónio secreto segredava [a secret demon would whisper]
Ao ouvido secreto [in the secret ear]
De cada criatura [of each creature]
ACM also contains a large amount of references to animals. Some of these can be found in p.110: *Cheguei a casa com ar de quem vira passarinho* [I arrived home with air of whom had seen a little bird] meaning he arrived happy; in p.260: *O que ouvira durante o curso a respeito de certas misérias morais da classe parecia uma história da carochinha ao pé da realidade* [What I had heard during my degree at respect of certain moral matters of the class looked like a story of the little beetle at foot of reality], meaning what he heard did not sound credible; in p.143: *Minha tia, há muito que suspirava por exibir a riqueza em Roalde, onde passara fome de cão...* [My aunt, for long had sighed for showing off the richness in Roalde, where she had passed hunger of dog...], meaning she had no food to eat; p.578: *Se engregasses o dinheiro em coisa mais rendosa, outro gallo te cantava* [If you employed the money on something more lucrative, another rooster would sing to you!], meaning that if he had done differently, the consequences of his acts would have been different. Further examples of this category can be found on the Data section, at the end of this chapter.

**4.4.2. The Physician Writer: The Inevitable Consciousness of the Human Body**

It is clear from the Portuguese data that the number of idioms referring to anatomy is larger than the idioms contained in other categories. The reader can find more than a few excerpts in ACM where the author relives episodes of his life as a junior doctor in his hometown Agarez, and Coimbra. The author often uses anatomical vocabulary in a metaphorical sense by means of an idiom. Some examples can be found in p.187: *De forma que as insinuações de minha tia, eficientes junto de meu Pai, morriam-lhe aos pés* [This way, the insinuations of my aunt, effective before my father, died at her feet]; in p.96: *respiração parada e coração aos saltos, avançava pelo ar*

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48 Meaning ‘insinuations would have no effect, they were useless.’
[with stopped breathing and heart at leaps, I would advance by the air]; in p.33: Figurão dentro da escola, […]na rua baixava mais a grimp[a Big figure inside the school because he felt his back hot, on the streets he would lower more his crest]; in p.434: A morte a levá-lo deste mundo à má cara, e a medicina sem lhe poder acudir. [Death was taking him from this world at bad face, and Medicine couldn’t come to this aid]; in p.48: tiritava de frio nas noites de Inverno dormidas onde calhava, a roupa encharcada a servir de cobertor, e rilhava uma códea quando a havia, a enganar o estómago [He would shiver of cold on the nights of winter slept where it would suit, the soaked clothes serving as a blanket, and he would chew on a crust of bread when there was one to cheat the stomach]. Further examples of this anatomical usage can also be found in the Data section, and some will be discussed in detail in Chapter 5.

4.4.3. The Telluric Writer: Botany and General Nature

Out of all the adjectives that have been used to characterise Torga and his writing, one has been telluric. His telluric ‘sense’ is visible not only in the short-stories of Contos da Montanha (1941) and Bichos (1940) but also in his fictionalized autobiography, when the attentive protagonist provides an account of the physical environment that influences and inspires him, e.g., when he describes his arrival in Lisbon: ‘Then Lisbon, pale and sprawling, began to rise out of the sea, out of the Tagus and the hills, suggesting a harmony that contrasted jarringly with the exuberant image of the cities I bore in my memory’. His telluric view is not confined to the geographical universe of Lisbon or even Trás-os-Montes. It ‘accompanies’ the protagonist wherever his journeys take him: Brazil, Portugal, and Africa. It is, as Reis (2001:19) observes, a vision that arises from the ‘pagan’ relationship between man and his land, regardless of where that land is situated.

49 Meaning ‘dishonestly; in bad faith’.
50 Meaning ‘to eat a bit of food, normally what’s left when there is not much available, to seek relief from hunger’.
51 TCW-Eng.Trans. p.120.
Torga’s telluric sensitivity comes even more alive in the short-story *Vicente* [Vincent, the Raven] from the book *Bichos*, in which the word ‘land’ is repeated six times consecutively in exclamation, when the animals, who sail aimlessly in the ark, catch a glimpse of land for a moment. In the same book, the meaning of the word ‘land’, as Anido (1975:35) notes, ‘is connected with life and secureness, as opposed to that of ‘water’ which is connotative of uncertainty, flood and ultimately death’.

As a writer, Torga was an observer, attentive to everything including the physical and palpable environment. ‘As a writer I have to be attentive to everything that surrounds me; in my writing there is medicine, there is botany… If I make a poem about an elm, a plant, I have to know something about Botany’.\(^{52}\)

But to understand the significance of Nature in his work, it is crucial to go back to the origin of his literary pseudonym, the surname *torga* [heather], as Lourenço puts it: ‘It was the author’s will and that’s how he brought himself on to his readers, not like a simple pseudonym, but as a name, symbolic and natural at the same time’ (Lourenço 1994:278; my trans.). The author chose as *nom-de-plume* the word *torga*, a simple shrub which abounds in the mountains and has a very tenacious root. This shrub symbolizes strength, as it is known for withstanding the rigorous winters of Trás-os-Montes. Faleiros (2008:1; my trans.) notes that ‘it represents an important survival resource for the humble men of the mountains, workers of the land of Trás-os-Montes, of which the author is a son’. Throughout Torga’s symbolic use of language we can find various metaphorical references to natural elements which are also applied to human beings: *semente* [seed], *raiz* [root], *terra* [earth], *lama* [mud], *barro* [clay] and *arbusto de dois pés* [shrub of two feet] are some examples (ibidem). Metaphors like these abound in Torga’s work.

The telluric relationship between the author and the land is also influenced by the fact that, for him, human beings have the duty to know and discover their own homeland in order to

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fully belong to it. For the author, ‘belonging to a nation is to know it’ (ibidem) and Torga
describes Portugal culturally and geographically throughout his work. In ACM, I was able to find
idioms containing references to Botany and General Nature, such as in p.133: a influência dele sobre
mim é que começava a dar os seus frutos [his influence over me started to bear fruit]; p.38: estamos
diante dum bando de saltadores e é preciso cortar o mal pela raiz [we are standing before a band of
robbers and it is needed to cut the evil by the root]; p.137: Chamava-me romântico e sentimental.
Mandei-o à fava e continuei na minha [He called me romantic and sentimental. I ordered him to the
broadbean and continued on mine]; p.205: sem dizer água vai,53 mandei a mesa de pernas para o ar
[without saying water goes, I turned the table legs to the air]; p.241: E deixava ir o barco ao sabor da
corrente [And I would let the boat go to the taste of the current]; and p. 407: Sem meio termo no
que dizia e fazia, extremava todas as situações. E semeava ventos.54 [Without middle term on what he
said or did, he took to extreme all situations. And he sowed winds]. Further examples of this
category can be found in the Data section of this chapter.

4.4.4. Religious References and Biblical Intertextuality

Miguel Torga was a profound and insatiable explorer of the human soul. The mysteries
of life and death unsettled him just as much as the idea of God, the concept of destiny and the
absurdity of existence (Moreiro 1994:364). This led him to a constant quest for answers which
translated themselves into an incessant and permanent critical attitude towards life, death and
religion.

As we have seen, the title A Criação do Mundo is an allusion to the Bible’s six days of the
Creation (Genesis 1:3 – 2:4). In fact, the mythical references to the Bible in ACM are various,
some more obvious than others. Gonçalves (1986:83) points out that throughout the process of
Creation, the main element is the earth, the telluric womb from which the first man and the first

53 Meaning ‘without notice; unexpectedly’.
54 Meaning ‘wrongdoing; to create problems’.
bushes came to light. Very early on in the first complete edition of ACM (1991) the reader finds an epigraph of the Genesis, which also features in the Portuguese edition of the two first Days, in 1937 (Morão 2008:214): *Tomou pois o Senhor Deus ao homem, e pô-lo no paraíso das delícias...* [The Lord God then took the man and placed him in the paradise of delights...]. This excerpt was given a ‘longer’ translation in English: ‘And the Lord God planted a garden in Eden, and there he put the man who he had formed.’ Like in the Biblical text, the relevance of the first day of creation is of particular relevance for it is the day in which God creates light, although ‘darkness’ and ‘night’ remain (ibidem). In ACM, the first two Days depict childhood memories and are particularly significant for they establish the coordinates of the protagonist’s life: the school in the village, his mother, Senhor Arnaldo, the protagonist himself, among other characters who are introduced to the reader as the story unfolds (ibidem). The First Day is also defining of the protagonist’s attitude towards death, through a description of his grandfather’s wake.

It can be said that Torga’s entire work lived off this theological relationship between Man and Creator (Lourenço 2001:19). Of all of Torga’s short-stories, *Vicente* not only sums up all of Torga’s ideology but it is also very insightful of Torga’s attitude towards the divine (Anido 1975:31; my trans.). In *Vicente*, the author acknowledges the insignificance of God by claiming that His selection of animals to go on Noah’s ark was arbitrary, anti-natural and against the principle of creation. The author is very clear in his description of the ‘Creator’, a supreme force who chooses to protect some (animals) but not others (men), punishing the latter by not including them in the Ark and forcing the chosen ones to be his servants. As Anido (ibidem) notes, ‘God is perceived as an unfair and cruel entity whose will is nevertheless not superior to that of His animal creatures’. In the story Vicente does not accept being a servant of God, which has repercussions to him and all others in the ark. In the midst of an imminent flood, Vicente ends up reaching land, the safe port that represents life and secureness. Vicente’s challenge to renouncing the Ark and embracing the safety of land acts as metaphorical context to prove to

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God that, once created, all creatures are self-sufficient, able to govern themselves and establish their own principles in life, become independent, and shape their personalities in accordance to their beliefs and let go of God. ‘If He would obey His absurd will and destroy them [His creatures], He Himself would become absurd, and so would His entire Work’ (ibidem: 36; my trans.). From a mythical perspective, Torga elevates men to the status of gods, in the sense that they are true powerful creative forces, capable of generating and destroying, the only authors of their own destiny: ‘For Torga, gods did not create man, instead man created the gods’ (Pos 1994:427; my trans.). Early throughout his upbringing in São Martinho de Anta, Torga was used to hearing the religious creeds and beliefs passed on by his ancestors, many times first-hand by his mother who would read excerpts from the Bible out loud to him (Arnaut 1997:116). Later on, Torga’s enrolment in the seminary was more of a short-lived escape from poverty than a vocational decision. This dislike is portrayed in TCW (p.49):

Unfortunately whether in church or in the chapel, I suffered stronger and stronger attacks of anxiety. In both I found the same sickly smell of wax, the same repugnant nooks with dried fronds, candle stumps, remains of Christs, broken candlesticks and wax copies of bits and pieces of arms, heads and legs of every male and female saint in the calendar.

Eventually both his seminary experience and the family deaths would mould the author’s attitude towards religion: he believes more in men than in the power of any god, but this lack of faith does not mean he does not reflect upon God. He is a non-believer in the supremacy of God altogether but that same disbelief is accompanied by a profound anguish, the anguish at the realisation that for men the end comes with the last heartbeat (Arnaut 1997:119). He does not accept God because God stands between man’s independence and absolute freedom.56

56 As metaphorically illustrated in *Vicente:* this absolute freedom is obtained when man dissociates himself from God, forcing the latter to admit surrender (Lopes 1993:23).
The constant critical attitude towards God is closely tied to his understanding of death, which Torga rationalizes and accepts as part of the human condition, with no other transcendental meaning attached. The idea of death, as Arnaut argues (1997:124), is something shocking, unacceptable, a ‘low strike from destiny’ that haunts him as a doctor and individual, and which is mirrored in his work – a reflection of his life – when he sees his grandfather and later his parents and his sister die. The author does not fear death. He acknowledges it and bravely witnesses the decadence that precedes it.

Brass (1970:92), Torga’s first translator, and Carranca (2000:14) note that as a doctor Torga was always aware of the professional experience of having to deal with the absurdity of death, which is predominant not only in ACM (p.434: *A Morte a levá-lo deste mundo à má cara e a medicina sem lhe poder acudir* [Death was taking him from this world at bad face, and medicine couldn’t come to this aid]), but also extensively in his short-stories, *Neve*57 (1931) [Snow] and *A Consulta*58 (1951) [The Appointment]. Also in ACM and in *Diário*, death is a constant topic. Cabrita (2005) notes the importance of death and the divine in Torga as an obsession, a mystery. Above all, Torga believes that the only true richness is life itself. That realisation is further accentuated by his experience and maturity which also stubbornly convince him that man is alone and that radical solitude is not accompanied by any religious redemption, as he confesses in his *Diário*59 (1959:32; my trans.): ‘I have opted for a certain ideal in which man is responsible, and I am not giving it up. I will reach the end fighting, just like I started. Fighting for a salvation that does not depend on any god’s grace, but on my own freedom of wanting it’.

As Cabrita notes (2005:291), as much as Torga’s work is centred on human relativity and the Absolute, and even though he was a self-declared atheist, he is also known for stressing man’s need for faith and grace, which makes his humanism stand out. ACM contains numerous idioms with references to religion – in which the words God and Devil are common – also

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57 In *P.A.*
58 In *PL.*
59 *D-VIII.*
reflecting the strong Catholic tradition characteristic of Latin countries, such as Portugal and Spain. Examples of these idioms can be found in p.41: *A canalha precisa de descanso! Não lembra ao diabo*... [The scoundrel needs rest! That doesn’t remember the devil...]; p.55: *Ficou indignada. Pedira um emprego num escritório, não me pusera a servir. Mas ia pintar o diabo lá na terra!* [She stayed indignant. I had asked for a job in an office, didn’t put me serving. But she was going to paint the devil there in the land!]; p.67: *Vestia-se enquanto o diabo esfrega um olho!* [He would dress himself while the devil rubs an eye!]; p.138: *Felizmente que ninguém dera conta. Do mal o menos!* [Luckily no one gave account. Of evil the less...]; p.209: *Ora! Ora! Cada um trata de si e Deus de todos!* [Well, well! Each one takes care of themselves and God of all!], among others. Further examples of this category can be found on the Data section of this chapter.

4.4.5. ‘Food’ for Thought: The Author’s Social Awareness

In the 1941s *Contos da Montanha*, Torga provides a disconcerting view of the rural life in Trás-os-Montes, depicting characters who, forced by circumstances, had had to experience hunger as well as to live in extreme poverty, to which the author himself was no stranger. The absence of food and the difficulties experienced by the rural working men and women is translated into a social conscience that permeates the short-stories in particular and his work in general. The following excerpt is extracted from *O Leproso* [The Leper], one of the short-stories included in *Contos da Montanha*: *Ao meio-dia, a Margarida veio trazer o jantar, e embora a sardinha salgada e o caldo de gravanços tirassem a coragem ao mais pintado, a cara da rapariga desanuviava os horizontes* [Margarida was serving lunch and, although the roasted sardines and the chickpea stew

60 Meaning ‘a certain idea or behaviour is absolutely absurd’.
61 Meaning ‘to disturb; to cause trouble’.
62 Meaning ‘in a blink of an eye’.
63 Meaning ‘the less of all evils’.
64 Meaning ‘one should mind their own business and care for themselves’.
discouraged even the hungriest labourer, the girl’s face lit up the place.65 This short observation of the meal time is later followed by Ó seu alma do diabo, você cuida que isto é comida de cães? Todo o eito se ria, a moça continuava a distribuir as tigelas, e a fome, a fadiga, a injustiça, e as demais inclemências da natureza e dos homens, ficavam esquecidas por um momento [Oh you devil, do you think this is dog food? The row of men sitting at the table laughed; the girl continued dishing out the bowls of food. Hunger, fatigue, injustice and all the harsh realities of nature and mankind were forgotten for a moment].66 Usually in Torga’s short-stories, the rural environment is depicted realistically and many of the characters’ dialogues are partially based on the author’s acquaintances and his own personal experiences. It is worth noting that even though these two previous quotes do not contain idioms, they allow the readers to familiarize themselves with the dire living conditions. In the following excerpt from O Leproso [The Leper], another short-story included in the Contos da Montanha compilation, the author describes the difficulties of life experienced by Julião, the leper in the village, and how he was helped by the other villagers who offered him a pitcherful of olive oil which he uses to bathe himself with in the hope he can be cured:

A colheita do ano fora escassa e a região de Loivos não era rica em olivais. O Julião, porém, com manha, lamúrias e algum dinheiro, lá conseguiu que em Paradela lhe dessem um cântaro dele. [The year’s olive harvest had been poor, and the Loivos region was never rich in olive groves. However through slyness, whining and some money, he managed to collect a large pitcherful of oil at Paradela].67

In a short-story from Bichos entitled Morgado [Morgado, the Mule], Torga gives account of a transaction between a merchant and a villager. When he finally sells a mule to the other, the merchant is relieved and redeemed, as it means he will have money to afford more food and leave the vida negra68 [black life]: Comida – carqueja, palha cevada extreme, e só lá de tempos a tempos uma

66 Ibidem.
68 A life of extreme difficulties, financial or other.
pítada de grão. [For food – broom, pure straw from the barley-fields and only a handful of grain from time to time]. In her book O Espaço Autobiográfico [The Autobiographical Space], Torga’s daughter, Clara Rocha (1977:236) also gives account of her father’s early struggle to afford the costs of his own books’ editions by renouncing food: E também não conseguia guardá-los na gaveta, apesar de às vezes ter de tirar a comida da boca para pagar a edição. [And he could not keep them in the drawer, although sometimes he had to take the food out of his mouth to pay for the edition].

All in all, these excerpts from Torga’s literary works – and the latter by his daughter – highlight the social awareness of an author who always maintained a profound relationship with his roots, recalling the difficulties encountered during his childhood and early professional life. His interest in depicting the social conditions of the less privileged is a trace of Torga’s literary persona, which therefore cannot be dissociated from any critical analysis. When looking at the entire corpus of idioms collected from ACM, it is visible that some of the idioms include a lexical unit related to food. Examples of these can be found in p.210: lembre-se que tenho a faca e o queijo na mão70 [remember that I have the knife and the cheese in my hand]; p.246: afinal, tinha os filhos doentes e a minha visita caía como sopa no mel71 [after all, he had his children ill and my visit fell like soup in honey]; p.383: seria capaz de viver longe da pátria na situação de emigrante que ganha o seu pão72 [I would be willing to live away from the home country in the situation of emigrant that earns his bread]; p.179: a tesourar assim as videiras, vai colher pouco vinho73 [scissoring the vines like that, he will collect little wine]; p.271: uma vez que fica tudo em águas de bacalhau, ninguém está disposto a contribuir mais [since all stays in codfish waters, no one is willing to contribute more]. Further examples can be found in the Data section at the end of this chapter.

69 In FBSP-Eng.Trans., 1950. p.44.
70 Meaning ‘to hold the upper hand; to be in an advantageous position’.
71 Meaning ‘to come in handy’.
72 Meaning ‘to earn one’s living’.
73 Meaning ‘to act in a manner that brings no benefits to oneself’.
4.5. Objects: Beyond the Material World

The data from ACM shows that many idioms contain reference to objects. These are various and if I was to explore their different meanings they could be grouped in smaller sub-categories, such as:

1. metal objects: e.g. in p.177, *o jantar fora de navalha aberta* [dinner, at home, was of open jacknife]; in p.147 *filho da mãe, já era ter lata!* [son of mother! Already had tin!];
2. wooden objects: e.g. in p.171 *que pau de virar tripas te puseste, rapaz!* [what a stick for turning tripe you have become, boy!]; in p.637 *faziam tábua rasa da potencialidade irredutivel* [the missionaries would make flat board of the irreducible potentiality].

I have however analysed idioms as a whole without subcategorizing them in order to avoid inevitable overlapping, like in the case of the word *cruz* [cross], in p.637, which can be both wood or metallic-made. Further examples of this category can be found in the Data section.

4.6. Summary: a proposal of idiom categorisation of ACM

4.6.1. A Semantic Approach

As highlighted in Chapter 3, after careful reading of the Portuguese original of ACM, the following step was to slot the bulk of idioms found into groups, according to what they had in common. As established in this chapter and previous ones, the process of slotting idioms depends on the criteria chosen. My categorisation is based on three main criteria: previous literature, Torga’s thematic pillars and data collected from ACM. Upon close analysis of these three factors, the most appropriate approach was to divide the 350 idioms semantically,

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74 Meaning the general mood at dinner was awful.
75 Meaning ‘to have the nerve’.
76 Meaning ‘to reapproach an issue following a new basis of reasoning’.
according to the meaning of the main constituent word. Dividing idioms according to a specific
keyword facilitates the identification of the same keyword in three different languages, as well as
the process of comparing the same lexical unit in the corresponding two translations, as I will
demonstrate in the next chapter. The Portuguese data was therefore divided into the following
categories:

1. Animals: 21 examples;
2. Anatomy: 52 examples;
3. Botany & General Nature: 13 examples;
4. Death & Religion: 16 examples;
5. Food: 7 examples;
6. Objects: 35 examples;

The miscellaneous category is composed of idioms which did not fit into previously
established semantic categories and which I decided to include in a category of their own. Out of
the thirty-one miscellaneous examples, eighteen had a particular syntactic characteristic which I
named and described below:

4.6.2. The Syntactic Element

4.6.2.1. Idiomatic Alliteration

An idiomatic alliteration is verified when the initial letter of more than one of the idiom’s
constituent words is repeated throughout the idiomatic phrase. Eight examples from the 31 cases
of Portuguese miscellaneous idioms are alliterations, as it is the case, e.g., of the ‘v’ sound in
p.362's *fico aqui duas ou três semanas, e viva o velho!* [I stay here two or three weeks and live the old man] and the ‘al’ sound in p.451’s *alma até Almeida!* [soul to Almeida!]. Further examples of this occurrence can be found in the Data section.

### 4.6.2.2. Idiomatic Duplicate

An idiomatic duplicate is verified when at least two or more of the idiom’s constituent words are repeated throughout the idiom. Ten examples from the 31 cases of Portuguese miscellaneous idioms are duplicates, as it is the case, for instance of the word *coisa* [thing] in p.130’s *tinha a certeza que não ia responder coisa com coisa* [I had the certainty she was not going to answer thing with thing] and the word *tempo* [time] in p.578’s *é preciso dar tempo ao tempo o pior é o resto não se vê jeitos de melhoras* [that it is needed to give time to time the worst is the rest you can’t see ways of getting better] and the word *ela* [she] in p.167’s *dá ela por ela* [it gives she for she]. Further examples of this occurrence can be found in the Data section.
4.7. Data Collected from ACM

The data below is composed of all the examples encountered in ACM. Each example within each category is numbered according to the page number in which it appears in ACM and sub-headed by a keyword. This chapter is divided into seven subsections, each corresponding to one of the seven idiom categories proposed: Animals, Anatomy, Botany & General Nature, Death & Religion, Food, Objects and Miscellaneous. Due to the lengthy manual process of data collection and back-translation into two languages of each example, as well as to the constant changes of categorisation which the data suffered throughout the three-year research process, all of the examples are included in this section, even though only the most significant are discussed in detail in Chapter 5.

4.7.1. ANIMALS (21 examples)

1. Horse (p.18)

<O> Lá vai o diabo a cavalo no pai.

<BT> There goes the devil horseriding his father.

<E> There goes the devil riding his father.

<S> ¡Por ahí va el diablo montando a su padre!

<SBT> For there goes the devil riding his father.

2. Lizard (p.71)

<O> Lagarto! Lagarto!

<BT> Lizard! Lizard!

<E> Lizard! Lizard!

<S> ¡Lagarto! ¡Lagarto!
<SBT> Lizard! Lizard!

3. Ant (p.75)

<O> Já a formiga tinha catarro!

<BT> Already the ant had catarrh!

<E> I was still wet behind the ears.

<S> ¡Que me diese cuenta, que todavía no había salido del cascarón!

<SBT> I should give account that I had not yet got out of the eggshell.

4. Donkey (p.78)

<O> Pedaço de asno! – concluiu – A gente a querer tirá-lo da miséria, e ele a agradecer desta maneira!

<BT> Piece of ass! – he concluded – Us, trying to take him out of misery and him thanking us this way!

<E> ‘You’re a stupid ass’, he concluded. ‘Here we are trying to save you from this miserable life and that’s all the thanks we get!’

<S> ¡Pedazo de burro! – concluyó – ¡Nosotros queriendo sacarlo de la miseria y él no los agradece así!

<SBT> Piece of donkey! – he concluded – Us, trying to take him out of misery and him thanking us this way!

5. Cat (p.101)

<O> Avancei de gatas até junto da Bem-te-Vi, escondi-me entre uns arbustos, e esperei.

<BT> I moved forward in all-fours until close to Bem-te-Vi, I hid between some bushes, and I waited.

<E> Now, using a different tactic, stealthily crawling up to Bem-te-Vi, I hid among the some bushes and waited.
Avancé a gatas hasta la Bem-te-Vi, me escondí entre unos arbustos, y esperé.

I advanced in all-fours until as far as the Bem-te-Vi, hid between some bushes, and waited.

6. Bird (p.110)

Cheguei a casa com ar de quem vira passarinho.

I arrived home with air of whom had seen a little bird.

I arrived home feeling incredibly happy.

Llegué a casa alegre como un pájaro.

I arrived home happy as a bird.

7. Beast (p.127)

Ia às mulheres, apostava no bicho.

He would go to women, bet on the beast.

He frequented the whorehouse, he gambled.

Andaba con mujeres, jugaba dinero.

He walked with women, played money.

8. Dog (p.127)

Dava-me a impressão dum cão sem dono.

He gave me the impression of a dog with no owner.

He always seemed like a stray puppy.

Me daba siempre la impresión de ser un perro sin dueño.

He always gave me the impression of being a dog with no owner.
9. Limpet (p.135)

<O> Agarravam-se a ele como lapas!

<BT> They would hold on to him like limpets!

<E> They attached themselves to him like limpets.

<S> Y se pegaban a él como lapas.

<SBT> And they would glue themselves to him like limpets.

10. Dog (p.143)

<O> Minha tia, há muito que suspirava por exibir a riqueza em Roalde, onde passara fome de cão…

<BT> My aunt, for long had sighed for showing off the richness in Roalde, where she had passed hunger of dog…

<E> My aunt had yearned to show off her new wealth in Roalde, where she had so often gone hungry.

<S> Mi tía suspiraba desde hacía mucho tiempo por exibir su riqueza en Roalde, en donde había pasado un hambre de perros…

<SBT> My aunt sighed since a long time for exhibiting her wealth in Roalde, where she had passed a hunger of dogs.

11. Dog (p.188)

<O> Preso por ter cão…

<BT> Stuck for having dog…

<E> I might as well be hung for a sheep as for a lamb.

<S> Si rezaba, malo, y si no, también.

<SBT> If he prayed, bad, and if not, also.
12. Monkey (p.232)

<O> Sorte macaca!

<BT> Monkey luck!

<E> What awful luck!

<S> ¿La suerte del enano!

<SBT> The luck of the dwarf!

13. Beetle (p.260)

<O> O que ouvira durante o curso a respeito de certas misérias morais da classe parecia uma história da carochinha ao pé da realidade.

<BT> What I had heard during the course at respect of certain moral matters of the class looked like a story of the little beetle at foot of reality.

<E> The stories I had heard while I was at the university regarding certain moral aspects of our profession were like fairy tales compared to the reality now facing me.

<S> Las cosas que había oído contar durante la carrera acerca de ciertas miserias morales me parecían un cuento de hadas al pie de la realidad.

<SBT> The things I had heard telling during the course about certain moral miseries seemed to me like a short-story of fairies to the foot of reality.

14. Donkey (p.261)

<O> Vozes de burro não chegam ao céu.

<BT> Voices of donkey don’t reach heaven.

<E> God doesn’t listen to braying donkeys.

<S> Voces de burro nunca llegan al cielo.

<SBT> Voices of donkey never reach heaven.
15. Cow (p.323)

<O> E se fizessemos uma vaquinha em Monte Carlo?

<BT> What if we did a little cow in Monte Carlo?

<E> How about passing the hat for a game in Monte Carlo?

<S> ¿Qué tal una apuesta a escote en Monte Carlo?

<SBT> What about chipping in in Monte Carlo?

16. Monkey (p.362)

<O> Manda o tipo pentear macacos.

<BT> Send the guy to go comb monkeys.

<E> Tell him to get lost.

<S> ¡Manda a ese tipo freír espárragos!

<SBT> Order that guy to fry asparagus!

17. Wolf (p.392)

<O> Os outros fogem da boca do lobo, tu vais meter-te nela…

<BT> The others run from the wolf’s mouth, you’re going to put yourself inside it…

<E> Others are escaping from the wolf’s jaws, but you’re going back into it.

<S> Los otros huyen de la boca del lobo y tú vas a meterte en ella.

<SBT> The others run from the mouth of the wolf and you go put yourself in it.

18. Pig (p.489)

<O> O mar continuava a ser dos aliados, e nele é que a porca ia torcer o rabo.

<BT> The sea continued to be of the allies, and in it the pig would twist its tail.

<E> The seas still belonged to the allies, which was where everything would be decided.
El mar seguía siendo de los aliados y allí sería donde todo se decidiría.

The sea still belonged to the allies and that’s where it would all be decided.

19. Donkey (p.546)

É um pedaço de asno, e o romance uma merda!

He’s a piece of a donkey, and the novel is shit!

He’s an ass and that novel is a piece of shit.

¡Es un burro, y su novela una mierda!

He’s a donkey and his novel a shit!

20. Bird (p.547)

Pense bem antes de resolver. Mais vale um pássaro na mão…

Think well before solving it. A bird in the hand is worth more…

Think hard before you make up your mind. A bird in the hand…

¿A ver en qué se mete! Más vale pájaro en mano...

See where you get yourself into! It is worth more a bird in the hand…

21. Rooster (p.578)

Se empregasses o dinheiro em coisa mais rendosa, outro gallo te cantava.

If you employed the money on something more lucrative, another rooster would sing to you!

If you used the money on something that gave you a profit, you’d hear a different cock crowing.

Si empleases el dinero en otra cosa, otro gallo te cantaría.

If you employed the money on another thing, another rooster would sing to you.
**4.7.2. ANATOMY (52 examples)**

1. **Beard (p.27)**

\(<O> Não sei porquê, a primavera sabia-nos melhor assim, usufruída rebeldemente nas *barbas* dos adultos penitentes.\)

\(<BT> I don’t know why, Spring would taste better like that, enjoyed wildly on the beards of penitent adults.\)

\(<E> I don’t know why but Spring felt better to us celebrated rebelliously in full view of the penitent adults.\)

\(<S> No sé por qué, la primavera nos sabía mejor así, gozada rebeldemente a costa de los adultos penitentes.\)

\(<SBT> I don’t know why but Spring would taste better like that, enjoyed rebelliously to the cost of the penitent adults.\)

2. **Back (p.33)**

\(<O> Figurão dentro da escola, porque sentia as *costas* quentes.\)

\(<BT> Big figure inside the school because he felt his back hot.\)

\(<E> He was a big noise in school where he felt well protected.\)

\(<S> Fantasmón en la escuela porque se sentía arropado.\)

\(<SBT> Big ghost in the school because he felt clothed.\)

3. **Crest (p.33)**

\(<O> Figurão dentro da escola[...]na rua baixava mais a *grimpa*.\)

\(<BT> Big figure inside the school […]on the streets he would lower more his crest.\)

\(<E> He was big noise in school […]but once in the streets he came down a peg or two.\)
Fantasmón en la escuela […] en la calle se le bajaban en seguida los humos.

Big ghost in school […] on the street his fumes would lower.

4. Eyes (p.44)

Meu Pai, menos aflito, e sem obrigações de agulha, fazia ***vista*** grossa nessas ocasiões.

My father, less afflicted, and without obligations of needle, would make thick view on those occasions.

My father, less prone to worry…

Mi padre hacía la vista gorda en esas ocasiones…

My father made the fat sight on those occasions…

5. Stomach (p.48)

Tiritava de frio nas noites de Inverno dormidas onde calhava, a roupa encharcada a servir de cobertor, e rilhava uma côdea quando a havia, a enganar o ***estômago***.

He would shiver of cold on the nights of winter slept where it would suit, the soaked clothes serving as a blanket, and would chew on a crust of bread when there was one to cheat the stomach.

He shivered with cold on winter nights, sleeping wherever he happened to be, with only his soaking clothes for a blanket, gnawing on a crust of bread when there was one, to fool his stomach.

Tiritaba de frío en las noches de invierno dormidas en cualquier sitio, con la ropa empapada haciendo de manta, y roía un mendrugo cuando lo había para engañar el estómago.

He shivered with cold in winter nights, slept wherever, with his soaked clothes as a blanket and chewed on a crust of bread when there was one to fool his stomach.
6. Ears (p.53)

<O> A Estrela correu logo a encher os ouvidos da Senhora.

<BT> Estrela ran off immediately to fill Lady’s ears about it.

<E> Estrela ran off right away to fill the Senhora’s ears about it.

<S> Estrela fue corriendo a contársele a la señora.

<SBT> Estrela went running to tell it to the Lady.

7. Tummy (p.55)

<O> Assim, ia ali [...] meio fardado, barriga a dar horas.

<BT> So I would go there [...] with half my uniform on, tummy giving hours.

<E> Here I was [...] wearing a uniform, cold, hungry.

<S> Así, allí iba, [...] medio uniformado, con la barriga vacía.

<SBT> And so there I would go, [...] half uniformed, with an empty tummy.

8. Feet (p.60)

<O> Alguns entravam com pezinhos de lã[...].

<BT> Some of them would enter with wool feet[...].

<E> Some people started with kid gloves[...].

<S> Alguns entraban muy mansos[...].

<SBT> Some would come in very gentle[...].

9. Heart (p.96)

<O> De respiração parada e coração aos saltos, avançava pelo ar.

<BT> With stopped breathing and heart at leaps, I would advance by the air.
Not daring to breathe, heart pounding, I felt I was moving through the air as I went and tapped on the door.

Con la respiración entrecortada, y el corazón dándome saltos, avanzaba en el vacío.

With labored breathing and the heart giving me leaps, I advanced in the emptiness.

10. Eye (p.101)

Mordido de raiva, não consegui pregar olho.

Bitten with rage, I couldn’t pin an eye.

I was so angry that I couldn’t sleep a wink.

Muerto de rabia, no conseguí pegar un ojo.

Dead of anger, I couldn’t glue an eye.

11. Heart (p.109)

Cheguei à várzea de coração aos saltos.

I arrived at the dale with my heart at leaps.

My heart was pounding when I arrived at the meadow.

Llegué a la plantación con el corazón en un puño.

I arrived at the plantation with the heart in a fist.

12. Foot/Hand (p.120)

A certa altura, do pé para a mão, resolveu ir com o resto da tropa a águas.

At certain height, from foot to hand, he decided to go with the rest of the troop to waters.

Once he suddenly decided to take the entire family to a health spa.

Un día así, de la noche a la mañana, decidió ir con la familia a un balneario.
One day like that, from night to morning, he decided to go with the family to a health resort.

13. Mouth (p.125)

Mas fora apanhada com a boca na botija, e não podia exigir um triunfo absoluto.

But she had been caught with her mouth on the bottle and couldn’t demand an absolute triumph.

She had been caught in the act and was in no position to demand absolute victory.

Pero la habían cogido con las manos en la masa y no podía exigir un triunfo absoluto.

But she had been caught with the hands on the dough and couldn’t demand an absolute triumph.

14. Eye (p.127)

[...] a dois passos de mim, ao fundo do corredor, não conseguia pregar olho.

[...] two steps away from me, at the end of the hall, I couldn’t pin an eye.

[...] only a couple of paces away at the end of the corridor, I couldn't fall asleep.

A dos pasos de mí, al final del pasillo, no conseguía pegar ojo.

Two steps away from me, at the end of the corridor, I couldn’t glue an eye.

15. Palm (p.132)

Mister Robertson era um santo; em geografia, ninguém me levava a palma; e, em matéria de português, eu até já fazia versos…

Mister Robertson was a saint; in geography no one would take my palm; and in matter of Portuguese, I already wrote verses…
Mr. Robertson was a saint; I was top of the class in geography; and as far as Portuguese went, by then I was already writing poetry…

Mister Robertson era un santo; en geografía nadie me quitaba la delantera; y, en lo concerniente a portugués, yo ya basta versos hacía…

Mister Robertson was a saint; in geography no one would take the front one from me; and concerning Portuguese, I even made verses already…

16. Wrist (p.133)

Sem pulso para dominar o filho, esperava milagres do meu exemplo de bom aluno.

Without wrist to control his son, he hoped for miracles from my example of good student.

Ineffectual in controlling his son, he expected miracles from my example as a model pupil.

Sin pulso para dominar a su hijo, esperaba milagros de mi ejemplo de buen alumno.

Without wrist to control his son, he hoped for miracles from my example of good student.

17. Heart (p.133)

Até minha tia, apesar do rancor que lhe lampejava nos olhos por detrás dos óculos, fez das tripas coração.

Even my aunt, despite the rancor that flashed in her eyes behind her glasses, made heart from guts.

Even my aunt, in spite of the resentment that still periodically flashed in her eyes behind her glasses, took her courage in her hands.

Incluso mi tía, a pesar del rencor que le relampagueaba en los ojos por detrás de las lentes, hizo de tripas corazón.
Including my aunt, despite the rancor that would flash in her eyes behind her glasses, made her gutss into heart.

18. Mouth (p.170)

Já o lenço atado a meio da corda começava a transpor a linha divisória, e a portuguesada, de olhos esgazeados, a *deitar os bofes pela boca*.

Already the tissue tied to half of the rope started to go over the dividing line, and the Portuguese people, with eyes wide open, getting the entrails out of their mouth.

The handkerchief tied to the middle of the rope was already beginning to cross the dividing line and the Portuguese contingent, their eyes bulging, gasping for breath.

El pañuelo atado en el medio de la cuerda empezaba ya a cruzar la línea divisoria, y los portugueses con los ojos en blanco, echando los bofes por la boca.

The cloth tied in the middle of the rope started to cross the dividing line, and the Portuguese with their eyes in white, letting out their entrails through the mouth.

19. Mouth (p.186)

A última proeza que cometera nesse capítulo corria de boca em boca.

The last feat that had committed in that chapter was running from mouth in mouth.

Her latest exploit in this area spread like wildfire.

La última proeza suya en este terreno corria de boca en boca.

The last feat of hers in this terrain was running from mouth in mouth.

20. Feet (p.187)

De forma que as insinuações de minha tia, eficientes junto de meu Pai, morriam-lhe aos pés.
This way, the insinuations of my aunt, effective before my father, died at her feet.

Thus my aunt’s insinuations, effective before my father, died at her feet.

De forma que las insinuaciones de mi tía, efectivas ante mi padre, se desvanecían.

Of shape that the insinuations of my aunt, effective before my father, would fade away.

21. Wing (p.198)

First I dragged the wing to Matilde.

First I went after a girl called Matilde.

First I courted Matilde.

22. Feet/Hands (p.198)

He looked at me sleazily, put his feet between his hands, and finished with a heartless no.

She stared at me haughtily, became flustered and finally refused me outright.

She looked at me haughtily, put herself nervous and finished with a round no.

23. Face (p.198)

With face to the side, I insisted on the sincerity of my feelings and promised to put in cursive the much I still wanted to tell her.
I pleaded shyly, emphasised the sincerity of my feelings and said I would put all the things I still wanted to tell her in writing.

Desilusionado, insistí en la sinceridad de mis sentimientos, y le prometí que pondría en el papel lo mucho que aún le quería decir.

Disillusioned, I insisted on the sincerity of my feelings and promised her I would put into paper the much I still wanted to tell her.

24. Eyes (p.202)

Maravilhado, o Alvarenga olhava-me com outros olhos.

Amazed, Alvarenga looked at me with other eyes.

Amazed, Alvarenga looked at me with different eyes.

Maravillado, Alvarenga me miraba con ojos diferentes.

Marvelled, Alvarenga looked at me with different eyes.

25. Stomach (p.205)

Regressámos de madrugada, empilhados no carro, bêbados e esmocados, alguns a dormir e eu a despejar o estômago pela janela.

We returned by dawn, stacked in the car, drunk and beaten up, some sleeping and me emptying the stomach out of the window.

We returned to Coimbra at dawn jammed into the car, drunk and bruised, some asleep, while I vomited out of the window.

Regresamos de madrugada, apilados en el coche, borrachos y ahorreados, algunos durmiendo y yo vaciando el estómago por la ventana.

We returned at dawn, piled up in the car, drunk and beaten up, some sleeping and me emptying the stomach through the window.
26. Paw (p.217)

\(<O>\) **Pata que a lamba**\(^{77}\)

\(<BT>\) Paw that licks it!

\(<E>\) And the same to you too!

\(<S>\) ¡Mal rayo la parta, so pazguata!

\(<SBT>\) Bad ray that breaks you, you dopey!

27. Foot (p.229)

\(<O>\) Tentava reagir, a fazer finca-pé na síntese em que pensara dias antes.

\(<BT>\) I would try to react, making stomp-foot in the synthesis in which I had thought days before.

\(<E>\) I tried to react, to stand on the synthesis I had thought of a few days earlier.

\(<S>\) Intentaba reaccionar haciendo hincapié en la síntesis en que había pensado días antes.

\(<SBT>\) I would try to react making stomp-foot in the synthesis in which I had thought about days before.

28. Ears (p.240)

\(<O>\) Fazia ouvidos de mercador, e ia para o quarto ler páginas de desalento que respondiam a outras semelhantes.

\(<BT>\) I would make ears of merchant and would go to the bedroom reading pages of discouragement that answered to other similar ones.

\(<E>\) I would turn a deaf ear and go to my room to read despondent pages written in response to similar ones from me.

\(^{77}\) In the context of ACM, the expression *pata que a lamba* is used by a street merchant in reply to one of the customers who decides, after bargaining, not to buy what the merchant is preaching. It is light expression of swearing, similar to ‘sod off then!’
Hacía como que no los oía y me iba a mi habitación a leer unas páginas de desaliento que daban respuesta a las mías, que eran semejantes.

I would do as if I didn’t hear them and would go to my bedroom to read some pages of discouragement that gave answer to mine, which were similar.

29. Nails (p.242)

Mas a Câmara havia de cair um dia, e então quem tivesse unhas é que tocava guitarra…

But the chamber would fall one day, and then whoever had nails would play the guitar…

But the present town council was bound to fall one of these days and then I would come into my own.

Pero que este Ayuntamiento tenía que caer algún día y entonces iban a ver lo que era bueno…

But this Council would fall one day and then they would see what was good…

30. Mouths (p.242)

Que necessidade tens tu de andar nas bocas do mundo?

What necessity do you have of being in the mouths of the world?

Why do you have to draw attention to yourself?

¿Qué necesidad tienes tú de andar en las lenguas de la gente?

What necessity do you have of being in the tongues of people?

31. Hand (p.247)

Nos casos clínicos graves poderia recorrer ao hospital ou a colegas especializados, e ficava com bibliotecas, livrarias e tipografia à mão.

In the serious clinical cases I could resort to the hospital or to specialized colleagues, and would keep libraries, bookshops and typography at hand.
In the event of serious clinical cases I could use the hospital and specialists, and I’d have libraries, bookshops and the printer at hand.

En los casos clínicos graves podría recurrir al hospital o a los especialistas, y tenía bibliotecas, librerías y tipografías a mano.

In the serious clinical cases I could resort to the hospital or to the specialists, and I had libraries, bookshops and typographies at hand.

32. Chest (p.301)

It seems he came with chest made, disposed to arrange troubles…

It seems he came at purpose to put us all in problems…

33. Eyes (p.310)

Even after the remark, I didn’t take off my eyes.

In spite of the reproach I didn’t take my eyes off it.

A pesar de la bofetada, no desvíe los ojos.

In spite of the slap, I didn’t turn away my eyes.

34. Ears (p.327)

Some get pregnant through their ears.

Some people are seduced by what they hear.
Dicen que el pez muere por la boca.

They say the fish dies through the mouth.

35. Finger (p.352)

Mas olhe que se há qualquer aborrecimento, a gente abandona-o como um cão. Não mexemos um dedo para o salvar…

But look that if there is any problem, people abandon you like a dog. We won’t move a finger to save you…

Remember, if there is any problem, we’ll abandon you like a dog. We won’t lift a finger to save you…

Mire que se ocurre algún incidente lo dejamos abandonado como a un perro. No movemos ni un dedo para salvarle…

Look, if some incident happens, we abandon you like a dog. We won’t move not even a finger to save you.

36. Lungs (p.361)

Chegou à conclusão de que não aguentava mais isto, e, sem vintém e a deitar os pulmões pela boca, foi para Paris.

He came to the conclusion that he couldn’t take this any longer, and penniless and throwing out his lungs by his mouth, he went to Paris.

He decided he couldn’t stand it here any longer; so without a penny and coughing his lungs up he went to Paris.

Llegó a la conclusión de que no aguantaba esto más, y sin dinero, y escupiendo los pulmones por la boca se fue a Paris.

He came to the conclusion that he couldn’t take this more, and, without money, and spitting his lungs out through his mouth he went to Paris.
37. Hair (p.366)

<O> Incapazes da mínima disciplina, individualistas até à raiz dos cabelos.

<BT> Incapable of the minimum discipline, self-centered up to the root of their hair.

<E> They are all totally incapable of the slightest discipline, individualists to the very core.

<S> Incapaces de la menor disciplina, individualistas hasta la médula de los huesos.

<SBT> Uncapable of the minor discipline, individualists until the marrow of the bones.

38. Arms (p.379)

<O> Deixa conquistar a Checoslováquia, perde a guerra de Espanha, cruza os braços.

<BT> They let Czechoslovakia be conquered, lose the war of Spain, cross their arms.

<E> They let the Nazis take Czechoslovakia, let the Republicans lose the war in Spain and will stand back with their arms folded.

<S> Dejará que conquisten Checoslovaquia, perderá la guerra de España y se cruzará de brazos.

<SBT> They will let them conquer Czechoslovakia, lose the war of Spain and cross their arms.

39. Shoulders (p.406)

<O> Chegara finalmente a hora de meter ombreros à tarefa de harmonizar na mesma expressão a fisionomia do homem e a do artista.

<BT> Finally the hour arrived to make shoulders to the task of harmonizing on the same expression the physiognomy of the man and that of the artist.

<E> The time had finally come for me to set to work on the task of harmonizing and bringing together in the same expression of the face of the man and that of the artist.

<S> Había llegado finalmente el momento de poner manos a la obra y de armonizar en una misma expresión la fisionomía del hombre y del artista.
It had finally arrived the moment to put hands to the work and harmonize in one same expression the physiognomy of the man and that of the artist.

**40. Stomach (p.409)**

*O* Ter estômago para assistir diariamente, sem protesto, ao jogo sujo que faziam na vida.

*BT* To have the stomach to assist daily, without protest, to the dirty game that made in life.

*E* Would I have had the stomach to witness every day the games that people like them played every day?

*S* ¿Cómo tener estómago para asistir diariamente a las trampas sucias que hacían en la vida?

*SBT* How to have stomach to attend daily to the dirty games they played in life?

**41. Leg (p.429)**

*A palavra de honra que não estico o pernil nestes dois anos próximos, o tempo suficiente para lha pagar.*

*BT* The word of honor that I don’t stretch the leg these two coming years, time enough to pay it to you.

*E* My promise not to kick the bucket in the next couple of years, the time needed to pay it off.

*S* Mi palabra de honor de que no estiro la pata en los dos años próximos, el tiempo suficiente para pagarla.

*SBT* My word of honor that I won't stretch the paw within the next two years, the sufficient time to pay it.

**42. Face (p.434)**

*A morte a levá-lo deste mundo à má cara, e a medicina sem lhe poder acudir.*

*BT* Death was taking him from this world at bad face, and medicine couldn’t come to this aid.

*E* It looked as if he was about to die and medical science could do nothing to help him.

*S* La muerte se lo estaba llevando de este mundo por las malas y la medicina sin poder ayudarle.
Death was taking him from this world roughly and medicine could not help him.

43. Eyes (p.445)

Palavra de honra! Que ideia! Como-a com os olhos, como…

Word of honor! What an idea! I eat her with the eyes, I eat…

Word of honour! What an idea! I like to look at her, certainly.

¡Le doy mi palabra de honor! ¡Qué idea! Me la como con los ojos…

I give you my word of honour! What an idea! I eat her with my eyes…

44. Eyes (p.473)

A velha úlcera do estômago começava a refilar, emagrecia a olhos vistos.

The old ulcer of the stomach started to complain, and I was losing weight at eyes seen.

An old stomach ulcer began to act up, I visibly lost weight.

Mi vieja úlcera de estómago empezaba a protestar, adelgazaba a ojos vista.

My old ulcer of stomach started to protest, and I was slimming down at eyes seen.

45. Hand (p.478)

É, de facto lamentável…' - disse ao cabo de algum tempo, como que a lavar dali as mãos.

'It is, in fact, lamentable…’ – he said after some time, as if washing his hands from that.

‘Yes, most regrettable’, he said after a while, as if to wash his hands of the matter.

Es realmente lamentable… - dijo después de cierto tiempo, como queriéndose lavar las manos.

It is really lamentable – he said after a certain time, as if wanting to wash his hands.

46. Foot (p.504)

E ficou também de pé atrás com aquele fala-só que viera perturbar o sossego do limbo.
<BT> And also stayed with one foot behind with that speaks-alone that had come to disturb the quietness of the limbo.

<E> He also was wary of that man talking to himself who had come to disturb the peace of that limbo.

<S> Y también lo dejé pasmado con aquel bisbiseo en solitario que había venido a perturbar el sosiego del limbo.

<SBT> And I also left him astonished with that mumbling in solitary that had come to disturb the quietness of the limbo.

47. Tongue (p.506)

<O> Dobre a língua, se faz favor!

<BT> Bend your tongue, if you make favor!

<E> Watch your tongue, if you please!

<S> ¡A ver si hace el favor de tener cuidado con la lengua!

<SBT> Let’s see if you make the favor of having care with the tongue!

48. Arm (p.511)

<O> Discutia ainda, sem dar o braço a torcer, mas os argumentos saíam-lhe da boca sem a força agressiva de outrora.

<BT> He would argue still, without giving the arm to twist, but the arguments would come out of his mouth without the aggressive force of other times.

<E> He still argued and didn’t give in, but the arguments came out of his mouth without the previous arrogance.

<S> Todavía discutía, sin dar su brazo a torcer, pero sus argumentos salían de su boca sin la fuerza agresiva de antes.
He argued however, without giving his arm to twist, but his arguments came out of his mouth without the aggressive strength of before.

49. Hands (p.559)

Morreu a do Ró no enterrão o padre perguntou por ti como te corria a vida e eu que muito bem que não tens mãos a medir.

The one from the Ró died in the funeral the priest asked for you how life went for you and I that very good that you haven’t got hands to measure.

Ró’s wife died at the funeral the priest asked how you were getting along and I said very well that you’ve got more work than you can handle.

Murió la de Roque en el entierro el cura preguntó por ti que cómo te iba y yo que muy bien que no puedes abarcar a tantos pacientes.

The one from Roque died in the funeral the priest asked for you like how you were doing and I very well that you can’t embrace so many patients.

50. Feet (p.588)

Aflitos com o despropósito da filha, bisonha e ensimesmada, a jurar a pés juntos que andava grávida de três meses do Espírito Santo[...].

Afflicted with the daughter’s nonsense, inexperienced and pensive, swearing to together feet that she was pregnant of three months of the Holy Spirit.

They were well-off peasants who were concerned with the preposterous claim of their inexperienced and self-absorbed daughter who insisted that she was three months pregnant by the Holy Ghost.

Preocupados por las rarezas de su hija, tristona y ensimismada, que juraba en toda regla que estaba embarazada de tres meses del Espíritu Santo.
Worried with the rarities of their daughter, sad and self-absorbed, who swore in all rule that she was three months pregnant by the Holy Spirit.

51. Mouth (p.595)

Ali mesmo no Brasil reinava uma ditadura nada suave. Casos e casos de violências clamorosas andavam de boca em boca…

There still in Brazil reigned a dictatorship nothing soft. Cases and cases of blatant violence walked from mouth to mouth…

Even right here, in Brazil, there reigned a heavy-handed dictatorship. Many stories of violent uprising were whispered about.

En el mismo Brasil había una dictadura nada suave. Casos y casos de violencias clamorosas que andaban de boca en boca…

In the same Brazil, there was a dictatorship nothing smooth. Cases and cases of resounding violences that walked from mouth in mouth…

52. Nails/Teeth (p.606)

Defendia com unhas e dentes a Universidade e a sua infalibilidade judicativa – a ponto de declarar que a minha poesia nunca seria válida.

He would defend with nails and teeth the University and its judicial infallibility – to the point of declaring that my poetry would never be valid.

He defended the university and its judicial infallibility tooth and nail – to the point of declaring that my poetry would never be valid.

Defendía con uñas y dientes a la Universidad y a su infalibilidad de criterio hasta el punto de declarar que mi poesía nunca sería válida.
He defended with nails and teeth the University and its infallibility of criterion to the point of declaring that my poetry would never be valid.

4.7.3. BOTANY & GENERAL NATURE (13 examples)

1. Root (p.38)

<O> Estamos diante dum bando de salteadores, e é preciso cortar o mal pela raiz.

<BT> We are standing before a band of robbers, and it is needed to cut the evil by the root.

<E> We’re facing a gang of robbers and we must nip the evil in the bud.

<S> Estamos ante una banda de asaltantes y es necesario cortar el mal de raíz.

<SBT> We are standing before a band of robbers and it is necessary to cut the evil by the root.

2. Fruits (p.133)

<O> A influência dele sobre mim é que começava a dar os seus frutos…

<BT> His influence over me started to bear fruit…

<E> Jorge’s influence over me was already starting to tell.

<S> Su influencia sobre mi era lo que comenzaba a dar frutos…

<SBT> His influence over me was what started to bear fruit…

3. Broadbean (p.137)

<O> Chamava-me romântico e sentimental. Mandei-o à fáva, e continuei na minha.

<BT> He called me romantic and sentimental. I ordered him to the broadbean, and continued on mine.

<E> He kept calling me a romantic, sentimental fool. I told him to get lost and went my way.

<S> Me llamaba romántico y sentimental. Lo mandé a paseo y seguí en mis trece.
<SBT> He called me romantic and sentimental. I told him to walk and continued on my thirteen.

4. Fire (p.176)

<O> Meu tio chispava lume.

<BT> My uncle sparked fire.

<E> My uncle was spitting blood.

<S> Mi tío, colorado como un tomate.

<SBT> My uncle, red like a tomato.

5. Stump (p.180)

<O> Por esse caminho, nunca saem da cepa torta…

<BT> By that way, they will never get out of the twisted stump.

<E> You'll never get on like that.

<S> Por este camino no van a ningún sitio…

<SBT> By this way, they are not going anywhere.

6. Water (p.205)

<O> Sem dizer água vai, virei a mesa de pernas para o ar.

<BT> Without saying water goes, I turned the table legs to the air.

<E> Without a word I overturned the table.

<S> Sin decir agua va, puse la mesa patas arriba.

<SBT> Without saying water goes, I put the table paws up.
7. Current (p.241)

<O> E deixava ir o barco ao sabor da corrente.

<BT> And would let the boat go to the taste of the current.

<E> I drifted with the current[…].

<S> Y dejaba que la corriente se fuera llevando el barco.

<SBT> And I would let the current take the boat.

8. Fire (p.301)

<O> Brinque, brinque com o fogo, e depois queixe-se…

<BT> Play, play with fire, and then complain…

<E> Go ahead, play with fire, but don’t complain later.

<S> Juegue, juegue con fuego y después quéjese…

<SBT> Play, play with fire and then get burned.

9. Broadbean (p.382)


<BT> And follow my advice: let yourself stay. Order Coimbra and its surroundings to the broadbean.

<E> Follow my advice; stay here. Tell Coimbra and all it means to sod off.

<S> Y sigue mi consejo. Quédate aquí. Manda a Coimbra y a todo lo demás a la mierda.

<SBT> And follow my advice. Stay here. Send Coimbra and all the rest to the shit.

10. Winds (p.407)

<O> Sem meio termo no que dizia e fazia, extremava todas as situações, triviais que fossem. E semeava ventos.
Without middle term on what I said or did, I took to extreme all situations, no matter how trivial. And I sowed winds.

Knowing no moderation in my words or deeds, I took all situations, no matter how trivial, to their very limits, and I sowed winds along the way.

Sin conocer el punto medio entre lo que decía y lo que hacía, llevaba al extremo todas las situaciones por triviales que éstas fueran. Y sembraba vientos.

Without knowing the middle point between what I said and what I did, I took to the extreme all situations for as trivial as these were. And I would sow winds.

11. Broadbean (p.409)

Cheguei a pensar seriamente em desistir da specialização e mandá-lo à fava.

I arrived to think seriously about quitting the specialisation and send him to the broadbean.

I even got to the point of seriously thinking of giving up the specialisation and telling him to go to hell.

Llegué a pensar seriamente en renunciar a especializarme y mandarlo a la mierda.

I came to think seriously in renouncing the specialization and tell him to sod off.

12. Apple (p.434)

Partira, muito bem disposto e são como um pero, na camioneta da carreira.

I left, very well disposed, and healthy as an apple, on the bus of the career.

I had left on the long-distance bus one morning in fine humor and fit as a flea.

Había salido un día, de muy buen humor y sano como una manzana, en el coche de línea.

I had left one day, of very good humour and healthy as an apple, in the car of line.
13. Sea (p.610)

<O> Dizes que estás sempre em cuidados por minha causa bem to agradeço mas nem tanto ao mar nem tanto à terra.

<BT> You say you are always in carings for my cause well I thank you but not so much to the sea nor so much to the land.

<E> You’re always worrying about me I am very grateful but please don’t exaggerate.

<S> Me dices que andas sempre preocupado por mi mucho te lo agradezo pero tampoco hay que exagerar.

<SBT> You tell me you’re always worried about me a lot I thank you but there is no need to exaggerate.

4.7.4. DEATH & RELIGION (16 examples)

1. Devil (p.41)

<O> A canalha precisa de descanso! Não lembra ao diabo…

<BT> The scoundrel needs rest! That doesn’t remember the devil…

<E> The little ones need a rest, indeed! The devil finds work…

<S> ¡Los muchachos necesitan descansar! Anda que la idea…

<SBT> The kids need to rest! Well, that idea...

2. Devil (p.55)

<O> Ficou indignada. [Ela] pedira um emprego num escritório, não me pusera a servir. Mas [ela] ia pintar o diabo lá na terra!

<BT> She stayed indignant. Had asked for a job in an office, didn’t put me serving. But was going to paint the devil there in the land!

<E> She was indignant. She had asked for a job in the office, she had not sent me into service! She was going to give them a piece of her mind back home!
Estaba indignada. Había pedido un empleo en una oficina, no me había puesto a servir. ¡Pero la iba a armar la buena en el pueblo!

She was indignant. She had asked for a job in an office, she had not put myself serving.

But she was going to arm the good one in public!

3. Devil (p.67)

Vestia-se enquanto o diabo esfrega um olho.

He would dress himself while the devil rubs an eye.

He would don his vestments in the blink of an eye.

Se vestía en un abrir y cerrar de ojos.

He would dress himself in an open and shut of the eyes.

4. God (p.97)

Beijou o escapulário e encomendou a alma a Deus.

He kissed the scapular and commended the soul to God.

He kissed his scapular and commended his soul to God, and that’s what saved him!

Besó el escapulario y encomendó su alma a Dios.

He kissed the scapular and commended his soul to God.

5. Evil (p.138)

Felizmente que ninguém dera conta. Do mal o menos…

Luckily no one gave account. Of evil the less…

Thank God for small favours…

De los males, el menor…

Of the evils, the smaller.
6. God (p.209)

<O> Ora! Ora! Cada um trata de si e Deus de todos…

<BT> Well! Well! Each one takes care of themselves and God of all…

<E> Well, well! Every man for himself and let God take care of everyone else!

<S> ¡Vaya, vaya! ¡Cada uno en su casa y Dios en la de todos!

<SBT> Go, go! Each one in their house and God in all!

7. Evil (p.238)

<O> Mal por mal, antes a nostalgia sebastianista do senhor Arnaldo.

<BT> Evil for evil, before the Sebastianist nostalgia of Senhor Arnaldo.

<E> Of the two evils, I preferred Senhor Arnaldo’s yearning for a past long-dead.

<S> Entre los dos males, me quedaba con la nostalgia sebastianista del señor Arnaldo.

<SBT> Between the two evils, I would keep the Sebastianist nostalgia of Señor Arnaldo.

8. Devil (p.270)

<O> También eu. Mas não vendo a alma ao diabo.

<BT> Me too. But I won’t sell my soul to the devil.

<E> I think so too, but I won’t sell my soul to the devil.

<S> También yo lo creo. Pero yo no vendo mi alma al diablo.

<SBT> I also think that. But I won’t sell my soul to the devil.

9. Devil (p.341)

<O> Com mil diabos, até cornos tem!

<BT> With a thousand devils, he’s got horns!
<E> Good God, he’s got horns!

<S> ¡Leches! ¡Si tiene hasta cuernos!

<SBT> Milks! He’s got horns!

10. Mass (p.366)

<O> E não sabem da missa metade!

<BT> And they don’t know half the mass!

<E> Yes, and they don’t know half of it!

<S> ¡Y allí no saben de la misa la media!

<SBT> And there they don’t know of the mass half of it!

11. Death (p.388)

<O> Tenho muita pena, foi uma grande desgraça, mas por morrer um soldado…

<BT> I have much pity, it was a big disgrace, but because a soldier dies…

<E> I’m very sorry, it was a terrible misfortune but, after all, just because one soldier dies…

<S> Estoy triste, ha sido una gran desgracia, pero, en fin, porque haya muerto un soldado…

<SBT> I’m sad, it has been a big disgrace, but, in the end, just because a soldier died…

12. Evil (p.390)

<O> O que vale é que não há mal que sempre dure.

<BT> What is worth is that there is no evil that always lasts.

<E> Fortunately, there’s no evil that lasts forever.

<S> La vida nos da que no hay mal que cien años dure.

<SBT> Life gives us that there is no evil that lasts a hundred years.
13. Devil (p.514)

<O> E resolveram mandá-lo embora, antes que o diabo as tecesse.

<BT> And they decided to send him away, before the devil would weave them.

<E> They decided to send him away, just in case he went and died on them.

<S> Y decidieron echarlo de allí por si las moscas.

<SBT> And they decided to take him out of there just for in case the flies.

14. Death (p.559)

<O> Com a despesa que tendes e com tudo pela hora da morte.

<BT> With the expense you have and with everything by the hour of death.

<E> With all the expenses you have, the high cost of living.

<S> Pero ya me doy cuenta que debes estar en las últimas con los gastos que tenéis.

<SBT> But I give myself account that you must be in the last with the expenses you have.

15. Death (p.594)

<O> Tudo muito bem, muita honra, mas nada de arriscar. O seguro morreu de velho.

<BT> All very good, a lot of honor, but nothing of risking. The safe man died of old age.

<E> Everything was fine, many honours and all that, but no taking of risks. Better safe than sorry.

<S> Todo estaba muy bien, era un gran honor, pero sin arriesgar nada en el juego. Hombre prevenido vale por dos.

<SBT> Everything was very well, it was a great honour, but without risking anything in the game. A cautious man is worth two.
16. Holy Ghost (p.594)

<O> E que o Filho nasceu por obra e graça do Espírito Santo?

<BT> And that the Son was born of work and grace of the Holy Spirit?

<E> And that the Son was born by the act and grace of the Holy Spirit.

<S> ¿Y que el Hijo nació por obra y gracia del Espíritu Santo?

<SBT> And that the Son was born through work and grace of the Holy Spirit?

4.7.5. FOOD (7 examples)

1. Wine (p.179)

<O> A tesourar assim as videiras, vai colher pouco vinho.

<BT> Scissoring the vines like that, he will collect little wine.

<E> Cutting back your vines as you do, you won’t harvest much wine.

<S> Con esos tijeretazos que les mete a las viñas poco vino va a coger…

<SBT> With those snips that he gives to the vines little wine he’s going to get…

2. Bread (p.206)

<O> Dos honrados serviços prestados a um, tiraria o pão da boca.

<BT> From the honourable services provided to one, I would take the bread from my mouth.

<E> From the honest services rendered to one I would earn my bread.

<S> De los bonrados servicios que prestase a uno, sacaría mi pan diario.

<SBT> From the honorable services I would offer one, I would take my daily bread.

3. Cheese (p.210)

<O> Ah, é poeta! Logo vi. De qualquer maneira, lembre-se que tenho a faca e o queijo na mão…
<BT> Ah, you're a poet! I saw it right away. Anyway, remember that I have the knife and cheese in my hand…

<E> Oh, so you're a poet! I should have known. At any rate, don’t forget that I hold all the aces…

<S> ¡Ah! ¿Conque es poeta? Ya me parecía… De cualquier manera dése cuenta que soy yo el que tiene la sartén por el mango…

<SBT> Ah! So you’re a poet! It seemed so to me… In any way, do know that I’m the one holding the pan by the handle…

4. Honey (p.246)

<O> Afinal, tinha os filhos doentes, e a minha visita caía como a sopa no mel.

<BT> After all, he had his children ill and my visit fell like soup in honey.

<E> It happened that her children were ill and that my visit could not have come at a better time.

<S> Pero resulta que tenía a los hijos enfermos y mi visita le venía como anillo al dedo.

<SBT> But it results that he had his children ill and my visit came to him like ring to finger.

5. Cod (p.271)

<O> Uma vez que fica tudo em águas de bacalhau, ninguém está disposto a contribuir mais.

<BT> Once all stays in codfish waters, no one is willing to contribute more.

<E> Since everything ends up in confusion nobody wants to continue contributing…

<S> Ya que todo queda en agua de borrajas, nadie está dispuesto a seguir contribuyendo…

<SBT> Since everything stays in water of borage no one is willing to keep contributing…
6. Broth (p.298)

<O> Ou bem que todos se esforçam por evitar complicações, ou temos o caldo entornado!

<BT> Or well everyone struggles to avoid complications, or we have the broth spilt!

<E> Either everyone does his best to avoid complications, or the fat'll really be in the fire!

<S> ¡O nos esforzamos todos por evitar complicaciones, o se nos va aguar la fiesta!

<SBT> Or we try to avoid complications, or the party will be watered for us!

7. Bread (p.383)

<O> Seria capaz de viver longe da pátria na situação de emigrante que ganha o seu pão.

<BT> I would be willing to live away from the home country in the situation of emigrant that earns his bread.

<E> I could live away from my country as an emigrant earning my bread.

<S> Yo seria capaz de vivir lejos de mi patria como un emigrante que se gana el pan.

<SBT> I would be capable of living away from my homeland like an emigrant that earns his bread.

4.7.6. OBJECTS (35 examples)

1. Work (p.21)

<O> E nós com um bico de obra daqueles!

<BT> And us, with a beak of work of those!

<E> And there we were with such hard work to do!

<S> ¡Y nosotros con un trabajón de aquellos!

<SBT> And us with a big work of those!
2. Splinter\textsuperscript{78} (p.33)

\textbf{O} Às tantas, o Albertino entrou, como de costume, sem dar \textit{cavaco} a ninguém.

\textbf{BT} Suddenly, Albertino came in, as of custom, without giving splinter to anyone.

\textbf{E} After a while, Albertino came in as usual, acting cool.

\textbf{S} De repente, Albertino entró, como de costumbre, sin pedir permiso a nadie.

\textbf{SBT} All of a sudden, Albertino came in, as of custom, without asking permission to anyone.

3. Present (p.42)

\textbf{O} E os pedaços soldaram que foi um \textit{regalo}…

\textbf{BT} And the pieces welded that was a present…

\textbf{E} And the pieces welded perfectly…

\textbf{S} Y los pedazos habían quedado soldados a las mil maravillas…

\textbf{SBT} And the pieces had welded at a thousand wonders.

4. Change\textsuperscript{79} (p.50)

\textbf{O} Ria-me, e dava-lhe o \textit{troco} que vinha na cantiga.

\textbf{BT} I laughed and gave her the change that came in the song.

\textbf{E} I would laugh and give her the retort that came with the song.

\textbf{S} Me reía y hacía la réplica que venía en la canción.

\textbf{SBT} I would laugh and gave her the reply that came in the song.

\textsuperscript{78} \textit{Cavaco}, in Portuguese, can mean both ‘wood splinter’ or ‘chat’. Although the ACM context leads the reader to interpret it as a ‘chat’ (after all, Albertino walked in without saying a word), the origin of the idiom, according to the two-century old work by Perestrello da Câmara, entitled\textit{ Coleção de Proverbios, Adagios, Rifãos, Anexins, Sentenças Moraes e Idiotsimos da Lengoa Portugueza}, 1848, the author described the origin of idiom \textit{dar cavaco} [replying back to someone in an angry fashion when attacked], in p.37, as deriving from the ‘wood splinters’ as a metaphor from ‘creating a dent in the wood’ (my trans.), or, metaphorically, ‘causing damage to the person who insulted’.

\textsuperscript{79} \textit{money}
5. Load (p.55)

"O Calámo-nos. Mas o caminho era comprido, e ela, daí a bocado, voltou à carga.

"BT" We shut up. But the way was long, and after a while, she charged again.

"E" We fell silent, but the way was long and after a while she charged again.

"S" Nos quedamos callados. Pero el camino era largo y ella, poco después, volvió a la carga.

"SBT" We stayed silent. But the way was long and she, little afterwards, returned to the load.

6. Splinter (p.56)

"O" E, como o serviço era pouco, e não lhes dava cavaco, gastava a maior parte do tempo a fazer o que me apetecia.

"BT" And, because the service was little, and I didn’t give them a splinter, I spent most of my time doing what I pleased.

"E" Since there wasn’t too much to do and I refused to gossip with them, I spent most of the time doing what I wanted.

"S" Y, como el trabajo era poco, y no les daba conversación, consumía la mayor parte de mi tiempo haciendo lo que me apetecía.

"SBT" And because the work was few, and I didn’t give them conversation, I would consume most of my time doing whatever I felt like doing.

7. Basket (p.98)

"O" Antes queria duas bofetadas. Mas as palavras de desprezo que [ele] largou da boca não caíram em cesto roto.

"BT" I’d rather have two slaps. But the words of despise that he let out of his mouth didn’t fall in an empty basket.

"E" I’d rather he’d boxed my ears. Nevertheless his contemptuous words were not in vain.
<S> Yo hubiera preferido dos bofetadas. Pero las palabras de despere que salieron de su boca, no cayeron en un cesto roto.

<SBT> I would have preferred two slaps on the face. But the words of despise that came out of his mouth didn’t fall in a broken basket.

8. Fountain (p.102)

<O> Agarrei-lhe as pernas de trás com a mão direita, as da frente com a outra e, a suar em bica, cheguei a casa.

<BT> I held the legs from behind with my right hand, the front ones with the other, dripping sweat like a fountain, I arrived home.

<E> I caught his back legs with my right hand, the front ones with the other and dripping with sweat, took him home.

<S> Le agarré las patas traseras con la mano derecha, las delanteras con la otra y sudando a chorros, llegué a casa.

<SBT> I held her back legs with the right hand, the front ones with the other and with sweat pouring, I arrived home.

9. Bridle (p.104)

<O> Depois, recebia a correspondência e regressava a toda a brida, ainda a pensar nela e já atraído por outra miragem.

<BT> After, I received the correspondence and returned at all bridle, still thinking about her and already attracted by another mirage.

<E> After getting the mail I came galloping back as quickly as I could, still thinking about her but already drawn by another attraction.
Después recogía la correspondencia y regresaba a todo galope, pensando todavía en ella y atraído ya por otro espejismo.

After I would collect all correspondence and return at all gallop, thinking still about her and attracted already by another illusion.

10. Stern (p.108)

A fazenda ia de vento em popa.

The plantation was going like wind on stern.

The plantation was prospering.

La hacienda iba viento en popa.

The farm was going like wind on stern.

11. Clay (p.112)

Ao ver que não conseguia combater o fogo de maneira nenhuma, atirara o barro à parede.

Seeing that he couldn’t fight the fire in any way, he threw the clay against the wall.

Seeing he could no longer fight the fire, he made the vow only as a last resort.

Al ver que no conseguía combatir el fuego de ninguna manera, hizo a la desesperada la promesa.

By seeing that he couldn’t fight the fire in any way, he desperately the promise.

12. Tin (p.147)

Filho da mãe! Já era ter lata!

Son of mother! Already had tin!

The bastard. Cheeky, or what?

¡El hijo de su madre! ¡Ya era tener cara!

The son of his mother! Already was to have face!
13. Straw (p.148)

<O> Por dá cá aquela palha, saia soneto.

<BT> For give me that straw, a sonnet would come out.

<E> For any old reason, out came a sonnet.

<S> Por un quitame allá esas pajas, salía un soneto.

<SBT> For a take me away those straws, a sonnet would come out.

14. Basket (p.168)

<O> Ao jantar, fúlo, que quem fazia um cesto, fazia um cento.

<BT> At dinner, angry, that he who can make a basket, made a hundred.

<E> At dinner that night he was livid and said that bad actions never come singly.

<S> Furioso, que de quien hacía una se podían esperar mil.

<SBT> Furious, that who makes one you could expect a thousand.

15. Gunpowder (p.169)

<O> Minha tia, piedosamente, deitava pólvora no lume.

<BT> My aunt, piously, would throw gunpowder in the fire.

<E> With false sympathy, my aunt added fuel to the flames.

<S> Mi tía, piadosamente, echaba pólvora en el fuego.

<SBT> My aunt, piously, threw gunpowder in the fire.

16. Stick (p.171)

<O> Que pau de virar tripas te puseste, rapaz!

<BT> What a stick for turning tripe you have become, boy!
You’ve grown into a real bean pole, my lad!

¡Te has puesto alto como un poste, muchacho!

You have put yourself tall like a post, young man!

17. Jacknife (p.177)

O jantar, em casa, foi de navalha aberta.

Dinner, at home, was of open jacknife.

At dinner the knives came out.

Y cuando estábamos en casa, cenando, siguieron escarbando en la herida.

And when we were at home, having dinner, they kept scratching the wound.

18. Drum (p.210)

O torrão natal que me competia defender com unhas e dentes não era Agarez, mas o chão da parada, donde daí a pouco toda a companhia marchava a toque de caixa.

The homeland turf that I was obliged to defend with nails and teeth wasn’t Agarez, but the ground of the parade, where from there in a while the whole company would march to the touch of the drum.

I was supposed to protect tooth and nail was not Portugal or Agarez, but the parade ground where the whole company was soon marching to the beat of the drums.

Resultó que la tierra natal que me tocaba defender con uñas y dientes, no era Agarez. Minutos más tarde la compañía marchaba a toque de tambor.

It resulted that the motherland that was my turn to defend with nails and teeth was not Agarez. Minutes later the company was marching at beat of drum.
19. Cups (p.225)

<O> Dantes, ainda dizias qualquer coisa… Agora, fechas-te em copas!..

<BT> Before you would say something… Now you close yourself in cups!

<E> You used to have something to say in the old days. Now, you don't say a thing!

<S> Antes, al menos, me decías algo. ¡Ahora te cierras en banda!

<SBT> Before, at least, you told me something! Now you just don't say anything!

20. Hat (p.235)

<O> Morte bonita. De se lhe tirar o chapéu!

<BT> Beautiful death. To take one’s hat off!

<E> A beautiful death. He should be complimented for his courage.

<S> ¡Una muerte bonita, sí señor! ¡De rendirle homenaje!

<SBT> A beautiful death, yes sir! Of paying homage!

21. Iron (p.237)

<O> Tentei chamá-lo à razão, empenhado em que fosse na sua terra natal um digno representante do Cristo dos pobres e dos oprimidos. Mas era malhar em ferro frio.

<BT> I tried to call him to reason, determined as he was in his motherland a dignified representative of the poor and the oppressed. But it was beating in cold iron.

<E> I tried to set him right, keen that he should be a worthy representative in his native land of the Christ of the poor and the oppressed, but it was like whistling in the wind.

<S> Intenté llamarle al orden, empeñado en que fuese en su tierra natal un digno representante del Cristo de los pobres y de los oprimidos. Pero era como machacar en hierro frio.

<SBT> I tried to call him at order, determined that he was in his motherland an honourable representative of the Christ of the poor and the oppressed. But it was like crushing on cold iron.
22. Print (p.247)

<O> Só mais tarde vim a saber que colecionava tudo o que eu ia dando à estampa.

<BT> Only later I came to know that collected everything I would give to the print.

<E> Only much later I learned he collected everything I ever printed.

<S> Más tarde me enteraria de que coleccionaba todo lo que yo daba a la imprenta.

<SBT> Later I would realize that he collected everything that I gave to print.

23. Brick (p.305)

<O> Estes tipos não são para brincadeiras. Por dâ cá aquela palavra, põem um homem a fazer tijolo…

<BT> These guys are not for fooling around. For give me that straw, they put a man making brick…

<E> These fellows here don't play games. They'll shoot you as soon as they look at you.

<S> Con estos tipos pocas bromas. Por un quitame allá estas pajas le mandan a uno a criar malvas…

<SBT> With these guys, few jokes. For a take me away these straws they send one to grow mallows.

24. Clay (p.364)

<O> Continuamos naturais como no dia da Criação. Todos ainda a cheirar a barro.

<BT> We continue natural as in the day of Creation. All still smelling like clay.

<E> We continue as natural as on the day of creation. We still smell of clay.

<S> Seguimos siendo tan naturales como en el día de la Creación. Todos olemos todavía a barro.

<SBT> We continue being as natural as on the day of Creation. We all still smell of clay.

25. Record (p.376)

<O> Porque não muda ao menos de disco?
<BT> Why don’t you change at least record?

<E> Why don’t you put on another record for a change?

<S> ¿Por qué no cambia de soniquete?

<SBT> Why don’t you change the monotonous noise?

26. House (p.392)

<O> Agora quando as pessoas – e já outro dia falámos nisso – só sabem pensar, dizer e redigir em idiomas de trazer por casa…

<BT> Now when people – and now other day we talked about it – only know how to think, say and write in idioms of bringing home…

<E> But when people – and we talked about this the other day – only know how to think, talk and write in their own, native language…

<S> Ahora bien, cuando alguien – y ya hablamos de esto el otro día – sabe pensar, decir y redactar únicamente en idiomas de andar por casa…

<SBT> Now well, when someone – and we talked about this the other day – knows how to say and write only idioms of walking by house…

27. Spoon (p.392)

<O> O meu tempo de topa-a-tudo, de pau para toda a colher, já passou.

<BT> My time of agree-with-everything, of stick for every spoon, has passed.

<E> My days of anything goes, Jack of all trades, are over and done with.

<S> Mi tiempo de buscavidas, de criado para todo, ya pasó.

<SBT> My time of serching-lifes, of servant for all, has passed.
28. Trap (p.408)

<O> Que és um tipo impossível. Que nunca cuidou, quando cain na esparrela de te dar boleia, que irias passar uns dias tão amargurados.

<BT> That you are an impossible guy. That he never thought, when he fell on the trap of giving you a lift, that you were going to pass some days so anguishned.

<E> That you’re absolutely impossible. That he had never thought, when he fell into the trap of giving you a lift, that he was in for such unpleasant times.

<S> Que eres un tipo imposible. Que nunca hubiera pensado, cuando cayó en el error de llevarte con ellos en el coche, que iría a pasar unos días tan amargos.

<SBT> That you are an impossible guy. That he had never thought, when he fell in the error of taking you with them in the car, that he was going to pass some days so bitter.

29. Rope (p.466/467)

<O> Ouve: eu podia pôr-te aí já a falar como um papagaio. Era só dar-te corda. Mas não vale a pena.

<BT> Listen, I could put you there talking like a parrot. It was just give you rope. But it’s not worth the sorrow.

<E> Listen, I could make you sing like a bird. All I’d have to do is wind you up, but it’s not worth the bother.

<S> Oye: yo podría hacerte hablar hasta por los codos. No tendría más que darte cuerda. Pero no vale la pena.

<SBT> Listen, I could make you talk even through the elbows. Wouldn’t have to do more than give you rope. But it’s not worth the pain.

30. Door (p.471)

<O> Mas a minha expectativa recebia com a porta na cara...

<BT> But my expectation received with the door on the face...
But I had hoped in vain and the door slammed in my face.

Pero le daban a mi esperanza con la puerta en las narices.

But they gave my hope with the door on the noses.

31. Lamps (p.542)

Já os tenho visto de candeias às avessas…

I have already seen you with your lamps inside out…

I’ve seen you at odds with one another.

Pues ya los he visto reñir alguna vez…

Well, I have seen you arguing some time.

32. Clothes (p.594)

Homem, eu não venho para aqui lavar a roupa suja da família! Lá é que digo o que tenho a dizer.

Man, I don’t come here to wash the family’s dirty clothes! There I say what I have to say.

My dear man, I haven’t come here to wash the family’s dirty linen in public!

Hombre, ¡yo no vengo aquí a lavar los trapos sucios de la familia!

Man, I don’t come here to wash the dirty rags of the family!

33. Cross (p.613)

Até que não pudera mais e regressara, disposto a aliviar a alma junto de outra alma capaz de se tornar cúmplice do seu pesadelo. E tinha de ser eu a aliviar-lhe a cruz.

Until he couldn’t take no more and came back, willing to alleviate the soul next to another soul capable of becoming an accomplice of his nightmare. And it had to be me to alleviate the cross.
Until he could stand no more and returned, ready to unburden his soul to someone capable of becoming an accessory to his nightmare. I had to be the one to take up his cross.

Hasta que no había aguantado más y había regresado, dispuesto a aliviar su alma con otra capaz de hacerse cómplice de su pesadilla. Y había tenido que ser yo el que le ayudara a llevar su cruz.

Until he couldn’t take it no longer and had returned, willing to alleviate his soul with another one capable of making itself an accomplice of his nightmare. And it had to be me the one who would help him carry his cross.

34. Luggage (p.617)

As always, with prudence, he passed himself with arms and luggage to the other side.

Prudent, as always, he moved bag and baggage to the other side.

As always, cautiously, he passed himself to the other side.

35. Board (p.637)

Even the proper missionaries would make flat board of the irreducible potentiality of the indigenous conscience.

Even the missionaries set out to obliterate the native consciousness.

Even the missionaries made flat board of the irreducible potentiality of the indigenous conscience.
4.7.7. MISCELLANEOUS (31 examples)

1. P.42.

<O> Quando subiu para a cadeirinha, ajudada pelo senhor professor, e a jumenta, coberta de moscas, largou, foi como quem deitasse água na fervura.

<BT> When she went up the little chair, helped by the mister professor, and the donkey, covered with flies, set off, it was as if someone had poured water in the boil.

<E> When Senhor Botelho helped her up in the saddle, and the fly-specked mule left, things immediately cooled down.

<S> Cuando subió a la silla, y el jumento, cubierto de moscas, echó a andar, fue como si nos quitaran a todos un peso de encima.

<SBT> When she got up to the chair and the mule, covered with flies, started walking, it was as if they had taken from us all a weight from above.

2. P.67.

<O> Às tantas, o parceiro, que calhou ser o Lameiroto, resolveu dar uma espanholada.

<BT> Suddenly, the partner, who got to be Lameiroto, resolved to give a Spanish.

<E> After a while his partner, who happened to be Lameiroto, decided to bluff.

<S> En un momento dado, su compañero, que era Lameiroto, decidió dar por la izquierda.

<SBT> In a given moment, his partner, who was Lameiroto, decided to give by the left.

3. P.112.

<O> Só Nosso Senhor, de cabeça baixa, pregado na cruz, tinha um ar resignado de quem estava por tudo…
Only Our Lord, head lowered, nailed to the cross, had a resigned air of who was by everything...

Only the statue of Christ, head hanging to the side, nailed to the cross, had a resigned expression of total acceptance.

Sólo el Señor, con la cabeza inclinada, clavado en la cruz, parecía resignarse como quien está acostumbrado a todo...

Only the Lord, with his head tilted, nailed to the cross, seemed to resign like someone who is accustomed to everything.

4. P.118.

Continuava a moer-lhe o juízo!

She continued to grind her judgment!

She [never paid him any attention, but] kept grinding away!

Ella seguía moliéndole la sesera.

She kept grinding his brains.

5. P.130. Duplicate

Tinha a certeza de que não ia responder coisa com coisa.

I had the certainty she was not going to answer thing with thing.

I was certain she wouldn't know any of the answers.

Estaba seguro de que ella no iba a acertar en ninguna respuesta.

I was sure that she wasn’t going to get right any of the answers.

6. P.167. Duplicate

Tim-tim-por-tim-tim.
<BT> N/A

<BT> That is another singing…

<E> Well, that’s a different kettle of fish…

<S> Eso ya es otro cantar…

<SBT> That already is another singing…

8. P.187. Duplicate

<O> Dá tempo ao tempo.

<BT> Give time to time.

<E> Just give it time.

<S> Da tiempo al tiempo.

<SBT> Give time to time.

9. P.205.

<O> Bacalhada, vinho a rodos, e às tantas o diabo trouxe à baila a rapariga.

<BT> Cod, wine to rakes, and suddenly the devil brought the girl to the dance.

<E> There was codfish, lots of wine and at a certain point someone brought the girl’s name into the conversation.

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80 Non-applicable.
Bacalao a discreción, vino a ríos, y de repente, como cosa del diablo, la muchacha sale a relucir en la conversación.

Codfish to the discretion, rivers of wine, and suddenly, as a thing of the devil, the girl comes up shining in the conversation.

10. P.238.

Se no entanto, dias depois, voltavam às boas, impunham-me o recomeço de relações amistosas.

If however, days after, would return at goods, they would impose on me the restart of amicable relations.

They would demand that I support them in their grudges and if in the meantime they made up, I was obliged to take up the previous friendly relations.

Pero si, días después, se ponían otra vez a bien, me imponían igualmente el reanudar las relaciones amistosas.

But if days after they would put themselves good again, they imposed equally the retrying of amicable relations.

11. P.270.

É que assim nem atamos nem desatamos…

It is like this we don’t tie nor untie…

In that case, nothing doing.

Es que así no adelantamos nada…

It is that like this we don’t advance anything…
12. P.332.

\[O\] Cá recebemos a tua carta que ficámos bem contentes por tu chegares sã e salvo que \textit{estávamos em cuidos} que te acontecesse alguma coisa.

\[BT\] Here we received your letter that we stayed well happy for you getting safe and sound that we were in cares that something could happen to you.

\[E\] We’ve received your letter and are happy you arrived safe and sound as we were worried in case something happened to you.

\[S\] Hemos recibido tu carta que nos alegramos que hayas llegado sano y salvo que estábamos preocupados no te hubiese pasado algo.

\[SBT\] We have received your letter that we are happy that you have arrived safe and sound that we were worried something might have happened to you.

13. P.362. Alliteration

\[O\] Fico aqui duas ou três semanas, e \textit{viva o velho}.

\[BT\] I stay here two or three weeks and live the old man.

\[E\] I’ll stay here two or three weeks and then I’m off!

\[S\] Me quedaré aquí dos o tres semanas y ya es bastante.

\[SBT\] I will stay here two or three weeks and that is enough.


\[O\] Dantes, estes malvados faziam-me a vida negra…

\[BT\] Before, those bastards made my life black…

\[E\] Earlier, these devils gave me a hard time.

\[S\] Antes, estos malvados me hacían la vida imposible.

\[SBT\] Before, those wicked people made my life impossible.
15. P.398. Duplicate

<O> Dá ela por ela.

<BT> Gives she for she.

<E> So we’re even.

<S> Valga una cosa por la otra.

<SBT> That one thing is worth the other.

16. P.430.

<O> Tenha paciência. Roma e Pavia…

<BT> Have patience. Rome and Pavia…

<E> Take it easy. Rome wasn’t built in a day…

<S> Tenga paciencia, hombre, que hay más dias que longaniza…

<SBT> Have patience, man, that there are more days than pork sausage.

17. P.451. Alliteration

<O> O diabo não há-de estar sempre atrás da porta! E se estiver, alma até Almeida!

<BT> The devil won’t always be behind the door! And if he is, soul to Almeida!

<E> Nothing’s going to happen! And if it does, keep up your spirits!

<S> No iba a tener tan mala suerte… Y, en todo caso, valor basta el final…

<SBT> He wasn’t going to have such bad luck… And, it all cases, courage til the end…

18. P.460.

<O> Perdido por dez…

<BT> Lost by ten…

<E> Lost by ten…
De perdidos, al río.

From lost, to the river.


O osso ia ser duro de roer...
The bone would be hard to chew...

It would be a hard bone to chew...

El hueso sería duro de roer.
The bone would be hard to chew.

20. P.491.

Mas, se a detenção durasse muito, teria mesmo de o deixar meter água.
But if the detention lasted long, I would really have to let water go into it [the boat].

I had managed to stay afloat, but if my imprisonment lasted much longer I would sink.

Pero si mi detención duraba mucho, tendría que dejarlo hacer agua.
But if my detention lasted a lot, I would have to let it [the boat] make water.

21. P.495. Alliteration

Na rua não se via viva alma.
On the street you couldn’t see a living soul.

There was not a living soul on the street.

En la calle no se veía un alma.
On the street you could not see a soul.
22. P.499.

<O> E não andes às cutrenas com eles que ficas sempre mal eles é que têm a força.

<BT> And don’t walk to the fights with them that you always stay bad they are the ones who have the strength.

<E> And don’t get in trouble with the government you will always lose because they hold the power

<S> Y no te metas con ellos que el que ha de salir perdiendo siempre eres tú que ellos son más fuertes.

<SBT> And don’t put yourself with them that the one who will leave losing is always you because they are stronger.

23. P.552.

<O> Cinquenta anos de gozo é que eles já não me tiram do pêlo!

<BT> Fifty years of pleasure is what they can’t take off my hair!

<E> They can’t take fifty years of pleasure away from me.

<S> Mis cincuenta años de farra no me los quitan ya.

<SBT> My fifty years of pleasure they don’t take them no more.

24. P.558. Alliteration

<O> Em Roma, sé Romano…

<BT> In Rome, be a Roman…

<E> When in Rome…

<S> Donde fuieres haz lo que vieres…

<SBT> Wherever you go, do as you see…
25. P.559.

<O> Quem os não conhecer que os compre.

<BT> Those who don’t know them, let them buy them.

<E> As if I didn’t know any better.

<S> Quien no los conozca que los compre.

<SBT> Those who don’t know them, let them buy them.

26. P.578. Duplicate

<O> Mas é sempre a mesma conversa que vai ficar boa que é preciso dar tempo ao tempo o pior é o resto não se vê jeitos de melhoras.

<BT> But it’s always the same conversation that she is going to stay good that it is needed to give time to time the worst is the rest you can’t see ways of getting better.

<E> But it’s always the same story that she’s going to get well that we have to give it time the worse is that she doesn’t seem to get any better.

<S> Pero siempre dicen lo mismo que se va a poner buena que hay que dar tiempo al tiempo lo peor es que no se le ve mejorar.

<SBT> But they always say the same, that she is going to be good and one has to give time to time and that the worst is that we can not see her improving.

27. P.579.

<O> Sossegue, que não perde pela demora…

<BT> Relax, that you won’t lose for the delay…

<E> Relax, it doesn’t hurt to take our time.

<S> Tranquilícese, que no se pierde nada con la tardanza…

<SBT> Get calm, that you won’t lose anything with the delay…

<O> Punha-me os créditos pela rua da amargura, valha-a Deus!

<BT> You would put my credits by the street of bitterness, God help you!

<E> You’d ruin my reputation, God love you!

<S> Sí que me está haciendo buena propaganda…

<SBT> Yes, you’re making me good propaganda…

29. P.580.

<O> [Mas] uma coisa não tira a outra…

<BT> But one thing does not take the other…

<E> […]But] one thing doesn’t take away from the other.

<S> [Pero] una cosa no quita la otra.

<SBT> But one thing doesn’t take away the other.


<O> Lá andou uns tempos tem-te não caias como te tenho dito mas agora de repente pôs-se como estava antes.

<BT> There she walked some times have you don’t fall as I have told you but now suddenly she has put herself as she was before.

<E> For a while she seemed to improve as I have been telling you but now suddenly she has gone back to the way she was before.

<S> Ha estado un poco de tiempo que iba tirando como te dije pero ahora de repente se ha puesto como estaba antes.

<SBT> She has stayed a bit of time that was taking as I told you but now suddenly she has put herself like she was before.

<O> Toda a vida a vender saúde, não se resignava agora a ser vítima das misérias que afligiam o comum dos mortais.

<BT> All life selling health, didn’t resign now to being victim of the miseries that afflicted the common of the mortals.

<E> He had been so healthy all his life that he could not resign himself now to the miseries which afflicted common mortals.

<S> Durante toda su vida había derrochado salud, y no se resignaba ahora a ser víctima de las miserias que afligían a los comunes mortales.

<SBT> Throughout his entire life he had squandered health, and now he didn’t resign to be a victim of the miseries that afflicted the common mortals.
Chapter 5. The English and Spanish Translations of Idioms from ACM

Traduzir é, primordialmente, um acto de amor. Só quem for tocado na mente e no coração pela singularidade radical de uma voz sente a necessidade e o gosto de a alargar aos ouvidos do mundo. [Translating is primordially an act of love. Only he who is touched in the mind and heart by the radical singularity of a voice feels the necessity and the pleasure to extend it to the ears of the world] (Torga 1933:39; my trans.).

In this chapter I analyse and discuss the translation procedures undertaken by both English and Spanish translators of ACM. The chapter is divided into five main sections, each of them dedicated to one of the five translation procedures described in Chapter 3, namely EIV, LIV, LTI, SI and PRIV. In each of these sections, I provide one example in English and another in Spanish for each of the seven idiom categories that corroborate the translators’ use of the identified procedures. This chapter focuses mainly on the linguistic aspect of the translations, whereas in Chapter 6 I present a statistical analysis of the frequency of each procedure in both languages. Only the most significant examples are discussed in detail in this chapter, followed by back translations in square brackets. It is worth noting that the same example may be used in the two different languages to illustrate different translation procedures.

5.1. Explanation with Idiom Void (EIV)

5.1.1. Animals in English (p.110):

<O> Cheguei a casa com ar de quem vira passarinho.

<BT> I arrived home with air of whom had seen a little bird.

<E> I arrived home feeling incredibly happy.
One of the characteristics of the explanation procedure is that the explanation provided does not contain an element of the original text. In this idiom, the act of ‘seeing a little bird’ is compared to that of happiness, which is a straightforward explanation of the emotion behind the expression. The bird symbolizes freedom of mind and spirit, which is associated to the notion of happiness.

5.1.2. Animals in Spanish (p.18):

<O> Lá vai o diabo a cavalo no pai.

<BT> There goes the devil horseriding his father.

<S> !Por ahí va el diablo montando a su padre!

<SBT> For there goes the devil riding his father.

In the example above, the translator opted for replacing the original adverb *a cavalo* (literally ‘horseriding’); by the verb *montar* [to ride]. The context tells us however that the ‘horse’ is a motorcycle. By explaining the idiom, the translator breaks it down into a plain sentence. It is worth noting however that the verb in Spanish – as in Portuguese, *montar* – may refer to animals other than a horse, such as a donkey or a pony, for instance, including just as well a motorcycle. Therefore, it can be said that the result is a general explanation of the idiom.

5.1.3. Anatomy in English (p.170):

<O> Já o lenço atado a meio da corda começava a transpor a linha divisória, e a portuguesada, de olhos esgazeados, a deitar os bofes pela boca.

<BT> Already the tissue tied to half of the rope started to go over the dividing line, and the Portuguese people, with eyes wide open, getting the entrails out of their mouth.
The handkerchief tied to the middle of the rope was already beginning to cross the dividing line and the Portuguese contingent, their eyes bulging, gasping for breath.

One of the meanings of bofe(s) (pl.), in Portuguese, is ‘entrails’. The idiom literally means ‘letting your entrails come out of your mouth’, which in the English translation is explained simply as ‘gasping for breath’. The translator resorts to different wording to explain the concept, using nevertheless the same grammatical structure of the original expression: verb + noun.

5.1.4. Anatomy in Spanish (p.53):

\(<O>\) A Estrela correu logo a encher os ouvidos da Senhora.
\(<BT>\) Estrela ran off immediately to fill the Lady’s ears about it.
\(<S>\) Estrela fue corriendo a contárselo a la señora.
\(<SBT>\) Estrela went running to tell it to the Lady.

The image behind the idiom encher os ouvidos [to fill the ears with something] is one of intentionally filling something in with the intent of making it crack or burst. Metaphorically, it may apply to a rumour or a story that one wants to see divulged publicly. The translator has decided to simplify the idiom by using a plain verb, contar [to tell], therefore explaining it in simple terms.

5.1.5. Botany & General Nature in English (p.137):

\(<O>\) Sem dizer água vai, virei a mesa de pernas para o ar.
\(<BT>\) Without saying water goes, I turned the table legs to the air.
\(<E>\) Without a word I overturned the table.
This is a popular expression which means ‘without previous warning’ or ‘unexpectedly’. The roots of this idiom go back to when sanitation system was poor and there were no sewers. Neighbours would throw used water out of the window, followed by the shout água vai! [here goes water!] as a warning to passers-by (Nogueira Santos 1990:332). Eventually, with the improvement of sanitation systems, this need disappeared, however the expression resisted the passage of time and it is still used in both literary and colloquial contexts, in European and Brazilian Portuguese and in Spanish. In his study of idiomatic expressions used by Brazilian poet Carlos Drummond de Andrade, philologist Pereira da Silva (1984), adds that this expression is also used in a literary context in Drummond’s chronicles Os Dias Lindos [The Beautiful Days] (Drummond de Andrade 1977:70). The English translator resorted to a simple explanation of the expression, using ‘without a word’, which conveys the original sense of unpredictability.


<O> Dizes que estás sempre em cuidados por minha causa bem to agradeço mas nem tanto ao mar nem tanto à terra.

<BT> You say you are always in carings for my cause well I thank you but not so much to the sea nor so much to the land.

<S> Me dices que andas siempre preocupado por mí mucho te lo agradezco pero tampoco hay que exagerar.

<SBT> You tell me you’re always worried about me a lot I thank you but there is no need to exaggerate.

The original idiom conveys the idea of standing in the middle ground in a given situation, in which the dichotomy mar/terra [sea/earth] stands for the two extremes. In this Spanish

81 www.filologia.org.br/pereira/textos/afraseologianas.htm
example, the translator resorts to the verb *exagerar* [to exaggerate] in order to convey the idea that neither of the two extremes are favourable. Neither of the original idiom’s nouns – *mar* or *terra* – are visible in translation, which makes this example a classic case of explanation.

5.1.7. Death & Religion in English (p.559):

<O> Com a despesa que tendes e com tudo *pela hora da morte*.

<BT> With the expense you have and with everything by the hour of death.

<E> With all the expenses you have, the high cost of living.

This is an example of an idiom in Portuguese containing the word *morte* [death]. The image behind the idiom is that the hour of death is a ‘very expensive one’ because one would pay a very high price in exchange for being alive. In this sense, if something is ‘by the hour of death’ it is extremely expensive. The translator opted for reducing it to a simple explanation – ‘the high cost of living’ – which agrees with the original context, since the expression is normally used to describe the state of the economy.

5.1.8. Death & Religion in Spanish (p.41):

<O> *A canalha precisa de descanso! Não lembra ao diabo*…

<BT> The scoundrel needs rest! That doesn’t remember the devil…

<S> *¡Los muchachos necesitan descansar! Anda que la idea*…

<SBT> The kids need to rest! Well, that idea…

The devil is frequently referred to in Portuguese idiomatic expressions. The concept behind the expression under analysis is that something is so negatively connoted that not even
the devil would be so ill-intentioned as to come up with such an idea. The translator leaves the reader guessing by using suspension points at the end of the sentence as in Portuguese implying, although not explicitly, that the idea is a terrible one. As a characteristic of the explanation procedure, the idiom’s keyword, diabo [devil] in this case, does not appear in translation.

5.1.9. Food in English (p.246):

<O> Afinal, tinha os filhos doentes, e a minha visita caía como a sopa no mel.

<BT> After all, she had her children sick and my visit fell like soup in honey.

<E> It happened that her children were ill and that my visit could not have come at a better time.

This expression is used to refer to something that happened exactly as one wished it would happen; also described as ‘a stroke of luck’ (Taylor & Martin 1970:1992; Machado 1996:126) or something that happens in the most propitious moment (Nogueira Santos 1990:252). In this case, the translator explained the idiom by use of ‘could not have come at a better time’, highlighting the convenience of the deed.

5.1.10. Food in Spanish: none.

There are no examples of food idioms explained in Spanish, which may be due to the fact that the majority were directly replaced with other food idioms in Spanish or literally translated, resulting in loss of idiomaticity in the target-text. The cases of non-existent procedures in English or Spanish will be discussed in more detail in Chapter 6 where I will look at statistics to understand which procedures were more predominant in each language and each category.
5.1.11. Objects in English (p.408):

\(<\text{O}>\) Que és um tipo impossível. Que nunca cuidou, quando caiu na esparrela de te dar boleia, que irias passar uns dias tão amargurados.

\(<\text{BT}>\) That you are an impossible guy. That he never thought, when he fell on the trap of giving you a lift, that you were going to pass some days so anguished.

\(<\text{E}>\) That you’re absolutely impossible. That he had never thought, when he fell into the trap of giving you a lift, that he was in for such unpleasant times.

This idiom contains the word esparrela, which in a hunting context is literally a trap used to shoot birds (Grande Dicionário Enciclopédico Verbo 1997:211). Nevertheless, it is also commonly used to refer to a plan that someone orchestrated to make someone fall into a trap. The meaning is therefore metaphorical. In this case it is referring to the fact that someone has a hidden motive. The translator used a generic translation to explain the idiom.

5.1.12. Objects in Spanish (p.104):

\(<\text{O}>\) Depois, recebia a correspondência e regressava a toda brida, ainda a pensar nela e já atraído por outra miragem.

\(<\text{BT}>\) After, I received the correspondence and returned at all bridle, still thinking about her and already attracted by another mirage.

\(<\text{S}>\) Después recogía la correspondencia y regresaba a todo galope, pensando todavía en ella y atraído ya por otro espejismo.

\(<\text{SBT}>\) After I would collect all correspondence and return at all gallop, thinking still about her and attracted already by another illusion.
This idiom alludes to an equestrian context, as seen by the use of the word *brida* [bridle]. *Briga* is a set of rein and bridle used to direct the horses. The expression is commonly used when someone is in a hurry. The Spanish translator opted for choosing an equivalent expression, explaining it by the use of the word *galope* [gallop].

5.1.13. Miscellaneous in English (p.578):

<O> Mas é sempre a mesma conversa que vai ficar boa que é preciso dar tempo ao tempo o pior é o resto não se vê jeitos de melhoras.

<BT> But it’s always the same conversation that she is going to stay good that it is needed to give time to time the worst is the rest you can’t see ways of getting better.

<E> But it’s always the same story that she’s going to get well that we have to give it time the worst is that she doesn’t seem to get any better.

This idiom is an example of what I have coined as ‘idiomatic duplicate,’ e.g. an idiom which is composed of one or more words that are repeated in the same idiomatic phrase. The expression is intended to inspire tolerance and patience in someone who is dealing with a difficult situation. In the English translation, the duplicate disappears, and instead of two same words, there is only one reference in *give it time*, which is used in the same sense: to let something mature or to encourage patience.


<O> Cá recebemos a tua carta que ficámos bem contentes por tu chegares são e salvo que estávamos em cuidados que te acontecesse alguma coisa.

<BT> Here we received your letter that we stayed well happy for you getting safe and sound that we were in cares that something could happen to you.
Hemos recibido tu carta que nos alegramos que hayas llegado sano y salvo que estábamos preocupados no te hubiese pasado algo.

We have received your letter that we are happy that you have arrived safe and sound that we were worried something might have happened to you.

When analysing numerous idiomatic expressions from a literary work, it is not unusual to come across expressions which are more popular in spoken language and others which are a product of the author’s writing style. It is not my aim to distinguish between the two, but to consider idiomatic expressions as they appear in the whole literary text at hand. Even though not as popular as some other idioms in the language, the expression "estar en cuidos" [to be in cares] as in ‘to be in a state of caring for someone’ is closely explained by "estábamos preocupados" [we were worried].

5.2. Literal Translation with Idiom Void (LIV)

5.2.1. Animals in English (p.135):

Agarravam-se a ele como lapas!

They attached themselves to him like limpets.

In Portuguese, the word lapas [limpet] is normally used, apart from its literal sense, to describe someone who is nagging, craving attention. Metaphorically, the limpet can also be associated with the idea of wanting someone, which is the case above. In the context of ACM, the character is the object of female attention and sexual attraction. This original comparison is kept intact in translation, since the image is maintained in English. The result is not an idiom.
5.2.2. Animals in Spanish (p.261):

\(<\text{O}>\) **Vozes de burro não chegam ao céu.**

\(<\text{BT}>\) Voices of donkey don’t reach heaven.

\(<\text{S}>\) **Voces de burro nunca llegan al cielo.**

\(<\text{SBT}>\) Voices of donkey never reach heaven.

In this idiom, the donkey is portrayed as an animal that lacks intelligence. Animals are perceived differently in different cultures. In Portuguese, and in metaphorical language, the donkey – like the camel in other idioms – symbolizes a stupid person (Kröll 1984:37) or someone who is not worthy of attention because what she/he is saying is unimportant. At the core of the idiom is the notion that regardless of what the ‘donkey says’ (voices of donkey), they will not achieve a high degree of importance (heaven). In Spanish, the idiom was translated literally, but does not exactly result in an idiom, hence the idiom void. In some regions of Spain, other variations of this idiom are used in a similar sense, such as *maldición de burro, al cielo no llega: en las vigas de la cuadra se queda*\(^{82}\) [curse of donkey doesn’t reach the sky: it stays on the beams of the stable], used in the city of Ciudad Real; or *palabras de burro nunca llegan el cielo*\(^{83}\) [words of donkey never reach the sky], used in the region of Belmonte, both situated in the province of Castilla-la-Mancha, in the centre of Spain.

5.2.3. Anatomy in English (p.48):

\(<\text{O}>\) **Tiritava de frio nas noites de Inverno dormidas onde calbava, a roupa encharcada a server de cobertor, e ribava uma códea quando a havia, a enganar o estômago.**

\(^{82}\) Example of usage: www.ciudad-real.es/varios/refranero/m.php

\(^{83}\) Example of usage: www.pueblos-espana.org/castilla+la+mancha/cuenca/belmonte/261875/
He would shiver of cold on the nights of winter slept where it would suit, the soaked clothes serving as a blanket, and would chew on a crust of bread when there was one to cheat the stomach.

He shivered with cold on winter nights, sleeping wherever he happened to be with only his soaking clothes for a blanket, gnawing on a crust of bread when there was one, to fool his stomach.

The noun ‘stomach’ can be used idiomatically in three different contexts, depending on the verb that precedes it: a) the act of vomiting, as we will see in the next example; b) having the courage to face adverse consequences; c) feeling hungry. The example above refers to the latter type. It describes a situation of poverty in which a crust of bread is all there is to eat, where one has to ‘pretend’ [enganar] it will be enough to satiate the hungry feeling. The translator opted for literally translating the clause which does not exactly result in an idiom in the target-text. Idioms containing the word ‘stomach’ abound in English, in the same food/hunger context, such as ‘one’s eyes are bigger than one’s stomach’ (Oxford Idioms Dictionary for Learners of English 2006:28) or ‘an army marches on its stomach’ (Manser 2007:12).

5.2.4. Anatomy in Spanish (p.205):

Regresámos de madrugada, empilhados no carro, bêbados e esmocados, alguns a dormir e eu a despejar o estômago pela janela.

We returned by dawn, stacked in the car, drunk and beaten up, some sleeping and me emptying the stomach out of the window.

Regresamos de madrugada, apilados en el coche, borrachos y aporreados, algunos durmiendo y yo vaciando el estómago por la ventana.
We returned at dawn, piled up in the car, drunk and beaten up, some sleeping and me emptying the stomach through the window.

In this case, ‘stomach’ is used in the context of vomiting or feeling sick. Often in literature, the word *vomitar* [to vomit] is considered by some authors too repugnant to be used and other metaphorical and euphemistic expressions are used instead (Kröll 1984:94). Similarly, in other prose works, Eça de Queirós had previously used the expression *embrulhou-se o estômago* [my stomach wrapped itself] in his work *A Capital* (1943:137), giving it the same meaning as Torga in ACM. The translator opted for conveying the expression literally, maintaining the metaphor *vaciar el estómago* [to empty the stomach], which nevertheless results in an idiom void.

5.2.5. Botany & General Nature in English: none

There are no examples of a literal translation with idiom void for this category in English. My analysis showed that the examples from this category were replaced by another idiom in the target-language, partially recreated, explained or translated literally which resulted in an idiom in the target-text. All other translation procedures were present in this category except for literal translation with void.

5.2.6. Botany & General Nature in Spanish (p.205):

*<O>* *Sem dizer água vai, virei a mesa de pernas para o ar.*

*<BT>* Without saying water goes, I turned the table legs to the air.

*<S>* *Sin decir agua va, puse la mesa patas arriba.*

*<SBT>* Without saying water goes, I put the table legs up.
This example has been previously used to illustrate EIV in English. The Spanish translation however presents a case of LIV. The translator kept the same wording, conveying the same idea, but nevertheless not resulting in an idiom in Spanish.

5.2.7. Death & Religion in English (p.388):

<O> Tenho muita pena, foi uma grande desgraça, mas por morrer um soldado…

<BT> I have much pity, it was a big disgrace, but because a soldier dies…

<E> I’m very sorry, it was a terrible misfortune but, after all, just because a soldier dies…

Idiomatic expressions related to death are abundant in Portuguese (Kröll 1984:19). The expression *por morrer um soldado* [because a soldier dies] is usually followed by a conclusion, *não se acaba a guerra* [the war does not end], and so the beginning is normally recognized as the first half of an idiom. The expression has exactly the same meaning as another Portuguese expression – *por morrer uma andorinha* [just because a swallow dies], followed by *não se acaba a Primavera* [Spring does not end] – which can be used in precisely the same context of misfortune. Another case is that of p.547, *mais vale um pássaro na mão…* which is ‘mentally’ followed by *do que dois a voar* (equivalent in English: ‘a bird in the hand is worth two in the bush’). Once again, the translator’s decision to maintain the wording by conveying it literally does not result in an idiom in English; nevertheless, the target-reader may be able to identify it as an idiom, given the fact that the sentence starts with an acknowledgement of tragedy [I’m very sorry, it was a terrible misfortune]. The last part, which it is not contextual, is to be understood metaphorically.

5.2.8. Death & Religion in Spanish (p.589):

<O> E que o Filho nasceu por obra e graça do Espírito Santo?

<BT> And that the Son was born of work and grace of the Holy Spirit?

<S> ¿Y que el Hijo nació por obra y gracia del Espíritu Santo?
<SBT> And that the Son was born through work and grace of the Holy Spirit?

The origin of the example above resides in the Holy Scriptures, in which it is mentioned that Jesus Christ was conceived by the Holy Spirit (Matthew 1:20; Luke 1.35). The supernatural conception alludes to a ‘miracle’, something that could not have in any way have happened. Thanks to the Scriptures, the sentence is fairly recognizable and universal in all languages, having however acquired idiom status in Portuguese. It is often changed into por obra e graça de quem? [by work and grace of whom?], when one is dubious about how something came to happen. The translation is literal, but unusual in Spanish (por obra y gracia del Espíritu Santo). The expression por obra y gracia can be used in Spanish but in a different, ironic and non-religious context, such as por obra y gracia de su suegro.

5.2.9. Food in English (p.179):

<O> A tesourar assim as videiras, vai colher pouco vinho.

<BT> Scissoring the vines like that, he will collect little wine.

<E> Cutting back your vines as you do, you won’t harvest much wine.

This example is part of a dialogue between father and the narrator/protagonist in which they are talking about the fact that the village’s priest (Padre Capão) had fathered seven children from a woman. Highly metaphorical, this idiom is used in the book to describe the priest’s behaviour. Tesourar [to cut with scissors] symbolizes his conduct; videiras [vines] refer to life; and finally the vinho [wine] is to be understood as what he can take from life by having committed a ‘sin’ a wrong . The literal translation causes an idiom void in the target-language, because the expression is not recognized or used as such in English.
5.2.10. Food in Spanish (p.179):

\[<O> A \text{ tesourar assim as videiras, vai colher pouco vinho.}\]
\[<BT> \text{Scissoring the vines like that, he will collect little wine.}\]
\[<S> Con esos tijeretazos que les mete a las viñas poco vino va a coger…}\]
\[<BT> \text{With those snips that he gives to the vines little wine he’s going to get…}\]

The same expression was translated literally with a void in Spanish. This is one of the only four cases in which both the English and the Spanish translators coincide in their choice of translation procedure for the same example in Portuguese.\textsuperscript{84} The closest idiom in English would be ‘you reap what you sow’, in the sense that your actions are not without consequences.

5.2.11. Objects in English (p.466/467):

\[<O> \text{Ouve: eu podia pôr-te a falar como um papagaio. Era só dar-te corda. Mas não vale a pena.}\]
\[<BT> \text{Listen, I could put you there talking like a parrot. It was just to give you rope. But it’s not worth the sorrow.}\]
\[<E> \text{Listen, I could make you sing like a bird. All I’d have to do is wind you up, but it’s not worth the bother.}\]

In this example, the action takes place in a police station. The officers are threatening the protagonist, who has been arrested for opposing the regime, with the words \textit{eu podia pôr-te a falar como um papagaio} [I could make you talk like a parrot], implying some violence could be exerted towards him. The image behind the idiom \textit{era só dar-te corda} [it was just to give you rope] is that of a clock that needs to be wound up to function. The English translator maintained the wording,\textsuperscript{84} The other cases are: \textit{baixar a grimpa}, in which both English and Spanish translators used SI (this will be discussed in sections 5.4.3 and 5.4.4; \textit{ganhar o pão}, in which both translators used LTI (this will also be discussed in sections 5.3.9 and 5.3.10); and \textit{mal por mal}, in which both translators used PRIV (see sections 5.5.7. and 5.5.8).
including the references to the bird and the clock, creating nevertheless an idiom void in the target-text.

5.2.12. Objects in Spanish (p.364):

<O> Continuamos naturais como no dia da Criação. Todos ainda a cheirar a barro.

<BT> We continue natural as in the day of Creation. All still smelling like clay.

<S> Seguimos siendo tan naturales como en el día de la Creación. Todos olemos todavía a barro.

<BT> We continue being as natural as on the day of Creation. We all still smell of clay.

In this example there is a religious reference to the day of Creation from the Bible’s book of Genesis (2:7): ‘The Lord God formed man out of the clay of the ground and blew it into his nostrils the breath of life, and so man became a living being’. Cheirar a barro [to smell like clay] is used in Portuguese as a metaphor to describe someone who has not matured yet, who is innocent and inexperienced in life. The reference to clay is kept in Spanish in a very literal approximation to the original, but it is not an idiom.

5.2.13. Miscellaneous in English (p.580):

<O> [Mas] uma coisa não tira a outra...

<BT> But one thing does not take the other...

<E> […]but] one thing doesn’t take away from the other.

Both in colloquial and elevated language, this expression is commonly used when one is establishing the validity of two issues, stressing that both can coexist without having to exclude the other. The verb tirar [to take away, to pull] is used here as a synonym for ‘excluding’. The whole idiom does not contain a semantic concept that could have been included in the existent
idiom categories (only the word coisa [thing]). The translation is a literal match of the original, slightly odd-sounding, but which does not result in an idiom itself in English.


< O > Sossegue, que não perde pela demora…

< BT > Relax, that you won’t lose for the delay.

< S > Tranquilícese, que no se pierde nada con la tardanza…

< SBT > Get calm, that you won’t lose anything with the delay…

In this example the intention of the speaker is to threaten the recipient, by admitting that he/she will not lose anything or be affected if he/she ‘awaits (for a revenge)’. In Simões’s (1993:442) words, it means ‘receiving the right punishment even if it comes late’. The Spanish translator resorted to an exact literal translation of the idiom, which matches the original, even though it is not generally accepted as an idiom in the target-language.

5.3. Literal Translation with Idiomatization (LTI)

5.3.1. Animals in English (p.547):

< O > Pense bem antes de resolver. Mais vale um pássaro na mão…

< BT > Think well before solving it. A bird in the hand is worth more…

< E > Think hard before you make up your mind. A bird in the hand…

This idiom is composed of two parts, of which only one is present in the sentence. Because idioms become so popular in usage, the second part is sometimes omitted, both in oral and written speech, since it is so easily recognized by language users. In this case, the whole idiom is composed of mais vale um pássaro na mão [it is worth more a bird in the hand] and do que
dois a voar [than two flying]. Although in English the second part differs from the Portuguese – ‘is worth two in the bush’ – this type of correspondence, visible in the first part, contributes to a balance between texts, since both source and target-texts share the same idiomatic reality that rests in the same wording. It also happens in English, that the first part of this idiom immediately triggers the second part in the recipient’s mind. In Spanish, there is a similar idiom: pájaro en mano que ciento volando.

5.3.2. Animals in Spanish (p.101):

<O> Avancei de gatas até junto da Bem-te-Vi, escondi-me entre uns arbustos, e esperei.

<BT> I moved forward in all-fours until close to Bem-te-Vi, I hid between some bushes, and I waited.

<S> Avancé a gatas hasta la Bem-te-Vi, me escondí entre unos arbustos, y esperé.

<SBT> I advanced in all-fours until as far as Bem-te-Vi, hid between some bushes, and waited.

In this example, the idiomatic phrase de gatas means to walk on all fours. The reference is to cats – gatas – because they walk on all fours and in a slow and inconspicuous manner, which is why in English the expression is translated into ‘on all fours’. In Spanish, the expression has a direct equivalent with precisely the same meaning, again allowing for idiomatization in the target-text.

5.3.3. Anatomy in English (p.478):

<O> ‘É, de facto, lamentável’… - disse ao cabo de algum tempo, como que a lavar dali as mãos.

<BT> ‘It is, in fact, lamentable’ – he said, after some time, as if washing his hands from that.

<E> ‘Yes, most regrettable’, he said after a while, as if to wash his hands of the matter.
Although included in the anatomy category – because mãos [hands] is the keyword – this idiom has also a religious connotation which has been vulgarized in day-to-day usage. It is normally used when one does not want to assume responsibility for a disgraceful act and it is originally attributed to Pontius Pilate, as described in the New Testament (Mathew 27:24), since he washed his hands of the decision to allow the crucifixion of Jesus Christ. In ACM, the action takes place in a prison where the author, about to be put into isolation, is introduced to the head of the penitentiary. The latter, on shaking hands with him, says it is regrettable, acknowledging no responsibility in the decision of putting him in isolation. The English translator makes use of the same expression, which results in an idiom too.

5.3.4. Anatomy in Spanish (p.44):

\(<\text{O}>\) Meu Pai, menos aflito, e sem obrigações de agulha, fazia vista grossa nessas ocasiões.

\(<\text{BT}>\) My father, less afflicted, and without obligations of needle, would make thick view on those occasions.

\(<\text{S}>\) Mi padre hacía la vista gorda en esas ocasiones…

\(<\text{SBT}>\) My father made the fat sight on those occasions.

In Portuguese, the word vista [view; sight] is often used as a synonym for ‘eyes’, hence the inclusion of this idiom in the anatomy category. The idiom is used when someone is pretending not to see something, not attributing importance or acting neglectfully. It can also be used when one is pretending not to ‘see’ someone or when one is ignoring a particular issue. In Spanish, the same expression is used in the same context, which is a literal translation of vista [vista] and grossa [gorda] and naturally results in idiomatization.
5.3.5. Botany & General Nature in English (p.407):

\(<O>\) Sem meio termo no que dizia e fazia, extremava todas as situações, triviais que fossem. E semeava ventos.

\(<BT>\) Without middle term on what I said or did, I took to extreme all situations, no matter how trivial. And I sowed winds.

\(<E>\) Knowing no moderation in my words or deeds, I took all situations, no matter how trivial, to their very limits, and I sowed winds along the way.

In previous sections, I have looked at idiomatic expressions which are composed of two clauses, like \textit{mais vale um pássaro na mão do que dois a voar} [it is worth more a bird in the hand than two flying]. The sentence above is one of those cases in which only the first clause is present and sufficient to trigger the full idiom in the mind of the reader: \textit{e semeava ventos} [and he sowed winds] is the initial part of the whole Portuguese idiomatic phrase that finishes with: \textit{quem semeia ventos, colhe tempestades} [he who sows winds, harvests storms]. The first clause, which is the only one present in the original text, was translated word by word into English, also results in an idiom, despite having a different end: \textit{reap the whirlwind}. The literal translation has resulted in a case of idiomatization.

5.3.6. Botany & General Nature in Spanish (p.434):

\(<O>\) Partira, muito bem disposto e são como um pera, na camioneta da carreira.

\(<BT>\) I left, very well disposed, and healthy as an apple, on the bus of the career.

\(<S>\) Había salido un día, de muy buen humor y sano como una manzana, en el coche de línea.

\(<SBT>\) I had left one day, of very good humour and healthy as an apple, in the car of line.
In Portuguese, the word *pero* is a special type of apple, apart from also being a colloquial term for ‘punch in the face’. It finds therefore a literal match in the Spanish phrase *sano como una manzana* [healthy as an apple], therefore another case of idiomatization resulting from a literal translation procedure.

5.3.7. Death & Religion in English (p.270):

<O> Também eu. Mas não *vendo a alma ao diabo.*

<BT> Me too. But I won’t sell my soul to the devil.

<E> I think so too, but I won’t sell my soul to the devil.

Allusions to the devil are fairly common in idiomatic expressions in Portuguese, as other examples from the data show: *pintar o diabo* [paint the devil], in p.55, *enquanto o diabo esfrega um olho* [while the devil rubs an eye], in p.67, and *com mil diabos* [with a thousand devils], in p.341. In this example, ‘selling the soul to the devil’ means to perform some type of wrong-doing in order to get a benefit, in the form of money or power. It is also used to stress someone’s greed or lack of scruples. The literal match in English accounts for idiomatization.

5.3.8. Death & Religion in Spanish (p.97):

<O> Beijou o escapulário e *encomendou a alma a Deus.*

<BT> He kissed the scapular and commended the soul to God.

<S> Besó el escapulario y *encomendó su alma a Dios.*

<SBT> He kissed the scapular and commended his soul to God.

References to God in idiomatic expressions are abundant in Portuguese (Kröll 1984:13-22), and that is also visible – on a much smaller scale – in the example above, as well as in *cada um trata de si e Deus de todos* [each one takes care of themselves and God takes care of all], in p.209.
The idiom is used in a religious context. It means ‘to die’, to ‘give the soul to God’ in the same Christian sense that ‘God gives and God takes away’. The idiom is preserved in translation.

5.3.9. Food in English (p.383):

\(<O> \text{ Seria capaz de viver longe da patria na situacção de emigrante que ganha o seu pão.} \<BT> \text{I would be willing to live away from the home country in the situation of emigrant that earns his bread.} \<E> \text{I could live away from my country as an emigrant earning my bread.} \)

The idiom above is one of the many expressions in Portuguese, containing the word pão [bread]. Other examples are ele é um pão [he is a bread], used to describe a very good-looking young man; aquilo é o pão nosso de cada dia [that is our bread of each day] to describe a situation that happens on a daily basis; or conigo é pão, pão, queijo, queijo\(^{85}\) [with me, it is bread bread, cheese, cheese], when someone wants to stress that they are straightforward in what they want and do not go ‘beating about the bush’. *Ganhar o pão* [to earn the bread] is a metaphor for earning money to live, for ‘bread’ is seen as a metaphor for earning money, making a living, which is linked to the universal notion that bread is the most elementary of foods in Western culture. In English, as in Portuguese and in Spanish (see next example), the expression is widely used in both written and oral registers because of its Biblical origin. The literal translation contributes to an optimal balance between both texts: one idiom is conveyed into another idiom.

5.3.10. Food in Spanish (p.383):

\(<O> \text{ Seria capaz de viver longe da patria na situacção de emigrante que ganha o seu pão.} \<BT> \text{I would be willing to live away from the home country in the situation of emigrant that earns his bread.} \)

\(^{85}\) In Spanish, the closest idiom could be: *al pan, pan, y al vino, vino.*
<S> Yo sería capaz de vivir lejos de mi patria como un emigrante que se gana el pan.

<SBT> I would be capable of living away from my homeland like an emigrant that earns his bread.

This food idiom is part of a small number of examples whereby both translators adopted the same procedure for the same idiom, producing the same outcome. As in English, the same idiom exists in Spanish in the same context, although by means of a reflexive verb, ganarse el pan, [to win the bread oneself].

5.3.11. Objects in English: none

Since it is the second largest category in our data, amounting to 70 instances, after Anatomy, which comprises 106, it was surprising not to find an example of an object-related idiom that had been translated literally into English and resulted in a case of idiomatization. Because they are so diverse, most object-related idioms are conveyed through explanation, which immediately creates a void in the target-language. A key characteristic of explanation with idiom void, as we have seen, is the absence of an idiom in the target-text. When these idioms are not explained through paraphrase, they are mostly substituted by a different idiom in the target-text, which leaves only a small portion to be either recreated or translated literally with void.

5.3.12. Objects in Spanish:

<O> Ouve: eu podia pôr-te aí já a falar como um papagaio. Era só dar-te corda. Mas não vale a pena.

<BT> Listen, I could put you there talking like a parrot. It was just give you rope. But it’s not worth the sorrow.

<S> Oye: yo podría hacerte hablar hasta por los codos. No tendría más que darte cuerda. Pero no vale la pena.
Listen, I could make you talk even through the elbows. Wouldn’t have to do more than give you rope. But it’s not worth the pain.

This example has been previously analysed under a different translation perspective, as a case of LIV in English. In Spanish however, the translator’s literal approach produced an idiom in the target-text, which was not the case of give you rope, in English.

5.3.13. Miscellaneous in English (p.495):

<O> Não se via viva alma.

<BT> On the street you couldn’t see a living soul.

<E> There was not a living soul on the street.

The expression ver viva alma [to see a living soul] or ver viva’alma is an idiomatic equivalent for ‘absolutely no one’. The expression is centuries-old, having inclusively been used by Camões (1556) in his famous Lusiads’ satire Disparates na Índia [The Vagaries of India] (Adamson 1820:135; my trans.): que me fará (…) nunca fallar mais com viva alma [that will make me talk to one ever more]. This is an example of an idiomatic alliteration (via and viva). Because alliterations are usually found in poetry rather than fiction, it can only very rarely be expected that they ‘survive’ the translation process, even more so between languages belonging to a Germanic and Romance language groups such as English and Portuguese. In this case, the example was translated literally, resulting in the same idiom.

5.3.1.4. Miscellaneous in Spanish (p.559):

<O> Quem os não conhecer que os compre.

<BT> Those who don’t know them, let them buy them.

<S> Quien no los conozca que los compre.
Those who don’t know them, buy them.

What makes idiomatic expressions so intriguing from the point of view of language – and translation – is that they apply to a whole range of people, things, situations, states of mind, human characteristics, and personality traits, among others. They are as varied as language itself in what they can convey. The expression above applies only to people, which curiously enough is the only thing one cannot ‘buy’, strictly and literally speaking. The image behind this popular saying it is that we are often led by appearances when buying something, only to find ourselves disappointed with the acquisition later on. If idioms encapsulate a moral, the moral of this expression would be ‘do not trust whom you do not know’. The translation is a precise match of the original which also results in an idiom in Spanish, described as: expresión de rechazo de aquello que, por conocido y maliciosamente encubierto, se rehusa de antemano [expression of refusal of something that, because it is known and has been maliciously covered up, is refused beforehand; Panizo Rodríguez 1989; my trans.].

5.4. Substitution with Idiomatization (SI)

5.4.1. Animals in English (p.75):

<O> Já a formiga tinha catarro.

<BT> Already the ant had catarrh!

<E> I was still wet behind the ears.

As opposed to the example of cheirar a barro [to smell of clay], which is used to attribute worldly inexperience to someone, normally a child or a teenager, this idiom has a derogatory connotation, being used to criticize a child or a teenager petulance. This is metaphorically portrayed by the weak and hardly heard ‘cough of an ant’. Substitution with idiomatization

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86 http://www.funjdiaz.net/folklore/07ficha.cfm?id=807
favours a more creative approach to translation, when the target-language does not have a direct idiomatic equivalent. In these instances, it is not expected a wording match nor similar metaphors in both languages, but rather that the target-language equivalent matches the original as to the message it tries to convey. In this example, the translator has used an opposing expression which is connotated with innocence, *being wet behind the ears*, which is an analogy with a newly born baby.

5.4.2. Animals in Spanish (p. 232):

\(<\text{O}>\textit{Sorte macaca!}\>

\(<\text{BT}>\text{Monkey luck!}\>

\(<\text{S}>\textit{La suerte del enano!}\>

\(<\text{SBT}>\text{The luck of the dwarf!}\>

The Portuguese expression is used to mean ‘bad luck’. Raimundo & Brunot (1936:137; my trans.) register it as: ‘in the sentences \textit{morrer de macaca} [to die of monkey] and \textit{sorte macaca} [monkey luck], the term \textit{macaca} is the same as unhappy, poor; it can also be said \textit{azar macaco} [monkey misfortune] and in the sense of misfortune, only bad luck is used, as well as \textit{sorte-macaca}. In Spanish, it has been replaced by \textit{la suerte del enano} [the luck of the dwarf], an idiom which is described in the \textit{Dictionary of Spanish Proverbs, Idioms and Slang of Yesterday and Today} (Serrano & Serrano 1999:170) as ‘a real disaster’. In ACM, the context refers to the fact that the protagonist/narrator, a young doctor, is called by a much more experienced and old colleague to a medical emergency to give a second opinion. Caught off guard, the protagonist/narrator uses the expression to convey his bad luck for having to give his opinion before an older doctor without having prepared himself.
5.4.3. Anatomy in English (p.33):

<O> Figurão dentro da escola, [ ...] na rua **baixava mais a grimpa**.

<BT> Big figure inside the school [...], on the street he would lower more his crest.

<E> He was big noise in school [...], but once in the streets he came down a peg or two.

This idiom contains the word **grimpa** which is a synonym for the more common **crista** (crest). The expression is used in an informal register when someone needs to show modesty before someone else who is more important or is in a higher position. The *Dicionário Editora da Língua Portuguesa* (2011:217; my trans.) contains an entry for **baixar a grimpa**: abater o orgulho; submeter-se; sujeitar-se [lower the crest: to weaken the pride; submit oneself; subject oneself]. The English translation – ‘came down a peg or two’ – is a slight variation of ‘take someone down a peg or two’ which is listed in the *Oxford Dictionary of Idioms* (1999:262) as ‘make someone realize that they are less talented or important than they think they are’. In any case, the idiom was replaced by another idiom with a slight change.

5.4.4. Anatomy in Spanish (p.33):

<O> Figurão dentro da escola, na rua **baixava mais a grimpa**.

<BT> Big figure inside the school, on the streets he would lower more his crest.

<S> Fantasmón en la escuela, en la calle se le bajaban en seguida los humos.

<SBT> Big ghost in school, on the street his fumes would lower.

In Spanish, the same example was translated by **se le bajaban humos**, which is similarly described by Robles-Sáez (2011:38; my trans.) as an informal idiom ‘to show to a person that they are not as superior as they believe they are’. In the definition, it is also added that the expression is ‘quite contemptuous’, which is a very similar match to the Portuguese original, both only being used in very informal contexts and indicative of scorn.
5.4.5. Botany & General Nature in English (p.409):

<O> Cheguei a pensar seriamente em desistir da especialização e mandá-lo à fava.

<BT> I arrived to think seriously about quitting the specialisation and send him to the broadbean.

<E> I even got to the point of seriously giving up the specialisation and telling him to go to hell.

It is common in Portuguese to use the verb *mandar* [order] to send someone away in a rude manner (Kröll 1984:71). The verb is usually followed by an adverbial of place, which varies according to how abrupt and impolite the message is, *mandar à outra banda* [send to the other band] or *mandar à merda* [send to the shit], being two extremes. In this case, and in the context of the book, *mandar à fava* is a moderately impolite, but fairly conventionalized and acceptable expression used to send someone away, also in a playful way. The English translation of ‘go to hell’ is likewise informal and an analogous substitute for the expression with the same meaning, albeit with religious connotations.

5.4.6. Botany & General Nature in Spanish (p. 176):

<O> Meu tio *chispava lume*.

<BT> My uncle sparked fire.

<S> Mi tío, *colorado como un tomate*.

<SBT> My uncle, red like a tomato.

This idiom is normally used without direct complement next to the verb *chispar*. It is a very colloquial term that is used to refer to someone feeling furious or indulging in an angry verbal outburst. The Spanish translator opted for using a comparison – *colorado como un tomate* [red
like a tomato] – which has the same function, as it is also used when someone is in a state of rage, but also when one is acting shyly or fearful.

5.4.7. Death & Religion in English (p.138):

<O> Felizmente que ninguém dera conta. Do mal o menos…

<BT> Luckily no one gave account. Of evil the less…

<E> Thank God for small favours…

_Do mal o menos_ is a very popular phrase, used as an expression which indicates that in the midst of a troublesome situation, there is always a positive side that makes the overall problem less negative and easier to handle. It is entirely in tune with the English chosen idiom ‘thank God for small favours’, which is listed by Ammer (2006:429) as: ‘be(ing) grateful for a minor advantage or gain’. Generally this phrase is evoked without any religious significance, only as an expression of relief that something has gone well, or less badly than expected. Even though the images evoked by both idioms differ, they are equivalent expressions in the message they convey.

5.4.8. Death & Religion in Spanish: (p.341):

<O> Com mil diabos, até cornos tem!

<BT> With a thousand devils, he’s got horns!

<S> ¡Leches! ¡Si tiene hasta cuernos!

<SBT> Milks! He’s got horns!

_Com mil diabos_ is an expression that can be used as a vague interjection and that applies to a myriad of situations (Azevedo Pinto 1946:148). It is also used to convey surprise. The Spanish version – _leches_ [milks!] – is an interjection, but many interjections work as idioms, like the one I
have just analysed – *com mil diabos!* Since it can not be interpreted literally, it is used in a context other than dairy-related in, for instance, a situation of upset.

5.4.9. Food in English (p.210):

<O> *Ah, é poeta! Lago vi. De qualquer maneira, lembre-se que tenho a faca e o queijo na mão*...

<BT> Ah, you’re a poet! I saw it right away. Anyway, remember that I have the knife and cheese in my hand…

<E> Oh, so you’re a poet! I should have known. At any rate, don’t forget that I hold all the aces…

This popular phrase is described by Nogueira Santos (1990:167; my trans.) as: ‘being in a position of deciding on one’s self; disposing of all power, of all weapons, of all elements to impose one’s will’. The English translation – ‘to hold all the aces’ – is listed in the *Oxford Dictionary of Idioms* (1999:2) as ‘having all the advantages’, admitting also the variation ‘to have all the aces’. Both expressions convey the same message even though the original alludes to food and the translation to gambling.

5.4.10. Food in Spanish (p. 246):

<O> *Afinal, tinha os filhos doentes, e a minha visita caía como a sopa no mel.*

<BT> After all, he had his children sick and my visit fell like soup in honey.

<S> Pero resulta que tenía a los hijos enfermos y mi visita le venía como anillo al dedo.

<SBT> But it results that he had his children ill and my visit came to him like ring to finger.
As discussed previously as an example of EIV in English, *cair como a sopa no mel* [to fall like soup in honey] is an expression that conveys convenience and a sense of timing. This sense of opportuneness exists in an idiom in Spanish, such as *como anillo al dedo* [like ring to a finger], which Moral (2003:41; my trans.), in *Manual Práctico del Español Coloquial*, describes as ‘something that presents itself with opportunity’. It is a typical case of substitution.

5.4.11. Objects in English (p.171):

<O> Que *pau de virar tripas* te pusestes, rapaz!

<BUT> What a stick for turning tripe you have become, boy!

<E> You’ve grown into a real bean pole, my lad!

In this idiom, the keyword to the idiom is *pau* [stick] which is part of the expression *virar tripas* [turn tripe]. The origin of the expression dates back to the end of the 19th century, when German and Italian emigrants brought to Brazil their custom of eating sausage-type foods, which were made of tripe.\(^\text{87}\) The sticks used for turning the tripe inside out were very long and thin, which gave rise to the expression. Cultural and linguistic osmosis led to the expression being widely used by European Portuguese, remaining so up to this day in a colloquial context. The expression ‘to grow into a bean pole’ or ‘as thin as a bean pole’ has the same meaning in English. Norrick (1981:183) describes ‘bean pole’ as follows: ‘the literal reading of bean pole identifies a particular physical object, but the idiomatic reading designates a tall, thin person’ which matches Nogueira Santos’s (1990:298; my trans.) definition as referring to ‘a very thin person’. The substitution with idiom void maintains the original’s meaning.

5.4.12. Objects in Spanish (p.305):

<O> *Estes tipos não são para brincadeiras. Por dá cá aquela palha, põem um homem a fazer *tijolo*…

<BT> These guys are not for fooling around. For give me that straw, they put a man making brick…

<S> *Con estos tipos pocas bromas. Por un quitame allá esas pajas, le mandan a uno a criar malvas…*

<SBT> With these guys, few jokes. For a take me away these straws they send one to grow mallows.

Within the realm of idiomatic expressions, death is one of the topics that is mostly euphemized in language (Kröll 1984:23). The substantive *morte* [death] or the verb *morrer* [to die] is often avoided, and it has remained so for time immemorial, often considered a ‘verbal interdiction’ (ibidem). *Pôr a fazer *tijolo* [to put one to make brick] is an example of a death-related idiom included in the object category due to the word *tijolo* [brick]. The idiom means ‘to die’ or ‘being buried’ (Nogueira Santos 1990:367). In Spanish, the expression *criar malvas* has the same meaning and Moral (2003:152; my trans.) describes it as: ‘to give the last breath; to die; to rest’, which works as an idiom substitute. The Spanish version is also similar to the English ‘pushing up daisies’.

5.4.13. Miscellaneous in English (p.182):

<O> *Isso é outro cantar…*

<BT> That is another singing…

<E> Well, that’s a different kettle of fish…

This idiom is used when someone wants to clearly state that something is radically different from what they were initially referring to. It designates ‘singing a different song’ or
‘singing it differently’. The substitute idiom ‘a different kettle of fish’, which Dolgopolov (2004:121) lists as ‘a different state of affairs; something of an altogether different kind’ matches the original, allowing for an idiomatization of the target-text too.

5.4.14. Miscellaneous in Spanish (p.558):

<O> Em Roma, sê Romano…

<BT> In Rome, be a Roman…

<S> Donde fueres haz lo que vieres…

<SBT> Wherever you go, do as you see…

This idiom means that when one is new to a place or culture, an effort should be made in trying to adapt to the customs and local practices. It derives from the Latin expression *cum Romae fueritis, romano vivite more* [If you go to Rome, live as Romans do] (Ortiz de Urbina 2005:52) and seems to translate very closely into both languages. The Spanish translation of the expression – *donde fueres haz lo que vieres* - also allows for some degree of variation, as in *si a Roma fueres, haz lo que vieres* [if you go to Rome, do what you see] (Strauss 1994:673), which also translates into English *when in Rome, do as Romans do* (Harvey 2006:362).

5.5. Partial Recreation with Idiom Void (PRIV)

5.5.1. Animals in English (p.127):

<O> Dava-me a impressão dum cão sem dono.

<BT> He gave me the impression of a dog with no owner.

<E> He always seemed like a stray puppy.
In this idiom, being like a *cão sem dono* [dog without owner] designates the feeling of being miserable and at a loss, with no goal or sense of perspective in life. It is partially recreated in English, where the word ‘puppy’ is maintained, even though there is no reference to its ‘owner’. Also, for the English reader, stray means lost, without an owner or home, so the original meaning is partially encapsulated in stray. The result is not necessarily an idiomatic expression, as it is visible in the translation ‘seemed like a stray puppy’, which creates an idiom void in the target-text.

5.5.2. Animals in Spanish (p.78):

*O* É um pedaço de asno, e o romance uma merda!

*BT* He’s a piece of donkey, and the novel is shit!

*S* ¡Es un burro, y su novela una mierda!

*SBT* He’s a donkey and his novel a shit!

Despite not being particularly current in daily Portuguese, this expression is used to offend someone, as an equivalent of ‘idiot, dumb or show-off’ (Simões 1993:322; my trans.). The reference to ass is one of many animal metaphors which designate a stupid person in Portuguese, along with *camel* [camel], *toupeira* [mole] and others (Kröll 1984:37). *Asno* [ass] admits variation with *cara de asno* [face of ass] and *pele de asno* [skin of ass], all with the same meaning of ignorance. This is a classic case of partial recreation for part of the original idiom – the word *asno* – is kept in the translation by a synonym – *asno* – but the target-text is not idiomatic.

5.5.3. Anatomy in English (p.361):

*O* Chegou à conclusão de que não aguentava mais isto, e, sem vintém e a deitar os pulmões *pela boca,* foi para Paris.
He came to the conclusion that he couldn’t take this any longer, and penniless and throwing out his lungs by his mouth, he went to Paris.

He decided he couldn’t stand it here any longer; so without a penny and coughing his lungs up he went to Paris.

Since idioms in the data were extracted from a literary work, it is interesting to see that some of them are more likely to be found in relatively contemporary literature (e.g.: *pata que a lamba* [paw that licks it], p.217; *despejar o estômago* [throw out the stomach], p. 205; *quem tivesse unhas é que tocava guitarra* [he who had nails would play the guitar], p.242) than in modern day oral usage (e.g.: *barriga a dar horas* [tummy giving time], p.55; *fazer ouvidos de mercador* [make ears of merchant], p.240; *emprenhar pelos ouvidos* [get pregnant by ears], p.327). This is an example of an idiom less likely to be heard but more likely to be found in a written register. The expression is not elegant, but it is a phrase that does verge on an idiom: a euphemism in the old days for having tuberculosis. The translation includes part of the idiom – the word *lungs* – but omits *mouth*, making it a partially recreated sentence slightly odd-sounding and with no idiomatic strength in English.

5.5.4. Anatomy in Spanish (p.202):

Maravillado, Alvarenga me miraba con ojos diferentes.

Marvelled, Alvarenga looked at me with different eyes.

Olhar com outros olhos [to look with other eyes] means to look at someone in a different way, with a different state of mind. It is commonly used when one is describing someone else’s way of looking at them, as if humans had more than two eyes and could use a different pair of
eyes when wanting to convey a different feeling. In the Spanish translation, the word olhos [eyes] is maintained but the result is not an idiom – hence the idiom void.

5.5.5.  Botany & General Nature in English (p.241):

<O> E deixava o barco ir ao sabor da corrente.

<BT> And would let the boat go to the taste of the current.

<E> I drifted with the current[…].

Nogueira Santos (1990:125; my trans.) describes the figurative meaning of ao sabor da corrente [to the taste of the current] as ‘being taken over by events; passively accept the dominating opinions; trying not to influence the evolution of events’. It is a very popular expression which has been channelled into English as ‘to drift with the current’ or ‘to drift to the current’ which does not have idiomatic strength but it is rather used more frequently in aviation, sailing and weather forecasting contexts (Robinson & Robinson 2009:159). Here it is used metaphorically. Nowadays language users would talk about ‘going with the flow’. It can be said that the idiom has been partially recreated in translation through a literal use of the substantive corrente [current].

5.5.6.  Botany & General Nature in Spanish: none

The data collected from ACM did not provide an example of partial recreation with idiom void in Spanish, since most of the examples in this category, as we will see in detail in Chapter 6, were mainly translated literally with idiomatization, or replaced by an equivalent idiom with no reference to the original text.
5.5.7. Death & Religion in English (p.238):

<O> Mal por mal, antes a nostalgia sebastianista do Senhor Arnaldo.

<BT> Evil for evil, before the Sebastianist nostalgia of Senhor Arnaldo.

<E> Of the two evils, I preferred Senhor Arnaldo’s yearning for a past long-dead.

There is a significant number of idioms in Portuguese containing the word mal [bad; evil] (Nogueira Santos 1990:237). The idiom under analysis – mal por mal – describes having to choose between the lesser of two evils, and it is synonymous with do mal o menos [of evil the less], which is also included in the collected data and discussed in 5.4.7. The English translation – ‘of the two evils’ – is an incomplete version of ‘the lesser of the two evils’ (Speake 2000:207). In any case, the idiom was partially recovered in translation, the word mal [bad; evil] is still present, although the target expression is unidiomatic.

5.5.8. Death & Religion in Spanish (p.238):

<O> Mal por mal, antes a nostalgia sebastianista do Senhor Arnaldo.

<BT> Evil for evil, before the Sebastianist nostalgia of Senhor Arnaldo.

<S> Entre los dos males, me quedaba con la nostalgia sebastianista del Señor Arnaldo.

<SBT> Between the two evils, I would keep the Sebastianist nostalgia of señor Arnaldo.

The same example is valid in Spanish, where the idiom is replaced by entre los dos males, which would be a variation of entre los dos males el menor [between the two evils the lesser] or elegir de entre varios males el menor [choose between various evils the lesser] (Bosque & Demonte 1999:4064). The word mal – evil – is repeated in translation, but the translation is only part of the whole idiom.
5.5.9. Food in English: none

There were no Food idioms translated according to this procedure in English or Spanish which makes it the only procedure, in Food idioms, which is not used in any of the languages.

5.5.10. Food in Spanish: none

None of the Spanish idioms were translated by PRIV, which makes Food the more ‘homogenously’ translated category, as none of the idioms were translated by EIV.

5.5.11. Objects in English (p.21):

\(<O>\) E nós, com um \textit{bico de obra} daqueles!

\(<BT>\) And us, with a beak of work of those!

\(<E>\) And there we were with such hard work to do!

A \textit{bico de obra} or \textit{bico-de-obra} [beak of work] is a compound substantive commonly used to refer to a type of work that is difficult to carry out or just simply a difficult thing (Simões 1984:58). The English translation maintains the word \textit{obra} [work] but provides an explanatory solution for this idiom. However, because it ends up being a non-idiomatic phrase with a partial input from the original text, this example too qualifies for this category.

5.5.12. Objects in Spanish (p. 210):

\(<O>\) O torrão natal que me competia defender com unhas e dentes não era Agarez, mas o chão da parada, onde daí a pouco toda a companhia marchava a toque de \textit{caixa}.

\(<BT>\) The homeland turf that I was obliged to defend with nails and teeth wasn’t Agarez, but the ground of the stop, where from there in a while the whole company would march to the touch of the drum.
Resultó que la tierra natal que me tocaba defender con uñas y dientes, no era Agarez. Minutos más tarde la compañía marchaba a toque de tambor.

It resulted that the motherland that touched me to defend with nails and teeth was not Agarez. Minutes later the company was marching at beat of drum.

This idiom originated in the Medieval era: ‘before a messenger would read the royal announcements, the beating of the drums would take place, a sign to the people so that these would come out running to learn the news’ (Letras de Hoje 2004:235; my trans.). Today, this idiomatic expression means ‘in total hurry’ or ‘at a very fast pace’ (Nogueira Santos 1990:78; my trans.). In Spanish, the expression a toque de tambor [to the beat of the drum] has no idiomatic value, and no connotation other than ‘to march in a military fashion; to do something hurriedly’. The substantive toque has been maintained which accounts for a partial recreation.

5.5.13. Miscellaneous in English: none

There are no examples of idioms in this category which have been translated by PRIV, just as there are no examples in Food, in English, that have been translated according to this procedure. They make up the two ‘zero occurrences’.

5.5.14. Miscellaneous in Spanish (p.495):

Dantes, estes malvados faziam-me a vida negra…

Before, those bastards made my life black…

Antes, estos malvados me hacían la vida imposible.

Before, those wicked people made my life impossible.

In this example, the idiom is fazer a vida negra, which regardless of the context it is used to mean making someone’s life very difficult, by creating obstacles to their success. It is a typical
case of PRIV because the Spanish translation contains a part of the Portuguese wording, the noun *vida [hacer]*, yet opting for *impossible* as a synonym of the original *negra*, which, in Portuguese, is connotated with a dark, difficult, sad or pessimistic scenario.
Chapter 6. Statistical Analysis and Interpretation of Results

In the previous chapters I described how, on the basis of the data collected and previous theoretical contributions, I arrived at two proposals: one for the categorisation of idioms included in ACM and another for the translation procedures used by the English and Spanish translators. In this chapter I juxtapose these two ‘categorisations’ by analysing the frequency of translation procedures in English and Spanish within each idiom category. The chapter is illustrated with statistical evidence and it is divided into two sections. The first section is supported by five tables, each of them showing the percentage of examples corresponding to each translation procedure in each language. The second section is supported by seven tables, each representing an idiom category, which display the highest and the lowest frequency of procedures in English and Spanish. The most significant focus of this chapter is on the perception of the overall procedures, in particular whether these reflect a tendency to preserve the idiomaticity of the original text and how that idiomaticity is translated into a target-reality and culture.

6.1. Consolidation of Collected Data and Interpretation of Tables: Three languages, Seven Idiom Categories and Five Translation Procedures

For bilingual linguists, translation provides a unique way of looking at how languages vary in conveying the same message, just like a translation of the same text differs according to the translator, the target-readers, and many other contextual factors. After looking at the translation procedures used in each example in both English and Spanish, my aim was to consolidate that information through an extensive interpretation of statistics and to give a systematic description of the translation of ACM’s idioms in English and Spanish.
6.2. Variation Inter-categories

In this section I look at the percentage of examples translated according to each of the five procedures. With that in mind I have used light orange shading to highlight the cells in which both languages share the same statistical result/procedure. I have used red shading to highlight the cells in which the result is 0%, which I have coined ‘zero occurrence’. The light blue shading highlights the translation procedure and the green shading is indicative of the weighted average of examples in the data translated according to the specified procedure. Whereas in this section I focus on the percentage of examples within each idiom category to ascertain how these vary from category to category in both languages, in section 6.3. I discuss the most and least used procedures in each language, allowing for a comparative overview.

6.2.1. EIV

<table>
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<th>EXPLANATION WITH IDIOM VOID (EIV)</th>
<th>ENGLISH</th>
<th>SPANISH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Animals</td>
<td>35%</td>
<td>32%</td>
</tr>
<tr>
<td>Anatomy</td>
<td>64%</td>
<td>32%</td>
</tr>
<tr>
<td>Botany &amp; G. Nature</td>
<td>39%</td>
<td>46%</td>
</tr>
<tr>
<td>Death &amp; Religion</td>
<td>29%</td>
<td>7%</td>
</tr>
<tr>
<td>Food</td>
<td>29%</td>
<td>0%</td>
</tr>
<tr>
<td>Objects</td>
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<td>29%</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>74%</td>
<td>52%</td>
</tr>
<tr>
<td>WEIGHTED AVERAGE</td>
<td>56%</td>
<td>32%</td>
</tr>
</tbody>
</table>

In this table, it is clear that the category in which more examples are explained with idiom void is the Miscellaneous, both in English (74%) and in Spanish (52%). There is one zero occurrence of this procedure in Food in Spanish. However the weighted average of examples translated into English using this procedure is 56%, which accounts for more than half of the total 175 examples. In Spanish, nevertheless, the weighted average of overall examples translated with recourse to this procedure is 32%.
### 6.2.2. LIV

<table>
<thead>
<tr>
<th>Category</th>
<th>ENGLISH</th>
<th>SPANISH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Animals</td>
<td>20%</td>
<td>18%</td>
</tr>
<tr>
<td>Anatomy</td>
<td>8%</td>
<td>8%</td>
</tr>
<tr>
<td>Botany &amp; G. Nature</td>
<td>0%</td>
<td>8%</td>
</tr>
<tr>
<td>Death &amp; Religion</td>
<td>23%</td>
<td>7%</td>
</tr>
<tr>
<td>Food</td>
<td>28%</td>
<td>15%</td>
</tr>
<tr>
<td>Objects</td>
<td>5%</td>
<td>3%</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>7%</td>
<td>7%</td>
</tr>
<tr>
<td><strong>WEIGHTED AVERAGE</strong></td>
<td><strong>10%</strong></td>
<td><strong>8%</strong></td>
</tr>
</tbody>
</table>

There are two striking figures in this table: the first is the zero occurrences of Botany & General Nature examples in English; the second is that Anatomy and Miscellaneous share the same percentage in both languages, 8% and 7% respectively. The weighted average of examples in English is 10% whether in Spanish it is 8% which means that the difference between the two languages is not significant in general terms.

### 6.2.3. LTI

<table>
<thead>
<tr>
<th>Category</th>
<th>ENGLISH</th>
<th>SPANISH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Animals</td>
<td>5%</td>
<td>32%</td>
</tr>
<tr>
<td>Anatomy</td>
<td>13%</td>
<td>33%</td>
</tr>
<tr>
<td>Botany &amp; G. Nature</td>
<td>15%</td>
<td>38%</td>
</tr>
<tr>
<td>Death &amp; Religion</td>
<td>12%</td>
<td>32%</td>
</tr>
<tr>
<td>Food</td>
<td>14%</td>
<td>14%</td>
</tr>
<tr>
<td>Objects</td>
<td>0%</td>
<td>26%</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>6%</td>
<td>17%</td>
</tr>
<tr>
<td><strong>WEIGHTED AVERAGE</strong></td>
<td><strong>8%</strong></td>
<td><strong>28%</strong></td>
</tr>
</tbody>
</table>

In this table there is a marked imbalance between the two languages. Whereas only a small fraction of examples was translated with recourse to this procedure in English (8%), the Spanish column presents a higher number of examples (28%), which makes this procedure the second most used by the Spanish translator, after substitution with idiomatization (SI). What also
stands out from the table is the zero occurrences of Object idioms in English and the equal percentage (14%) of Food examples in both languages.

6.2.4. SI

<table>
<thead>
<tr>
<th></th>
<th>ENGLISH</th>
<th>SPANISH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Animals</td>
<td>15%</td>
<td>9%</td>
</tr>
<tr>
<td>Anatomy</td>
<td>13%</td>
<td>25%</td>
</tr>
<tr>
<td>Botany &amp; G. Nature</td>
<td>38%</td>
<td>8%</td>
</tr>
<tr>
<td>Death &amp; Religion</td>
<td>24%</td>
<td>47%</td>
</tr>
<tr>
<td>Food</td>
<td>29%</td>
<td>71%</td>
</tr>
<tr>
<td>Objects</td>
<td>23%</td>
<td>32%</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>13%</td>
<td>14%</td>
</tr>
<tr>
<td><strong>WEIGHTED AVERAGE</strong></td>
<td><strong>19%</strong></td>
<td><strong>25%</strong></td>
</tr>
</tbody>
</table>

The most striking feature of this table is that, unlike the previous tables in this section, there are no zero occurrences, which means that at least one example was translated with recourse to substitution with idiomatization out of the entire data. This is the only procedure which is reflected in the translation of all categories. In general terms, the weighted average of examples in English is 19% and 25% in Spanish, making it the third most used procedure in Spanish and the second most used in English. In this table none of the languages show equal results in any of the categories, similarly to explanation with idiom void.

6.2.5. PRIV

<table>
<thead>
<tr>
<th></th>
<th>ENGLISH</th>
<th>SPANISH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Animals</td>
<td>25%</td>
<td>9%</td>
</tr>
<tr>
<td>Anatomy</td>
<td>2%</td>
<td>2%</td>
</tr>
<tr>
<td>Botany &amp; G. Nature</td>
<td>8%</td>
<td>0%</td>
</tr>
<tr>
<td>Death &amp; Religion</td>
<td>12%</td>
<td>7%</td>
</tr>
<tr>
<td>Food</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>Objects</td>
<td>6%</td>
<td>10%</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>0%</td>
<td>10%</td>
</tr>
<tr>
<td><strong>WEIGHTED AVERAGE</strong></td>
<td><strong>6%</strong></td>
<td><strong>6%</strong></td>
</tr>
</tbody>
</table>
There are several features in this table that make it stand out from the previous ones. Firstly, it is the procedure which reflects more zero occurrences. These happen in a considerable number of categories in English (Food and Miscellaneous) and Spanish (Botany & General Nature and Food). Secondly, due to the high number of zero occurrences, it is also the least used procedure in both languages: both the English and the Spanish translators use it only in 6% of the 175 examples. In the Anatomy category, however, both translators apply it on the same percentage of examples, since they show equal results (2%), although not necessarily on the same specific examples. Both languages diverge however in the fact that the English highest score is in the category of Animals, accounting for 25% of the examples, whereas in Spanish the highest categories are Objects and Miscellaneous, with 10% each. This is the only table which shows average results below the 10% mark in both languages.

6.3. Variation Inter-languages: The Most and Least Used Translation Procedures

In this section I look at the highest and lowest frequency of translation procedures within each category, allowing for a generalized conclusion about the overall approach taken by both translators. Each of the seven tables is followed by a contrastive explanation of the results in English and Spanish. One of the translators’ major concerns was to act intuitively, making the translation flow without any sort of disruption, rather than intentionally follow scholarly recommendations.\textsuperscript{88} Therefore, my conclusions of the results found are merely speculative and are described in an attempt to understand what inter-linguistic variations might have occurred throughout the translation process.

\textsuperscript{88} Personal communication via email with Patricia Odber de Baubeta, one of the English translators of ACM, between 2010 and 2011.
6.3.1. Animals

<table>
<thead>
<tr>
<th></th>
<th>ENGLISH</th>
<th>SPANISH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Highest</td>
<td>EIV (35%)</td>
<td>EIV/LTI (32%/32%)</td>
</tr>
<tr>
<td>↓</td>
<td>PRIV (25%)</td>
<td></td>
</tr>
<tr>
<td>↓</td>
<td>LIV (20%)</td>
<td>LIV (18%)</td>
</tr>
<tr>
<td>Lowest</td>
<td>LTI (5%)</td>
<td>SI/PRIV (9%/9%)</td>
</tr>
</tbody>
</table>

**In English:** In this category, 35% of idioms were explained but a fraction was also partially recreated with void (25%) or literally translated without an idiomatic equivalent (20%). Only a small number was replaced altogether by an idiom (15%) and even fewer were literally translated into another idiom (5%).

**In Spanish:** Explanation and literal translation with idiomatization share the highest percentage, altogether adding to 64%. Literal translation with idiom void accounts for 18% and partial recreation with void and substitution are the least used procedures altogether accounting for 18%.

**Conclusions:** This category presents a striking contrast between the two languages, possibly because literal translation with idiomatization has the lowest percentage of Animal examples in English. However, that same procedure is the most used in Spanish, alongside explanation with idiom void. The data shows that languages that share the same Latin root and a centuries-old history and culture, like Spanish and Portuguese, are more prone to adopt a literal approach with idiomatization to animal idioms. Authors often allude to animals in a literary register to describe emotions that are experienced by human beings, such as dependency, in p.135, *agarravam-se a ele como lapas* [they would hold on to him like limpets!]; risk, in p.392, *meter-se na boca do lobo* [run from the wolf’s mouth]; isolation or loneliness, in p.127 *cão sem dono* [a dog with no owner], and also beliefs of superstition, as in p.71, *lagarto, lagarto!* [lizard, lizard!].
The table also shows that with regard to animals, the English translator did not idiomatize significantly, since a striking 80% of the original sentences resulted in idiom loss (35% EIV + 25% PRIV + 20% LIV). On the other hand, the Spanish translator handled the Animal idioms with more procedural variety, with 41% of examples matched by another idiom and 59% non-idiomatized.

### 6.3.2. Anatomy

<table>
<thead>
<tr>
<th>ANATOMY (52)</th>
<th>ENGLISH</th>
<th>SPANISH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Highest</td>
<td>EIV (64%)</td>
<td>LTI (33%)</td>
</tr>
<tr>
<td>↓</td>
<td>EIV (32%)</td>
<td>LTI (33%)</td>
</tr>
<tr>
<td>↓</td>
<td>LTI/SI (13%/13%)</td>
<td>SI (25%)</td>
</tr>
<tr>
<td>↓</td>
<td>LIV (8%)</td>
<td>LIV (8%)</td>
</tr>
<tr>
<td>Lowest</td>
<td>PRIV (2%)</td>
<td>PRIV (2%)</td>
</tr>
</tbody>
</table>

**In English:** In this category, explanation with idiom void is the most frequently adopted procedure of all, followed by literal translation with idiomatization and substitution, both being used in a total of 26% of the entire anatomy-related data. Literal translation with idiom void (8%) and partial recreation with idiom void (2%) were only applied in a minority of examples. This is the most numerous idiom category found in ACM (52 examples). In fact, as the literature review shows, many languages contain idioms related with parts of the body. Physical appearance has long been portrayed metaphorically, but even though the body’s anatomy is linguistically and universally fruitful in providing idioms, the conceptual idea behind these idioms varies extensively from language to language, making many bodily references in Portuguese non-existent or incomparable in English (e.g. fazer das tripas coração in p.133, emprender pelos ouvidos in p.327), which explains why explanation with idiom void is so frequent.

**In Spanish:** Literal translation with idiomatization is the dominant procedure (33%), followed by explanation with idiom void (32%) and substitution with idiomatization (25%). Very few examples were partially recreated or translated literally with idiom void, which means that overall
there is a balance between cases of idiomatization (58%) and void (42%). Although literally composed of allusions to body parts, these expressions convey very disparate messages, with no real anatomical meaning, such as *não mexer um dedo*, in p.352, which means ‘to abstain from helping, moving or making an effort’, and *dar o braço a torcer*, in p. 352, which means ‘admitting a fact that proves oneself is wrong’. To some extent, some of these expressions are fairly recognizable and used likewise in Spanish, which is probably why many of them were translated literally resulting in the same idiom as in Portuguese. Others may not be as popular because they are used in a literary context, which explains why equally significant shares of those were explained (e.g. *levar a palma* [take the palm]: be the best) or dealt with as stylistic expressions with an acceptable literal rendition (e.g. *despejar o estômago pela janela* [throw the stomach out of the window]: to throw up).

**Conclusions:** Considering it from an inter-language perspective, it is worth noting that the two least common procedures (literal translation with idiom void and partial recreation with idiom void) are the same in both languages, sharing the exact same percentage of examples, 8% and 2% respectively. This information may translate into the fact that unless the original context in which the idiom appears is anatomy, which is not the case (e.g. *palavra de honra que não estico o pernil*, in p.429, for death; *dobr a língua se faz favor*, in p.504, for ‘don’t be rude’), it was unusual for translators to ‘recreate’ an anatomy reference without the target-text resulting in an idiom, hence the low 2% for partial recreation with idiom void in both languages.

### 6.3.3. Botany & General Nature

<table>
<thead>
<tr>
<th>BOTANY &amp; GENERAL NATURE (13)</th>
<th>ENGLISH</th>
<th>SPANISH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Highest</td>
<td>EIV (39%)</td>
<td>EIV (46%)</td>
</tr>
<tr>
<td>↓</td>
<td>SI (38%)</td>
<td>LTI (38%)</td>
</tr>
<tr>
<td>↓</td>
<td>LTI (15%)</td>
<td></td>
</tr>
<tr>
<td>↓</td>
<td>PRIV (8%)</td>
<td>LIV/SI (8%/8%)</td>
</tr>
<tr>
<td>Lowest</td>
<td>LIV (0%)</td>
<td>PRIV (0%)</td>
</tr>
</tbody>
</table>
In English: The two highest percentages of examples refer to ‘explanations’ (39%) and ‘substitutions’ (38%). The table shows that for this particular type of idiom, which is composed of words such as frutos [fruits], raiz [root], fava [broadbean], pero [apple], agua [water], ceapa [stump], corrente [current], ventos [winds], lume [fire], fogo [fire], and mar [sea], the English translator found overall more equivalent idioms or ‘idiom matches’, since 53% of the idioms (38% SI + 15% LTI) were matched by another idiom, against 47% (39% EIV + 8% PRIV) which were handled with idiomatic loss. Because this category is composed of idioms alluding to Botany & General Nature, the majority of these are possibly more likely to be idiomatically matched due to their universal character for conveying states of mind, e.g. in p.301 brinque com o fogo [play with fire], meaning ‘to act dangerously’; in p.176 meu tio chispava lume [my uncle was spitting fire], meaning ‘to be angry’; in p.434 são como um pero [healthy as an apple], meaning ‘to be in good shape, physical and mental’.

In Spanish: Even though explanation with idiom void (46%) is the most frequent procedure, there is not a major statistical difference between void-creating procedures, a total of 54%, and idiomatizing ones, a total of 46%, which translates into an approximate half of the composing idioms having been replaced by another idiom or literally matched in the target- culture. Since 54% of idioms were translated producing a void in translation, this means that they were annulled for the sake of maintaining some sort of proximity to the original text, as 46% of idioms in this category were explained plainly and 8% were literally translated with idiom void. Of the remaining 46% idiomatizing versions, 38% were translated literally which resulted in an equivalent match in Spanish. Only 8% were substituted by another equivalent in Spanish. These results show that idiomatization and void cases are reasonably balanced. This idiomatizing effect may stem from the fact that the Portuguese and Spanish share not only some conceptual metaphors but they also express them through very similar wording due to their Latin roots, e.g.: comenzar a dar frutos [começar a dar frutos], in p.133, cortar el mal de raiz [cortar o mal pela raiz], in p.38, sano como uma manzana [são como um pero], in p.434 and sembrar vientos [semear ventos], in p.407.
Conclusions: Looking comparatively at the two languages, both languages present explanation with idiom void as the most common procedure. Both languages present a striking zero occurrence for this category, for two different procedures.

6.3.4. Death & Religion

<table>
<thead>
<tr>
<th>DEATH &amp; RELIGION (16)</th>
<th>ENGLISH</th>
<th>SPANISH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Highest</td>
<td>EIV (29%)</td>
<td>SI (47%)</td>
</tr>
<tr>
<td>↓</td>
<td>SI (24%)</td>
<td>LTI (32%)</td>
</tr>
<tr>
<td>↓</td>
<td>LIV (23%)</td>
<td></td>
</tr>
<tr>
<td>Lowest</td>
<td>PRIV/LTI (12%/12%)</td>
<td>EIV/LIV/PRIV (7%/7%/7%)</td>
</tr>
</tbody>
</table>

In English: Once again, explanation with idiom void is the most used procedure (29%) and partial recreation the least used. The results show that 64% of idioms were translated non-idiomatically, having been explained, translated literally or partially recreated. Only 36% resulted in an idiom.

In Spanish: Unlike what is visible in some of the previous tables, the cases of idiomatization (79%) significantly outnumber those of idiom void (21%), which were explained, literally translated or partially recreated: it is striking to see that this is the only category in which the disparity of results is so evident. The translator chose to adapt many of these idioms to their Spanish equivalents (substitution), which is a valid approach considering that some of these expressions are idiomatic interjections, e.g. *Com mil diabos, até cornos tem!* [With a thousand devils, it even has horns!], in p.341, and old traditional sayings, such as *cada um trata de si e Deus de todos* [each one takes care of themselves and God takes care of everyone], in p.209. Since Spain and other Spanish speaking-countries are profoundly religious and mostly Catholic, it is not a coincidence that, similarly to Portugal, they have their significant share of Devil/God/Death-alluding idioms, also often linked to superstition. A striking feature of this analysis is that because this category is composed of idioms which find an analogous equivalent in Spanish, there was
little need (21%) to explain or break down what the original idiom means due to the existence of very similar religious contexts in the target-culture.

**Conclusions:** Whereas in English there is a clear pattern of explanation in previous categories, in the Spanish translation explanation occupies a secondary place, which indicates that only when an immediate equivalent (target idiom) is lacking does the translator use a void. Comparing the two languages, one aspect is striking: in Spanish the cases of idiomatization (79%) outnumber significantly those of void (21%), which is the opposite of what is observed in English, where the cases of idiomatization are less numerous (36%) than those of void (64%). Also, in both languages partial recreation with idiom void is one of the least used procedures.

### 6.3.5. Food

<table>
<thead>
<tr>
<th></th>
<th>ENGLISH</th>
<th>SPANISH</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Highest</strong></td>
<td>EIV/SI (29%/29%)</td>
<td>SI (71%)</td>
</tr>
<tr>
<td>↓</td>
<td>LIV (28%)</td>
<td>LIV (15%)</td>
</tr>
<tr>
<td>↓</td>
<td>LTI (14%)</td>
<td>LTI (14%)</td>
</tr>
<tr>
<td><strong>Lowest</strong></td>
<td>PRIV (0%)</td>
<td>EIV/PRIV (0%/0%)</td>
</tr>
</tbody>
</table>

**In English:** In this table, explanation with idiom void and substitution share the same percentage of occurrences in the text (29%). Overall, the procedures of idiomatization and void are not very disparate: 57% of cases with no equivalent idiom were found in the target-text, whereas 43% of examples resulted in an idiom. The Food category is one of the few where the tendency to idiomatize and adapt the text to the target-culture is more visible, possibly because the references/comparisons/metaphors are easier to match gastronomically in the target-language. It may be argued that Western culture, to which the three languages belong, has a gastronomic tradition that is recognized and regarded as very particular to each country, hence the need to adapt a source reference to the target-reality. Whereas some countries tend to
associate certain foods to specific states of mind, e.g. *chegou-lhe a mostarda ao nariz* [the mustard got to his nose; meaning to make someone lose their patience] or *ele é um pãozinho sem sal* [he is a small bread without salt; meaning he is dull], others might use different foods.

**In Spanish:** Idiomatization takes up 85% of examples, whereas non-idiom translation occupies 15% of all examples. The idioms included in this category do not contain references to specific food dishes or exclusively Portuguese gastronomic specialties. The food that idioms refer to, whether it is *queijo* [cheese], *pão* [bread] or *mel* [honey], illustrates universal concepts, as for instance the sense of opportunity, like two types of food that go together: *a minha visita caía como sopa no mel* [my visit fell like soup in honey] or the sense of advantage: *lembr-se que tenho a faca e o queijo na mão* [remember that I have the knife and the cheese in my hand]. However, despite the fact that these idioms are not matched in Spanish with food, they are matched with another idiom, which explains in part why substitution is so used in this category. The Spanish translator resorts to other non-food concepts for the same ‘sense of opportunity’ such as *venir como anillo al dedo* [to come like a ring to a finger], and for the ‘sense of advantage’ *tener el sartén por el mango* [to hold the pan by the handle]. Most of the examples from this category were replaced by an equivalent idiom in Spanish, but a small portion had the exact same meaning and therefore was translated literally.

**Conclusions:** This is a category in which more of the English and Spanish translators’ procedures coincide with each other as to the frequency of usage. This is not because the original contains specifically Portuguese food references, but because food is understood and acknowledged and associated with different concepts. Whereas some countries stress the importance of certain foods, like olive oil and home-cooking and associate them with personality traits, others might dismiss those foods and use different metaphorical resources for the same traits.
6.3.6. Objects

In English: The translation of Object idioms resulted mostly in an idiom void (77%), since a high percentage of these was explained (66%), partially recreated (6%) or translated literally (5%). None of the idioms translated literally resulted in an idiom. The Objects category is significantly numerous, resulting in 35 examples in Portuguese. Except for explanation with idiom void (66%), the remaining translation procedures are represented in very low figures. The second most frequent procedure is substitution (23%), which indicates that nearly a quarter of the examples were replaced by another idiom.

Most of the Object references included in these idioms were lost in translation. Idioms composed of object references are abundant and very disparate, varying from faca [knife], roupas [clothes], tábuia [board], pólvora [gunpowder], caixa [drum], pau [stick], tijolo [brick], to chapéu [hat], palha [straw], lata [tin], casa [house], navalha [jackknife]. They allude to different situations and can be used as euphemisms, like the word caixa [box] which stands for ‘head’, but can also be used in the expression a toque de caixa [to the beat of the drum], as seen in Chapter 5. It is worth noting that object-related idioms can themselves be compartmentalized into different categories, such as kitchen objects, wooden objects, clothing objects, etc., which may not always find direct equivalents in English. This is not due to the fact that they do not exist in the target-culture but because they have a different idiomatic meaning: the idiom ter a faca e o queijo na mão [to have the knife and the cheese in one’s hand], in p.210, is replaced by a different idiom, ‘to hold all the aces’, alluding to a different object, the ace of cards. Words such as navalha [jackknife], as included in the idiom o jantar foi de navalha aberta [dinner was of open jackknife], in p.177, means that the
atmosphere at dinner was uncomfortable, and it was translated into ‘At dinner the knives came out’. This means that the English language has an equivalent (another cutting object), but ‘razor’ is used in a different context: ‘sharp as a razor’ for someone ‘sharp-witted’. This disparity partially accounts for the fact that most of these object-related idioms were explained (for lack of direct equivalent) or replaced with other cultural equivalents. Very rarely – hence the 0% for literal translation with idiomatization – objects are matched in translation by a literal equivalent in English.

**In Spanish:** The procedure that is most used is substitution (32%), which is not too far apart from explanation (29%) or literal translation with idiomatization (26%). There is a balance between idiomatization and void cases, 58% for the former and 42% for the latter. Nevertheless, this is one of the categories where the procedures are more equally distributed. Spanish language, due to its linguistic proximity to Portuguese, has more similar vocabulary than English language, especially with regard to nouns and verbs.

**Conclusions:** The number of void cases in English largely exceeds the number of idiomatization cases, which accentuates the contrast with the same category in Spanish, in which the numbers are reasonably more balanced. Both languages show explanation and substitution as the two most used procedures.

### 6.3.7. Miscellaneous

<table>
<thead>
<tr>
<th>MISCELLANEOUS (31)</th>
<th>ENGLISH</th>
<th>SPANISH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Highest</td>
<td>EIV (74%)</td>
<td>EIV 52%</td>
</tr>
<tr>
<td>↓</td>
<td>SI (13%)</td>
<td>LTI 17%</td>
</tr>
<tr>
<td>↓</td>
<td>LIV (7%)</td>
<td>SI 14%</td>
</tr>
<tr>
<td>↓</td>
<td>LTI (6%)</td>
<td>PRIV 10%</td>
</tr>
<tr>
<td>Lowest</td>
<td>PRIV (0%)</td>
<td>LIV 7%</td>
</tr>
</tbody>
</table>
In English: The Miscellaneous category shows a distinctive feature: it is the category where the difference between void and idiomatization cases in English is more significant, 81% for the former, and only 19% for the latter. Apart from being composed of idioms that could not be placed in the other categories, it includes alliterations and duplicates which pose additional obstacles when the translator intends to maintain the alliteration and the duplicate in the translation. There is a zero occurrence for partial recreation with idiom void, which is the least used procedure and overall the one which presents more zero occurrences when compared with other procedures.

In Spanish: the Miscellaneous category appears to be less of an obstacle to the Spanish translator, for the difference between idiomatization and void cases is smaller (31% for the former and 69% for the latter) although still significant, considering that Portuguese and Spanish share numerous words with the same morphological root.

Conclusions: The only thing that the Miscellaneous examples have in common is that they do not fit into any of the other categories. It is harder to achieve a similar effect in both English and Spanish, since translators need not only to find a semantic equivalent but also, if they feel appropriate, a syntactic match. Idioms such as não se via viva alma [it couldn’t be seen a living soul], in p. 495, alma até Almeida [soul to Almeida], in p. 451, dar tempo ao tempo [to give time to time], in p. 578, and dá ela por ela [gives she for she], in p. 187, are examples of cases where the repetition of sounds or words is key. Because English and Portuguese words belong to different language groups, phonetic approximation is hardly feasible, which often leads, as the results show, to this type of idioms being mostly explained or replaced by an analogous idiom in the target-language. This is the only category where English and Spanish share very similar results in relation to the five procedures. In other words, it is the category where the translators adopted a strategy with virtually the same frequency, despite the fact that it may not apply to the same examples: explanation is the most common procedure in both languages (English: 74%; Spanish
52%); literal translation with idiom void have similar values, (7% in English and 7% in Spanish); substitution is also similarly represented in both languages (13% in English and 14% in Spanish); partial recreation with idiom void is non-existent in English but has a value of 10% in Spanish, and finally literal translation with idiomatization is represented in 6% of the examples in English and 17% in Spanish.

6.4. Summary of Results

Literary translation is an intuitive craft which more often than not appeals, even subconsciously, to the translator’s sensibility and creativity. When the translator encounters an idiom in a sentence, the first reaction is either one of recognition (having heard it, read it or said it before) or strangeness. Normally, professional time constraints do not allow for the translator to engage in a thorough search for an equivalent idiom in the target-language, and therefore it is their mental database of foreign idiomatic expressions that they resort to in the first instance, also rummaging through their own mother tongue set of idiomatic expressions. This saves the translator time and, most importantly in an exercise of literary recreation, it allows the translator not to disrupt his train of thought, especially in a language (Portuguese) in which an entire sentence can occupy half a page.

When their personal and mental glossaries are useless in a specific case, translators take other measures, such as searching for the idiom in dictionaries, the internet or in other technical sources at their disposal. Seeking an equivalent does not always result in success, partially because:

a) in bilingual dictionaries, idioms’ entries are followed by an explanation, not an idiom match;

b) in monolingual dictionaries of idioms, as in the case of the Portuguese (Nogueira Santos 1990), the entry is followed by an analogous idiom.
6.4.1. The Explanation Effect in English

In general terms, the most common translation procedure found in English was explanation with idiom void. It also presented the same values as substitution in the case of Food. Explanation was the dominant procedure in all categories – Animals (35%), Anatomy (64%), Botany & General Nature (39%), Life/Death/Religion (29%), Food (29%; same as SI), Objects (66%) and Miscellaneous (74%). Regardless of the obstacles posed by idioms in each of these categories, there is a general pattern of paraphrase or conversion of idioms into plain language. One could argue that by explaining them the translator is annulling a feature of the source-text, but that does not necessarily mean that the translator is moving away from it. After all, what is the use of maintaining an idiom in the target-text if it is incomprehensible to its readers? If it is true that the translator is creating a void in translation, it is also true that explanation may be source-oriented, serving the purpose of ‘enlightening’ the reader, breaking the idiom down into an understandable phrase that does not compromise the fluency of the text or disrupt the reading. In the realm of speculation, only the translator knows what has led to a certain decision: Was it the lack of a target idiom? Was it because in the overall context the translator did not think it was appropriate, for some reason, to replace that idiom by another one, despite there being a direct match. What we do know is that within the field of literary translation, the constraints imposed on translators may account for their immediate technical decisions.

Another important factor to take into account is that this study is based on data collected from an autobiographical source and that the translator seems to have agreed on maintaining the translation as close to the original as possible, preserving most of its cultural references and simultaneously doing justice to the author’s wishes.89 This may mean that some of the

89 From excerpt of email conversations with translator Ivana Rangel-Carlsen in 2005.
translator’s decisions were the result of previous consultation with the author and not taken on an individual basis.

6.4.2. The ‘Varied’ Approach in Spanish

The Spanish translation presents a more varied picture in terms of translation procedures. Whereas in English, explanation was found to be the most used procedure in each category, in Spanish there is not a single dominant pattern of procedure that repeats itself in every category. This tells us that proximity between languages does not always facilitate translation or lead to a one-only approach.

6.4.3. Idiomaticity in Translation: General Overview

One thing that seems to stand out from the data, in the first instance, is that despite the fact that five different procedures were identified throughout the English and Spanish translations of idioms found in the literary work, not all of these were present in each category of idioms. In some categories, either in English or Spanish, the translators used only one, two or three procedures, meaning that some procedures tend to be used more in a certain category of idioms, whereas others are more likely to be found in others.

If languages share the same culture, history, or geography or belong to the same linguistic group, what is available to translators is similarities which may not be particularly reflected on the translator’s competency. One learns idioms as one speaks and communicates. It is a lifelong process, and the incorporation of expressions and the construction of mental glossaries differ from individual to individual. Looking at the differences between the two languages and how both translators have dealt with the various idioms and the challenges they pose, the most easily perceived conclusion is that the translators’ procedures, whether literal, non-literal, with void or
idiomatizing, are not necessarily synonymous with proximity or alienation from the source-text. Even if the meaning of the word ‘void’ suggests a ‘gap’, this gap occurs only at idiom level. In similar fashion, if an idiom is replaced by a different one in translation, the effect of idiomatization may be actually pushing the reader away from the original text, because the translator is adapting the source-text to the target-reader’s reality. When a translator replaces an idiom by another idiom, he is only creating an ‘idiom balance’, which may not necessarily correspond to an overall balance. The most evident proof of this is substitution. It cannot be said that idioms containing the word ‘dog’ or ‘head’ tend to be translated in x fashion, or that idioms belonging to the same conceptual category are usually translated in x or y manner.

The translation of idioms involves a myriad of variants, the translator being only one of them. Is the translation more exotic if it is literal? As we have seen, it will depend on whether the idiom is matched by an identical one in the foreign language, that is, constitutes a case of ‘ideal match’. If, however, the translation is literal but fails to show evidence of an idiom in the target-language, then it is simply a literal translation with no idiomatic value, which may cause some strangeness to readers. Idioms are small units of text used in a certain context; it seems only natural that their translation or their ‘conversion’ into a foreign language influences the readers’ perception of the source-culture. We have seen that idioms reflect a whole range of emotions, feelings and states of mind. They may take the shape of euphemisms, dysphemisms, metaphors or comparisons, and the immutable character of their constituent elements can be restrictive in terms of translation approaches. Another characteristic of idioms which influences their perception is the fact that there is hardly a consistent pattern – as the figures show – of translation in this type of expression. However, what the English and Spanish translators did, with their profound knowledge of Torga’s work and writing, was to respect the text flow, the author’s authenticity and his usage of idioms, by unlocking the meaning of the original idioms and using their language proficiency to choose procedures that were less likely to disrupt the reading. They were attentive to the context behind Torga’s idiomaticity and most of all they were
proficient in both languages involved, with the added ‘advantage’ of having translated Torga’s previous works.
7. Conclusions

The literary production of poet and short-story writer Miguel Torga provides unlimited ground for academic research within several areas of knowledge, from literature to philosophy, from Portuguese Studies to Translation. Torga’s ACM is a testimony of life and also of a historical and cultural period which the Portuguese people and the artistic community were not oblivious to. Torga’s contribution to Portuguese literature spanned over sixty-four years and it is still acknowledged to this day, sixteen years after his death. The author, who opposed an oppressive regime throughout nearly half his life, possessed a creative and rare humanist genius, making his life and literary production two realities which are impossible to dissociate. In the prologue to some of his works, Torga built a one-to-one dialogue with his readers, addressing them in the second person and evoking his poetic identity in the most sober and least commercially-fabricated fashion. Torga was not an oppressed bystander. He was an irreprehensible and critical observer and as much an insatiable explorer of the human condition as an avid traveller whose inner and external journeys never ceased to fuel his creativity.

Early in ACM, Torga acknowledges and depicts his physical journeys and inner struggles from a young and studious pupil up to his appearance in Coimbra’s literary circles. Throughout the book, Torga condemns his country’s wrongs while reiterating his loyalty to it. His search for an absolute truth and his avid quest for answers to his inner dilemmas are omnipresent. He is a questioning being who feeds himself on his own uncertainties and reflections: he is the seeker, the nonconformist. In the Six Days of ACM, the attentive reader notices a change in tone: the naïve and innocent account of a prospective immigrant is replaced by a fierce cynicism accompanied by artistic maturity. His depiction of the social ‘Portuguese’ character cannot disguise a pulsating dissatisfaction towards the more general apathy.

In order to encourage academics to perpetuate the string of academic works on Portuguese writers and also Torga, it was important to present a biography of the author in this
thesis. For an author who was born in poverty in rural Trás-os-Montes, with an unusual capacity to portray the ‘two sides of the Portuguese soul’ with rare humanity and writing mastery, insight into his previous work provided a contextualisation of ACM within a wider framework of literary production. Torga’s autobiographical fiction is a testimony to many truths, the first and most visible of which being the author’s fidelity to himself, to something he has to reveal, ‘just as it is’. ACM was written throughout a period of nearly fifty years and it was the only book of its genre written by Torga. An attentive observer of the impact of the cultural and social changes caused by the censorship, Torga reflects on the divulgation of his books and on the overall expression of his artistic liberties.

Understanding Torga’s work and an interest in exploring idiomaticity in translation have led me to combine three fields of study in this thesis, Torga Studies, Idiom Studies and Translation Studies, thereby allowing for an interdisciplinary interpretation of his work. The approach used throughout was bi-directional. It consisted of an extensive literary critique of Torga’s idiomaticity, an analysis of how idioms are used by the author and how indicative they are of the way he sees the world, but it also consisted of a case-study on the frequency of translation procedures encountered in ACM. In the preliminary stage of my research, I realized that very few authors had studied Torga from a translational stance. Scholars had occupied themselves with notions of conceptual duality, religious ambiguity or literary analyses mainly of his Diários and short-stories. Taking the author’s self-statement that all of his production is autobiographical as a starting point, my intention was not only to conduct a type of research that informs the reader about Torga, the man and the writer, but also to uncover new perspectives on less translation-studied Portuguese authors.

Secondary literature showed that idiomaticity is not an academically consensual area of study. The topic has been largely covered by linguists, sociolinguists, psycholinguists, grammar

90 My translation. Excerpt from Rede Manchete’s interview with Torga (1987): ‘What I really look for is to be a man who is faithful to a reality that he has to reveal. I have been trying to know Portugal for eighty years, and I am still at the beginning’.
generativists and ‘culturalists’ since the early 20th century. Many scholars, from various backgrounds and nationalities, have proposed their own definitions. What is largely identifiable amongst them is the lack of consensus as to what constitutes an idiom. Idioms are complex multi-word units and disagreement has emerged not only from a structural and grammatical front but also from a cultural standpoint. This lack of unanimity made me realize that the task of proposing a definition of idiom is also language-restricted. Not all language users and academics agree on a classification of idiom, and that in itself poses obstacles as to what type of equivalence can be found in idioms in different languages. This fact led to the realisation that idioms nevertheless contain four main features: non-compositionality, non-literalness, ‘culturality’ and morphological fixity. These were the criteria according to which the selection of data from ACM was carried out. It also stood to reason that a specific set of data never fully fits a previously proposed mould. This is because every categorisation is criteria-defined, and idioms can be found in various sources like dictionaries, newspapers and not only in literary works.

In order to arrive at significant conclusions as to the issue of preservation of idiomaticity in translation, it was imperative to understand not only the cultural and historical background of ACM but also to prove that previous research on Torga had focused on conceptual dichotomies which underlie his literary production, and was never translation-oriented. Before discussing the translation procedures found in English and Spanish, I divided the Portuguese data into groups. The idiom categorisation proposed in this thesis involved three instances: previous literature, Torga’s thematic pillars and data collected from ACM. My categorisation of idioms took into account Torga’s literary production before and after the publication of ACM. It was important to contextualize his usage of idioms within his background, one that resonates with his persona and his understanding of the world.

Findings differed from language to language and from one category to another. Some idioms in Portuguese were simplified into a non-idiomatic explanation, matched by a literal idiom, matched literally without resulting in an idiom, fully matched by a different idiom, and
others matched only partially. The five procedures encountered in ACM were given names according to the procedure they entailed, namely EIV, LTI, LIV, SI and PRIV. When looking at differences and similarities between translation procedures and idiom categories, one of the most visible conclusions was that the English translator was more explicative, meaning she resorted more frequently to EIV to explain the majority of idioms, irrespective of their category. The Spanish translator, in turn, tended to use a more varied approach, as she used the five different translation procedures more frequently throughout the various idiom categories.

Statistical evidence also showed that idiomatization is not a synonym of proximity to the source-text. In other words, even though translators used an idiomatizing procedure – one that results in an idiom in the target-language – it did not necessarily mean that there was an identifiable cultural proximity between the two texts. When an idiom is replaced by another idiom, one of two things occurs: either the idiom is a literal translation of the original (which is also recognized in the target-language) or the target-idiom is a substitution of the original, which means that it may allude to a whole different context and therefore be expressed through entirely different wording. In the last stage of my research, I concluded that it was the English and Spanish translators’ concern not to incorporate elements that were disruptive to both English and Spanish readers and to make both translations flow easily, without a hiatus.

The choice of translation procedure does seem to be very largely dependent on the target-language. Idiom translation is above all an exercise of fluency. Absolute equivalence can not be achieved. A reasonable ‘negotiation’ between source and target-text that safeguards the author’s originality is the translator’s main aim. This is a major finding of my work, particularly as I have adopted a trilingual approach that makes such insights available. Regardless of the languages and the translators’ own approaches to idioms, it is the preservation of textual cohesion that is of utmost significance. The results encountered were speculative, meaning that the translators did not use the procedures with a certain result in mind.
One aspect that may have narrowed the results obtained is the selection criteria, the most
determinant factor in my research. Had I chosen to study the idioms included in ACM according
to their ‘dictionary frequency’, for instance, I would only have included in my thesis data idioms
that can be only be found in Portuguese dictionaries, that is, idioms that have an official
‘validation’. Likewise, had I decided to select idioms prior to defining the criteria (and therefore
prior to having studied relevant literature), I would possibly have obtained a different set of
idioms which in turn would have been subject to a different categorisation, and possibly
disparate translation procedures.

Another obvious issue is the overlapping of categories, as previously mentioned in the
Introduction and Chapter 4. As it appeared, the larger the number of examples collected, the
higher the possibility of some categories fitting into others, as was the case, for instance, with the
idiom *começava a dar os seus frutos* [started to bear fruit], in p. 133 of ACM, which was included in
the category of Botany & General Nature but could also be included in the Food category.
Another noteworthy issue is the listing of translation procedures. Although my thesis is based on
only one work by Torga, and comprises an interlingual analysis involving Portuguese, English
and Spanish, the procedures of EIV, LTI, LIV, SI and PRIV are based on a descriptive study.
The more studies are conducted on existing translations, the more conclusions can be drawn as
to the translation of idioms. I also believe that the identification of translation procedures based
on a specific corpus is a process whereto several factors contribute: familiarisation with text-type,
the researcher’s age and translation experience, and the researcher’s knowledge of the translated
author’s work. These factors not only allow for the researcher to identify tendencies and
similarities between the original text and translations, allowing him/her to build diverging and
converging patterns, but they also help the researcher make a solid and well-grounded argument
as to the preservation of idiomaticity in translation.

91 Although a very extensive one, written over a period of 44 years.
Other analyses could give continuity to this study, such as the frequency of idioms per Day of ACM. We have seen that Torga’s use of idioms is purposeful, coherent and characteristic of his narrative construction. As the narrator-protagonist achieves a new level of artistic maturity characterised by a reflective and critical attitude, his use of language changes into a more elevated prose. In the first Days, the author reminisces and evokes childhood memories, in which his rural milieu played a vital part. The reader can find many idioms in these earlier segments because his language is simple, uncomplicated. Contrastively, as the narrator-protagonist’s views achieve a more abstract tone, the author resorts less to idioms. Another way of approaching ACM could be to change the starting point of the research from the Portuguese original to the translations. Whereas this research was conducted by looking at the idioms in the original and subsequently at its two translations, the reversing process – look for idioms in the English and Spanish translations and subsequently in Portuguese – would possibly reveal new English and Spanish idioms which remained unnoticed according to the methodology adopted. The ‘reverse approach’ would require establishing a new set of criteria for idiom selection in each language, allowing for the researcher to weigh the idioms found in each of the three languages, observing variations and contrasts.

In any event, the results ingathered and the conclusions reached are based on one work only by one author. If other works by Torga contain idioms which are not mirrored in this study, a pattern of idiomatization could be found in his entire work which would allow me to draw more broad-reaching conclusions as to his use of idioms. In a similar fashion, by extending the research to a larger number of languages, other translation procedures could emerge from a comparative study, hence allowing for more universal conclusions. As we have seen, idioms are grammatical structures and their definition varies from one language to the other, hence the complexity of establishing a ‘universal model’ that fits all languages. It would be interesting to observe how translators of languages pertaining to groups other than Romance (Spanish) and Germanic (English), such as Arabic, Chinese or Russian, deal with the idioms of one same text.
and observe if the number of translation procedures varies according to the number of languages involved in the contrastive comparison.

If it is the case that the higher the number of translations of the same text, the higher the variety of procedures, then academic cooperation between linguists in common projects should be encouraged so as to broaden the spectrum of languages involved. Interacademic cooperation in translation would also mean that the results of such research projects would benefit a larger number of researchers working on a trilingual basis. Research on idioms has limitless potential. Idioms can be found in a variety of texts, and literary texts are just one of the categories. Literary texts of autobiographical nature such as ACM offer unexplored ground for the researcher who wishes to unveil less theorized works. The same idioms can be found in different text types, demanding differing strategies and imposing specific target-audience constraints. A possible avenue for research in idioms and translation could be to study how contemporary authors from Torga’s generation use idioms in their works and to what extent translations reflect such specific usages.

From an academic point of view, it would be of interest to explore how research results on idioms is influenced by the age of researchers themselves, since many idioms are recognized only by a geographic fraction of an entire population as well as by specific age-group language users. In summary, the study of idioms in translation provides a significant basis for academic research. To continue exploring the translation challenges posed by such complex units not only helps translators unveiling their linguistic complexities but it also brings a significantly unexplored topic to the core of Translation Studies.
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