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SANTIAGO DE GUAYAQUIL**  
FACULTY OF ARTS AND HUMANITIES  
SCHOOL OF ENGLISH LANGUAGE

**TITLE OF RESEARCH PROJECT:**  
GLOSSARY OF PROPOSED SPANISH TRANSLATION OF  
IDIOMATIC EXPRESSIONS FOUND IN THE ENGLISH NOVEL  
PAPER TOWNS BY JOHN GREEN.

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## **CERTIFICATION**

We certify that this research project was presented by **Rodriguez Cercado, Alexandra Nathalia**, as a partial fulfillment for the requirements for a **Bachelor of Arts Degree in English Language with a Minor in Translation**.

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I, **Alexandra Nathalia Rodriguez Cercado**,

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The Senior Project: **Glossary of Proposed Spanish Translation of Idiomatic Expressions Found in the English Novel Paper Towns by John Green**, prior to obtain the **Bachelor of Arts Degree in English language with a Minor in Translation**, has been developed based on thorough investigation, respecting the intellectual property rights of third parties regarding citations within the corresponding pages whose sources are included in the bibliography. Consequently, this work is of my full responsibility.

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**Guayaquil, 15 de marzo del 2016**

**AUTHOR**

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## **AUTHORIZATION**

I, **Alexandra Nathalia Rodriguez Cercado,**

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*Nathalia Rodriguez*

*To my father, without whom none of  
this would have been possible.*



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## ABSTRACT

The discipline of translation has as a main goal to break communication barriers. Translators achieve this goal by serving as an intermediary between a sender and receptor of a message. In this process, a translator has as a main objective to provide translation matches in the form of equivalences, a task that is bound to present difficulties as languages differ one from another. In this research project, we will focus on the non-equivalence that arises when translating idioms. We approach the subject in the perspective that non-equivalence problems can be minimized when deviating from the form of its original source and focusing on producing the same effect in its target audience, instead. Furthermore, as an illustration of this project, we will produce a glossary of proposed Spanish translation of idiomatic expressions found in a novel, where the idiomatic nature of the expression was kept, as a result of performing a target-culture biased translation.

**Keywords:** (translation, Spanish language, idiomatic translation, equivalence, non-equivalence, idioms, glossary of idiomatic expressions)

## INTRODUCTION

*"Translation is that which transforms everything so that nothing changes",* is a quote said by the German novelist and artist, Günter Grass. This quote, as simply worded as it is, conveys in its fullness the main purpose of a translator. It becomes our responsibility to break communication barriers between people. To serve as an effective intermediary in the communication process. To express in different words the exact same meaning a sender intended. To minimize the inevitable loss embedded in the process of translation as possible. As ideal this scenario may sound, the task of translating is more complex than expected.

Language is the main tool of a translator, a tool that is under constant changes and adaptations that affect the way we speak, think and express ourselves. Language adaptation that represent a challenge in the field of translation, considering that languages will significantly differ one from another, which will result in non-equivalence. Idioms are elements where non-equivalence may arise in their rendering. They are, in simple terms, phrases of fixed construction and non-literal meaning, i.e. that their literal interpretation does not provide any context to a text or speech. The task of translating idioms is known as idiomatic translation, and there are several factors to consider for its accepted rendering. To better illustrate the difficulties a translator faces when rendering said elements, this research project will use a novel of Young Adult literature, also known as YA, titled *Paper Towns* by John Green, and its respective official Spanish version titled *Ciudades de Papel* translated by *Noemí Sobregués*. Idiomatic expressions will be extracted from the source text – *Paper Towns* -, and briefly compared to their Spanish Translation – *Ciudades de Papel*. Furthermore, for the purpose of this research project, a second possible Spanish translation in context will be suggested. Finally, both renderings will be compiled into a glossary for better understanding.

The structure of the present project is as follows,

Chapter I – Referential Framework: Includes approaches and definitions of translation that will be useful to provide the product of this research project.

Chapter II – Conceptual Framework – Idioms and the Young Adult Literature: Definition of fundamental concepts and terms concerning the topic.

Chapter III – Methodological Framework: In this chapter, the concepts mentioned in the referential and conceptual framework are applied. Chapter III also indicates the methodology used for the creation of the glossary.

Chapter IV – Data Analysis and Results

Chapter V - Brief Analysis on Set and Proposed Idiomatic Translation of the Expressions: Short analysis on some set and proposed rendering of the idiomatic expressions.

Chapter VI – Research Instruments: Instruments used in the product of the research project.

Chapter VII- Conclusions and Recommendations

## THE PROBLEM

### Statement of the problem

Translation deals with the vital act of communication, which consists of a two-way process between a sender and a receiver and has the aim of transmitting information successfully. However, many barriers do not allow this communication process to be effective, language difference being one of them. In these cases, the translator takes the role of the intermediary who has the fundamental task of converting and transmitting the message as faithful as possible. Faithful, is the key word in the previous statement as translators are aware that the concept of a perfect match is simply impossible to achieve. From that perspective, translation as a whole already represents a complex discipline.

In literature, writers put words together for entertainment and pleasure for an audience. This audience will share a common language that will undoubtedly contain features that are exclusive to speakers of said language. Idioms as well as other types of elements are representations of this problem. How does a translator successfully convey linguistic elements of fixed nature and meaning into a target language? Several linguists have contributed with strategies to overcome the challenging task known as idiomatic translation. Among the strategies known are the use of an *idiom of similar meaning but dissimilar form*, and *translation by paraphrasing*. Specialists in the field consider the first procedure as the ideal strategy to approach idioms as it consists on conveying an idiom by finding an equivalent in the target language. However, reality is different as the second procedure mentioned, translation by paraphrasing, represents a common and frequent approach used by translators, procedure where both fixed and non-literal nature of idiom is lost in the rendering process.



## **Topic and Justification of the Research Project**

In the practice of translation, the main goal of a translator is to convey a message embedded in a source material for a target audience. By definition then, the focus of a translator should be on prioritizing the linguistic needs of those that benefit from the translation: readers. This concept however gets lost in practice as it becomes difficult for a translator to convey a message without significantly following the form of the original version. To illustrate this topic, we have chosen idioms as the subject of the present project. Idioms are elements that pertain to a language; they characterize for being of fixed nature and non-literal interpretation.

In the task of translating idioms, the construction of an idiomatic expression is a feature that only allows translators to recognize them as idioms in the source material. In other words, the lexical elements of an idiom do not play a role in the translation process, as the aim is to convey meaning as a whole. However, reality is different, as distancing from the original construction of idioms to reproduce effect is not a concept fully embraced by translators. The product of this research project, a Glossary of Proposed Spanish Translation of Idiomatic Expression Found in the English Novel *Paper Towns* by John Green, illustrates that it is possible for translators to transfer meaning embedded in the idiomatic expression by distancing from its original form and focusing on reproducing effect for the target audience.

### **Research questions**

- Did the translator manage to produce idiomatic equivalence in the target language?
- In terms of comparison, did this compensation represent a significant quantity over the cases where the nature of the idiomatic expressions was lost in the translation process?

- Can this loss be minimized by approaching idiomatic translation from a different perspective?

### **General objective**

The general objective of this research project is to provide a glossary of idioms and idiomatic expressions wherein the elements previously mentioned keep their fixed and non-literal nature in the transfer process, based on the analysis of the novel *Paper Towns* by John Green and its official Spanish version *Ciudades de Papel* translated by Noemí Sobregués.

### **Specific objectives**

- To select, compare and briefly analyze idioms in its source and translated Spanish version in the selected book.
- To propose a second Spanish translation for the elements that will allow its non-literal nature to be kept as possible.
- To provide a useful localized glossary for professional translators to use.

# CHAPTER I

## REFERENTIAL FRAMEWORK

### **The discipline of translation**

Nida and Taber (1974) explain the task of translation as the process that “... consists of reproducing, in the target language, *the nearest equivalent* to the message in the source language, in the first place in the semantic aspect and, in the second place, in the stylistic aspect.” On the other hand, Peter Newmark considers translation as a task where, “often, *though not by any means always*, it is rendering the meaning of a text into another language in the way that the author intended the text.” (Newmark, 1988). From both definitions, we can imply that translation consists of finding matches of **A** language in **B** language, and simultaneously acknowledging that obstacles may arise when achieving this goal.

### **Translation as a problem**

Specialists have made their contribution to ease the process of translation through the development and analysis of approaches and theories. Methods and strategies are two concepts often confused with one another. The Merriam-Webster Dictionary defines method as, “a systematic procedure, technique, or mode of inquiry employed by or proper to a particular discipline or art”, and strategy as “a careful plan or method for achieving a particular goal usually over a long period of time.” In other words, a method consists in the general planning used to achieve a goal, whereas a strategy consists in the specific task of solving a problem or difficulty that may arise when employing a method.

## **Vinay and Darbelnet's Approach on Translation**

To illustrate the concept of translation methods, we will briefly review a contribution made by Vinay and Darbelnet, (1995), who suggest two different broad methodologies and specific procedures to approach a translation.

### **Direct or literal translation**

In broad terms, direct or literal translation consists on the literal reproduction of the source language into the target language. Vinay and Darbelnet recognize three specific procedures or strategies within this category: borrowing, calque and literal translation.

#### **Borrowing**

Borrowing occurs when translator directly inserts words from a source language into the target language. Among some example of borrowing, we find terms such *vigilante*, *macho*, *fiesta*, *tortilla*, borrowed from Spanish; and *hot dog*, *show*, *e-mail*, *junior*, borrowed from the English language.

#### **Calque**

Vinay and Darbelnet consider calque as “a special kind of borrowing whereby a language borrows and expression form of another, but then translates literally each of its elements.” In their translation, calques may either adapt to the syntactical structure of the target language or maintain the one from the source language, which results in odd expressions. Examples of calque are skyscraper as *rascacielos*, and *momento de la verdad* as *moment of truth*.

#### **Literal translation**

Literal translation consists on the act of translating a content to a target language while closely following the structure of the source language. According

to Vinay and Darbelnet, literal translation is possible when the language pair share some common background.

### **Oblique translation**

Oblique translation is the second methodology proposed by Vinay and Dalbernet. This approach is suggested for cases where literal translation is not achieved. The scholars consider four strategies within the approach of oblique translation.

### **Transposition**

Vinay and Darbelnet consider transposition as changing word class without altering meaning. In this strategy, the source language element constitutes the base expression and the target language element, the transposed expression. Transposition is a technique frequently used in English/Spanish translation, as nominalization is a common word formation in English, but not as frequent in Spanish. As an example, we suggest the sentence:

*Swimming is a workout for everyone*, where *swimming* constitutes the nominalized verb.

*La natación es un ejercicio apto para todas las edades*, where *natación* is the unaltered common noun.

### **Modulation**

Modulation consists on reproducing a message by altering the original perspective of the source language. This methodology aims to provide a natural feeling in the target audience by avoiding translating complex structures from a source language. As an example, we suggest:

*Not many of us like the new teacher*, rendered as *No a muchos de nosotros nos cae bien el nuevo profesor*, although grammatically correct the sentence could be modulated to *A pocos de nosotros nos cae bien el nuevo profesor*.

## **Equivalence**

Vinay and Darbelnet consider equivalence as the procedure that “replicates the same situation as in the original, whilst using completely different wording.” However, the procedure of equivalence embraces more than finding linguistic matches; it also has the aim of conveying effect into the target language. The scholars suggest the situational example of a man hitting his finger with a hammer; they explain that, “if he were French his cry of pain would be transcribed as “Aïe!”, but if he were English this would be interpreted as “Ouch!”. Vinay and Darbelnet suggest the procedure of equivalence for constructions of words that relate one with another, i.e of “syntagmatic nature”, such as idioms, clichés, proverbs, nominal or adjectival phrases, etc.

## **Adaptation**

Lastly, we find the procedure of adaptation. Vinay and Darbelnet consider adaptation as the “extreme limit of translation”. This approach focuses on adapting content to a specific target culture. Adaptation strategies are common in translation of literature and media content.

## **Equivalence theory**

In their oblique translation approach, Vinay and Darbelnet made an important remark on the procedure of equivalence and how its application, is the ideal strategy to approach the translation of idioms. (Vinay & Darbelnet, 1995). Thus, taking into consideration this perspective, we will now proceed to develop the theory of equivalence as it plays an important role in this research project.

## **Nida and Taber's Approach on Translational Equivalence**

Catford defines equivalence as “the replacement of textual material in one language by equivalent textual material in another language.” (Catford, 1965). For many specialists, the concept of equivalence is considered as the key element in the discipline of translation, wherein scholars such as Jakobson (Jakobson, 1959), House (House, 1977), Baker (Baker, 1992), among others, have all developed the concept of equivalence from this perspective and as a separate methodology to approach translation. We will now continue explain the approach suggested by Eugene Nida and Charlie Taber in *The Theory and Practice of Translation*. Nida and Taber, consider two different types of equivalence: formal correspondence and dynamic equivalence. (Nida & Taber, 1969/1982).

### **Formal correspondence**

Nida and Taber consider formal correspondence as the attempt to “reproduce as literally and meaningfully as possible the form and content of the original.” This equivalence is achieved by preserving:

- a) grammatical units
- b) consistency in the word usage
- c) meanings in terms of the source text

However, Nida and Taber recognize that this approach is complex to achieve, as there exist different linguistic structures between languages. They add that, “Typically, formal correspondence distorts the grammatical and stylistic patterns of the receptor language, and hence distorts the message, so as to cause the receptor to misunderstand or to labor unduly hard.”

## Dynamic equivalence

For the principle of dynamic equivalence, Nida and Taber define it as the process of reproducing "in the receptor language the closest natural equivalence of the source-language message...", where *closest* and *natural* represent the key words of this principle. They explain the following,

- a) *closest*, refers to the ideal task of finding an equivalence, as absolute equivalences between two languages is impossible to achieve,
- b) *natural*, consists in providing a translation that feels natural for a target audience.

Nida and Taber recognize the significant transformation the application of the principle of dynamic equivalence will constitute on the target text or material. They support this procedure by acknowledging that the form of the original text will undoubtedly change but, "*...as long as the change follows the rules of back transformation in the source language, of contextual consistency in the transfer, and of transformation in the receptor language,*", the message will remain intact producing therefore a faithful translation.



## CHAPTER II

### CONCEPTUAL FRAMEWORK

#### IDIOMS AND YOUNG ADULT LITERATURE

#### **Defining idioms**

Semantics is the discipline that studies word meaning. In this field, there exists a principle developed by the German logician Glotton Frege, called the Principle of Compositionality, which states that the meaning of syntactically complex phrases relies on the meaning of its semantic constituents. In other words, to understand complex expressions, one must resource to the denotative meaning of its elements. Idioms defy this principle and by doing so, it has resulted complicated to determine under which category of language idioms should fall. Several linguists and scholars have contributed to the field debating how to best define and classify idioms.

For instance, Nattinger and De Carrico, define idioms as “complex bits of frozen syntax, whose meanings are more than simply the sum of their individual parts.” (Nattinger & DeCarrico, 1992). Baker, considers idioms as, “frozen patterns of language which allow little or no variation in form and often carry meanings which can not be deduced from their individual components”. (Baker, 1992). Similarly, Moon (1988) suggests that idioms are,

*“An ambiguous term, used in conflicting ways. In lay or general use, idiom has two main meanings. First, idiom is a particular means of expressing something in language, music, art, and so on, which characterizes a person or group. Secondly, an idiom is a particular lexical collocation or phrasal lexeme, peculiar to a language.”*

Moon's definition sheds light on an important factor, which is that idioms are particular to a language. They, along with other linguistic elements help define language, and language simultaneously plays a major role in shaping culture. Nida (1998), supports this argument by stating that:

*“Everything we say in language has meanings, designative or sociative, denotative or connotative. Every language form we use has meanings, carries meanings that are not in the same sense because it is associated with culture and culture is more extensive than language.”*

It is important to make the distinction that culture in this sense refers to a specific speech community. For example, American English varies greatly from British English, as European Spanish does from Latin American Spanish, which is all due to the culture shaped and embedded within the specific language. A translator is aware of this important factor and has the task of adapting the content to a target culture.

## **Recognition of idioms**

As previously defined, idioms are elements that carry meaning beyond its semantic elements, making them non-compositional elements. Penttilä, (Penttilä, 2010), suggests non-compositionality among other criteria to recognize idioms, that is as follows. Idioms are:

- i) Institutionalized
- ii) Non-compositional
- iii) Syntactically restricted
- iv) Multi word expressions

Institutionalization refers to the acceptance the idiom has within a community. Non-compositionality occurs when an expression carries meaning

beyond the literal interpretation of its lexical elements. Syntactic restrictedness refers to the flexibility idioms allow. Idioms are multi word expressions (MWE) because they contain more than “one meaning-bearing element.” Similarly, Nunberg, Sag and Wasow (1994), suggests six other criteria to recognize idioms.

a) Conventinality, their meaning or use cannot be predicted.

b) Inflexibility, idioms, “typically appear only in a limited number of syntactic frames or constructions.”

c) Figuration, idioms may contain figures of speech such as metaphors, metonymies, hyperboles, etc.

d) Proverbiality, they are “used to describe a recurrent situation of particular social interest.”

e) Informality, they are used in informal settings.

f) Affect, “idioms are typically used to imply a certain evaluation or affective stance towards the things they denote.”

## **Classification of idioms**

Fernando (1996), has proposed a classification of idioms, in which he recognizes the following three different classes:

i) Pure idioms

ii) Semi-idioms

iii) Literal idioms

Fernando describes pure idioms as “a type of conventionalized non-literal multiword expression”. A pure idiom is therefore, an expression in which its lexical elements do not relate to the real meaning of the idiom itself, making them easier

to identify. For example, the idiom *to spill the beans* is not related to the act of spilling beans; this idiom is used to refer to the action of revealing a secret or disclose information. The Spanish rendering for this idiom could be “soltar la lengua.”

An idiom is considered a semi-idiom when there is one element that can be interpreted literally and another one that cannot. For example, *to foot the bill*, where *the bill* represents the literal element and *foot* the non-literal one that means *to pay*. This idiomatic expression could be rendered as *correr con la cuenta*.

Lastly, there are the literal idioms. They are considered idioms because their structure only allows restricted variation. This type of idioms are considered to be transparent, since its elements can be taken literally. For example, *to start a family*, where the fixedness of the expression is placed in the verb start since it can not be replaced with another one of similar denotation such as begin.

## **Problems of Idiomatic translation**

### **General problems of Idiomatic translation**

Idiomatic translation is a task that involves more than just transferring idioms into another language. Baker (1992), suggests that,

*“The main problems that idiomatic and fixed expressions pose in translation relate to two main areas: the ability to recognize and interpret an idiom correctly and the difficulties involved in rendering various aspects of meaning that an idiom or a fixed expression conveys into the target language.”*

Similarly, Davies (2004), summarizes five different problems a translation may face when rendering expressions of idiomatic nature.

- i) Recognition
- ii) No equivalent in the target language

- iii) A similar counterpart in the target language with a different context of use
- iv) An idiom used in the source text both in its literal and idiomatic sense at the same time
- v) Difference between the convention, context and frequency of use in the source and target languages

Both definitions have a characteristic in common which is the importance of recognizing the idiom, however because we have already properly defined idioms and establish the criteria to recognize them, we can now move forward to the other problems of idiomatic translation and the strategies needed to overcome them.

### **Cultural content in idioms**

When dealing with idioms, it is common to find expressions that may give us an insight to the culture and mannerisms of a specific country or region. For example, in Ecuador the idiom *ponerse once*, is used to draw special attention upon a subject or activity, although the origin of the phrase itself may be unknown, most Ecuadorians will relate it to the popular dance song “Feeling Sudaca” by the Ecuadorian singer AU-D. This example is a clear representation of the concept of cultural-bound elements.

Harvey (2000) defines culture-bound terms as those that “refer to concepts, institutions and personnel which are specific to the SL culture”. Culture-bound terms may denote an obstacle when translating, but it is possible to achieve its successful rendering. As Baker (1992), argues,

*“Idioms and fixed expressions which contain culture-specific items are not necessarily untranslatable. It is not the specific items an expression contains but rather the meaning it conveys and its association with culture-specific context which can make it untranslatable or difficult to translate.”*

## Strategies of Idiomatic Translation

In his revisited article, *The Rendering of English Idioms in Danish Television Subtitles vs Printed Version*, found on Trosborg (Trosborg, ed., 1997), Henry Gottlieb proposes the following typology for idiomatic translation.

**FIGURE 1: Glottieb's Typology for Idiomatic Translation**

<b><u>Strategy</u></b>	<b><u>Process</u></b>
1) Congruence	SL idiom > identical TL idiom
2) Equivalence	SL idiom > similar TL idiom
3) Correspondence	SL idiom > different TL idiom
4) Reduction	SL idiom > TL word
5) Paraphrase	SL idiom > TL phrase
6) Expansion	SL idiom > TL circumlocution
7) Omission	SL idiom > Ø (void)
8) Compensation	SL non-idiom > TL idiom

He then proceeds to categorize the eight strategies as follows,

a) Adherence (Strategies 1,2, and 3): idioms are rendered maintaining their idiomatic nature.

b) Literalization (Strategies 4,5,6), the idiomatic expressions lose their nature in the rendering.

c) Deletion (Strategy 7), idioms are omitted.

d) Idiomatization (Strategy 8), non-idiomatic expressions are rendered as such.

Similarly, Baker, (Baker, 1992) proposes four different specific strategies to approach idiomatic translation.

- i) Using an idiom of similar meaning and form; where form consists in the use of the same lexical items to render the idiomatic expression. In this strategy, the literal translation of the idiom constitutes an idiom by itself in the target language. This procedure is rarely achieved as languages differ from one another.
- ii) Using an idiom of similar meaning but dissimilar form; it focuses on the use of different lexical items. Considered the ideal translation of idioms.
- iii) Translation by Paraphrase; it constitutes the most common technique used by translators. This technique opts to render an idiom using a construction of words that are not of idiomatic nature.
- iv) Translation by Omission; choosing not to render the idiomatic expression.

## **Young Adult Literature**

Young Adult Literature also known as YA is, in broad terms, a type of literature targeted towards a young demographic, usually between the ages of 12 and 18. In an article for the CNN, cited on the references<sup>1</sup>, Michael Cart, former president of The Young Adult Library Services Association (YALSA), gave a brief insight of the historical background behind Young Adult Literature.

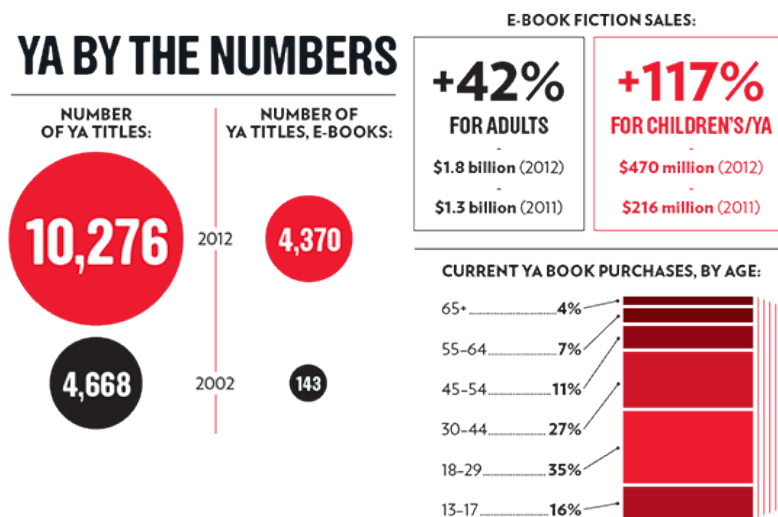
The origins trace back to the years following World War II, when teenagers were given distinction as a social demographic of their own. *Seventeenth Summer* is a novel published in 1942 and written by Maureen Daly that tells the love story between two teenagers. Daly's work constitutes the first novel specifically written and published for a young audience. By 1960, more literature of this type had emerged which led the YALSA to coin the term Young Adult Literature to categorize it from others.

According to Cart, YA literature has lived two *golden ages* throughout time. The first golden age was around the year 1970 with authors such as Judy Blume,

Lois Duncan and Robert Cormier. The second and current one started around 2000.

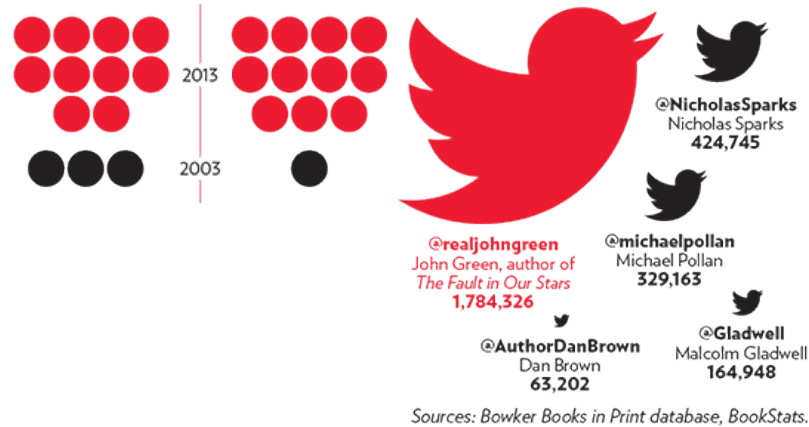
The figures below show a study carried out in the United States that illustrates the current success and influence of YA literature in the American culture. The study shows that Young Adult Literature is not exclusive to teenagers, as it was originally intended, but is in fact mostly read by adults between the ages of 18 and 34. Furthermore, YA novels have gained such popularity among their readers that it is common for their creators to adapt them into films and TV series; the Harry Potter Saga by J.K Rowling, The Fault in Our Stars by John Green, The Hunger Games Saga by Suzanne Collins among others, are clear examples of this worldwide phenomena.

**FIGURE 2: YA by the numbers (1)**





**FIGURE 3: YA by the numbers (2)**



## Characteristics of Young Adult Literature

As previously explained, young adult literature has been around for over 60 years, which has allowed specialists in the field of literature to provide characteristics and features to recognize YA literature. In her book, *Young Adult Literature in the 21<sup>st</sup> Century* (2009), Pam Cole narrows the most common characteristics of YA literature,

1. The protagonist is a teenager.
2. Events revolve around the protagonist and his/her struggle to resolve conflict.
3. The story is told from the viewpoint and in the voice of a young adult.
4. Literature is written by and for young adults.
5. Literature is marketed to the young adult audience.
6. Story doesn't have a "storybook" or "happily-ever-after" ending—a characteristic of children's books.
7. Parents are noticeably absent or at odds with young adults.

8. Themes address coming-of-age issues (e.g., maturity, sexuality, relationships, drugs).

9. Books contain under 300 pages, closer to 200.

Similarly, Blasingame (2007), adds that young literature,

a) Has characteristics and issues young readers can identify with; those issues and characters are treated in a way that does not invalidate, minimize, or devalue them;

**b)** Is framed in language that young readers can understand;

c) Emphasizes plot above everything else;

d) Is written for an audience of young adults

## **Language in Young Adult Literature**

Blasingame recognizes an important characteristic of YA literature, which consists in employing a language that will be understood by the target audience, young adults. By having a teenager as the narrator of the story, a YA author assumes the position of the teenager, by *speaking and thinking as a teenager would*, in order to reach their audience.

This factor significantly influences the language found in YA literature, as the author focuses on using it as naturally as possible to provide a relatable effect. The novel of choice Paper Towns is no exception to this principle. Among some of the language features found on Paper Towns, we distinguish:

a) Use of metaphors, through which the author conveys style.

b) Colloquial language, which includes idioms, jargon, slang, phrasal verbs, etc.

c) Offensive language.

## **CHAPTER III**

### **METHODOLOGICAL FRAMEWORK**

As the first step to deliver the product of this present research project, a Glossary of Proposed Translation of Idiomatic Expressions Found in the English novel *Paper Towns* by John Green; it was fundamental to set out the criteria and approaches needed for the selection, classification and strategy for the rendering of the English idiomatic expressions.

To better illustrate the localized translation of the idiomatic expressions, we will also use the official Spanish translation of the novel titled *Ciudades de Papel*, translated by Noemi Sobregués.

#### **General approaches to the Idiomatic Translation**

##### **Dynamic equivalence and Localization**

For the purpose of this research project, we will approach the principle of Dynamic equivalence proposed by Nida and Taber, and explained on the referential framework. This approach focuses on conveying the message in its full effect and producing a translation that feels natural to the target audience.

Al Massri (2013), defines localization as “the process of creating or adapting a product for use in a specific target country or specific target market.” Localization is therefore a process that concerns translation among other fields. Localization is managed as unique projects that require a team of specialists, including translators, to work together to accomplish a final product that fits the needs of a specific target audience. For the present research project, the Spanish rendering of the idiomatic expressions will be localized to the Ecuadorian culture.

## **Methodologies for the glossary of the proposed translation**

- i) The idiomatic expressions will be extracted from the YA fiction novel *Paper Towns*, written by the American author John Green.
- ii) Idioms will qualify as idioms by meeting fully or partially the criteria of *conventionality, inflexibility, figuration, proverbiality, informality and affect*, as suggested by Nunberg, Sag and Wasow (1994) and explained in Chapter II.
- iii) Idioms were categorized according to the classification suggested by Fernando (1996), who proposes classifying idioms into three categories, *pure, semi and literal idioms*. See further explanation of the classification on Chapter II.
- iv) To illustrate the complexity of idiomatic translation, pure idioms and semi idioms (that contain no more than one literal element), were considered for the product of this research project.

## **For the idiomatic translation**

- v) The idiomatic translation will take in consideration the typology proposed by Glottieb, explained on page 17. The procedures considered are **Congruence, equivalence and correspondence**.
- vi) For the specific strategies for idiomatic translation, we will use the procedure proposed by Baker, explained on pages 17-18, which are as follows:
  - Using an idiom of similar meaning and form
  - Using an idiom of similar meaning but dissimilar form
  - Translation by paraphrase
  - Translation by omission

## **For the comparative analysis**

vii) The Spanish renderings will be extracted from the official Spanish version of Paper Towns titled *Ciudades de Papel*, translated by Noemí Sobregués.

viii) The analysis will include

- Idiomatic expression out of context.
- Type of idiom
- Context
- Meaning of the idiomatic expression
- Set translation, which refers to the Spanish match found on *Ciudades de Papel*
- Strategy used by the translator to render the idiomatic expression in Spanish
- Proposed localized translation, a rendering that will be acceptable for Ecuadorian readers
- Strategy used to render the proposed localized translation
- Brief analysis

### **For the organization of the glossary**

ix) The glossary will be arranged in alphabetical order and each entry will include:

- Idiomatic expression
- Meaning of the idiomatic expression
- Context of the idiomatic expression, illustrated as an extract from the novel
- Set translation, which refers to the rendering found on *Ciudades de Papel*
- Context of the set translation
- Proposed translation in context

## CHAPTER IV

### DATA ANALYSIS AND RESULTS

This chapter consists on showing the results found in the process of the selection, classification and translation of the idiomatic expressions.

#### **Idiomatic expressions found on the novel Paper Towns by John Green**

*TABLE 1: Classification of the Idioms according to Fernando's criteria*

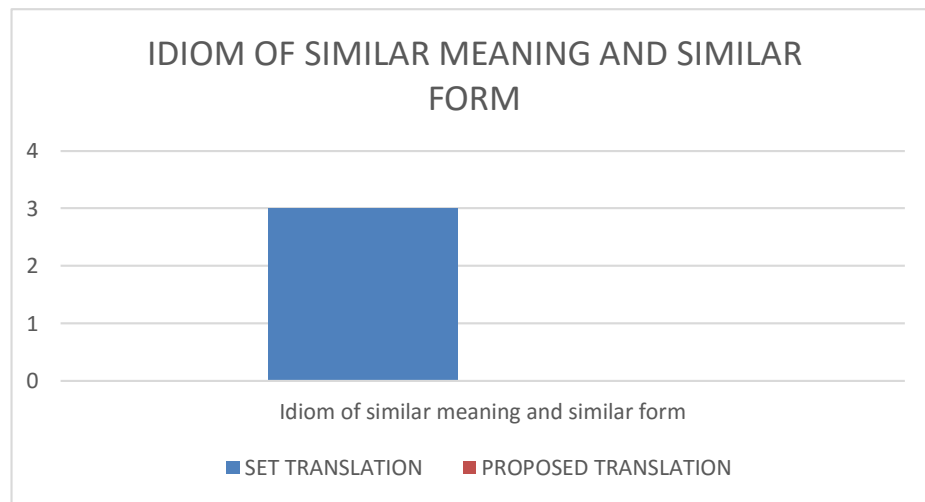
Pure Idioms	Semi Idioms
A far cry from	A hell of a
Bite the dust	At a loss for words
Bring the rain	Be my guest
Break the spell	Cross one's mind
Child's play	Go out of the window
Hit the road	Leave something hanging in the air
Hitch wagon to a star	No dice
Kiss and tell	Scream bloody murder
Muddy the waters	Sitting shotgun
On the fly	
Shoot the messenger	
Sleep with the fishes	

#### **Set Translation vs Proposed Translation**

The tables below aim to demonstrate the comparison between the strategies used for the set and proposed rendering of the idiomatic expressions.

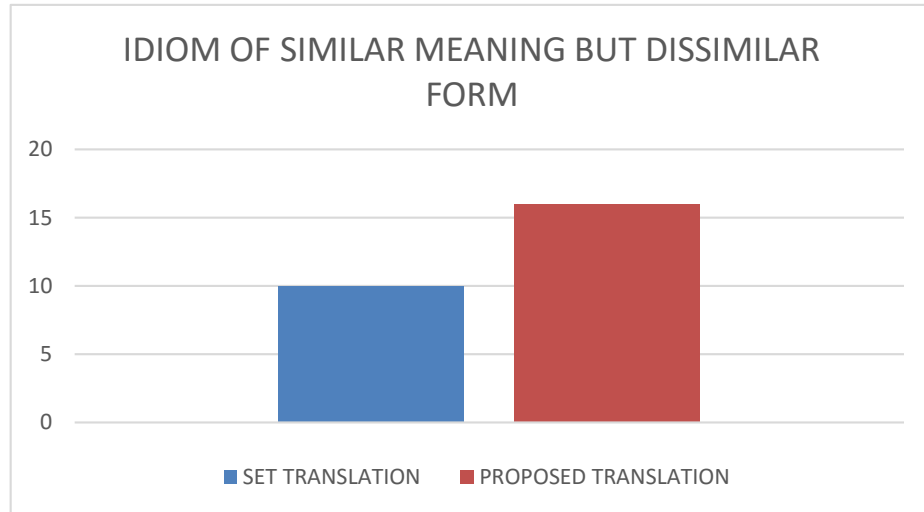
The procedures considered were the ones proposed by Baker, explained in the conceptual framework.

**TABLE 2:** Baker's procedure: Idioms of similar meaning and similar form



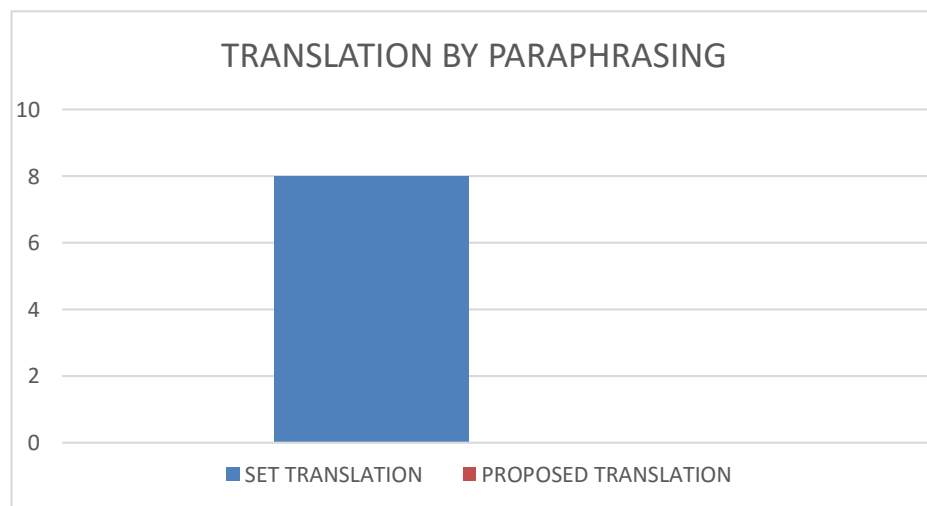
**Analysis:** The procedure of translating an idiom by an idiom of similar meaning and form was achieved on three idiomatic expressions, but in the process an important factor was disregarded; the frequency of use of the idiomatic expressions by the target language speakers. A factor that resulted in an unfamiliar and ambiguous translation. Such was the case of *juego de niños*, *matar al mensajero* and *dormir con los peces*.

**TABLE 3:** Baker's procedure: *Idiom of similar meaning but dissimilar form*



**Analysis:** The “ideal” translation was achieved on most of the cases of the proposed translation. In this process, the aim was to focus on the context and meaning of the idiomatic translation.

**TABLE 4:** Baker's procedure: *Translation by paraphrasing*

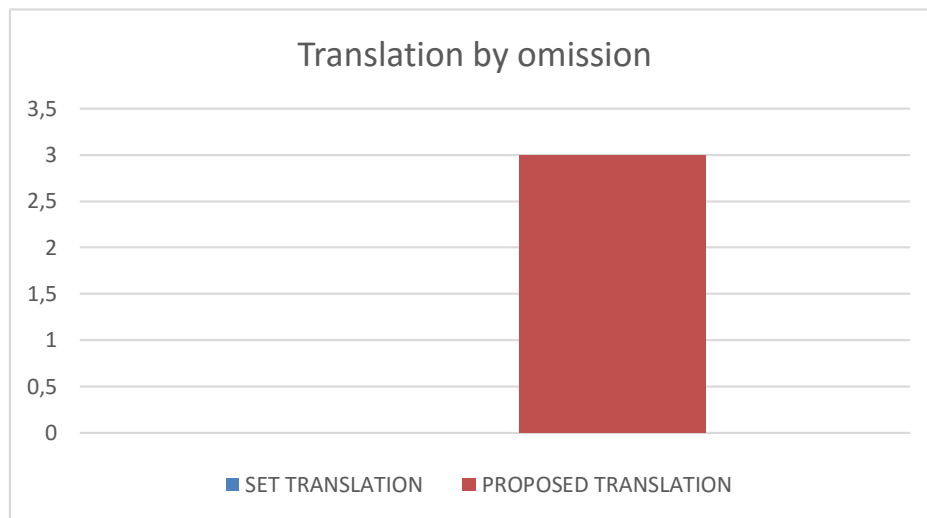


**Analysis:** For most of the cases, it was not necessary to resort to translation by paraphrasing in the proposed translations. This procedure



maintained the fixed and figurative nature of the expressions in the proposed translations.

**TABLE 5:** Baker's procedure: Translation by omission



**Analysis:** In this table, omission does not represent the conscious decision of not translating an idiom, but the inability to propose a translation that differs from its set translation. Such were the cases of sitting shotgun as *sentarse en el asiento de copiloto*, muddy the waters as *enturbiar las aguas* and hitch wagon to a star as *arrimarse a tu árbol*. The three idiomatic expressions were not included in the glossary.

## CHAPTER V

### BRIEF ANALYSIS ON SET AND PROPOSED TRANSLATIONS

This chapter consists of a brief analysis on some of the idiomatic translation matches. This analysis includes the IDIOM, its CONTEXT, MEANING, the SET TRANSLATION, which is the match found on *Ciudades de Papel*, the PROPOSED TRANSLATION, and the idiomatic translation STRATEGY used for both translations.

1)

TYPE OF IDIOM	SEMI IDIOM
<b>IDIOM</b>	<b>SCREAM BLOODY MURDER</b>
CONTEXT	<i>"I heard about it before first period, and then I found them both talking together and I started screaming bloody murder, ..."</i>
MEANING	To shout or to complain very loudly.
SET TRANSLATION	<b>GRITAR COMO UNA LOCA</b>
STRATEGY USED	IDIOM OF SIMILAR MEANING BUT DISSIMILAR FORM
PROPOSED TRANSLATION	<b>PEGAR GRITOS AL CIELO</b>
STRATEGY USED	IDIOM OF SIMILAR MEANING BUT DISSIMILAR FORM
ANALYSIS	Scream bloody murder is a semi idiom composed by one literal element (scream) and two non- literal elements (bloody murder). Its Spanish rendering, "gritar como una loca" constitutes a transparent idiom, as the

	presence of the simile “como” allows the reader to interpret the meaning from its elements; affecting the figurative nature of idiomatic expressions. On the other hand, the rendering suggested, “pegar un grito al cielo” both conveys meaning and maintains the idiomatic nature of the expression by including more non-literal elements, such as “pegar” and “al cielo”.
--	---

2)

TYPE OF IDIOM	<b>PURE IDIOM</b>
<b>IDIOM</b>	<b>SLEEP WITH THE FISHES</b>
CONTEXT	<i>“She told me what to write: A message from Margo Roth Spiegelman: Your friendship with her—it sleeps with the fishes.”</i>
MEANING	To be dead
SET TRANSLATION	<b>DORMIR CON LOS PECES</b>
STRATEGY USED	IDIOM OF SIMILAR FORM AND SIMILAR MEANING
PROPOSED TRANSLATION	<b>ESTAR 3 METROS BAJO TIERRA</b>
STRATEGY USED	IDIOM OF SIMILAR MEANING BUT DISSIMILAR FORM
ANALYSIS	This example represents a particular case. The idiom to sleep with the fishes does have an idiomatic match in Spanish, however it is not commonly heard and used by its

	speakers. Furthermore the idiomatic expression contains cultural background, given that is a reference to the 1972 American crime film, The Godfather, where one of his characters use it as a code to refer to a person's demise. The translation chosen for the idiomatic expression is " <i>estar 3 metros bajo tierra</i> ", a rendering that will be understood by Ecuadorian speakers.
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3)

TYPE OF IDIOM	<b>PURE IDIOM</b>
<b>IDIOM</b>	<b>CHILD'S PLAY</b>
CONTEXT	<i>"Tell me Part Eight is less terrifying." "Don't worry. Part Eight is child's play. We're going back to Jefferson Park. Lacey's house."</i>
MEANING	Something easily done.
SET TRANSLATION	<b>JUEGO DE NIÑOS</b>
STRATEGY USED	IDIOM OF SIMILAR MEANING AND SIMILAR FORM
PROPOSED TRANSLATION	<b>PAN COMIDO</b>
STRATEGY USED	IDIOM OF SIMILAR MEANING BUT DISSIMILAR FORM
ANALYSIS	The rendering "juego de niños" is match that closely follows the structure of its source language. However, the problem lies in the frequency of use of the idiom to refer to an

	easy task to accomplish. Furthermore, it can also produce ambiguity as it can be interpreted literally, as a task that does not concern adults. The pure idiom “pan comido” conveys the message in its fullness and is an expression recognized and commonly used by Ecuadorian speakers.
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4)

TYPE OF IDIOM	<b>PURE IDIOM</b>
<b>IDIOM</b>	<b>BITE THE DUST or BITE IT</b>
CONTEXT	<p>““You know the guy in Pittsburgh with the world’s second-largest collection of black Santas?”</p> <p>“Yeah?”</p> <p>“He just bit it.”</p> <p>“You’re kidding.””</p>
MEANING	To die
SET TRANSLATION	<b>ACABA DE MORIR</b>
STRATEGY USED	PARAPHRASING
PROPOSED TRANSLATION	<b>ESTIRAR LA PATA</b>
STRATEGY USED	IDIOM OF SIMILAR FORM BUT DISSIMILAR MEANING
ANALYSIS	In this case, the translator has chosen to paraphrase the pure idiom “ <i>bite the dust</i> ”. This technique, as explained in the conceptual framework is the most commonly used by

	translators when an equivalent is not found and results in the complete loss of the idiomatic nature of the expression. The pure idiom “estirar la pata” is suggested as translation for the idiom, an expression of idiomatic nature that is accepted by Ecuadorian speakers.
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5)

TYPE OF IDIOM	<b>PURE IDIOM</b>
<b>IDIOM</b>	<b>KISS AND TELL</b>
CONTEXT	<i>“So,” I said after hanging up. “How’s Angela?” Radar laughed. “She’s good, man. She’s real good. Thanks for asking.” “You still a virgin?” I asked. “I don’t kiss and tell. Although, yes. Oh, and we had our first fight this morning...”</i>
MEANING	To participate in something secret and private, and then tell other people about it.
SET TRANSLATION	<b>SER INDISCRETO</b>
STRATEGY USED	TRANSLATION BY PARAPHRASING
PROPOSED TRANSLATION	<b>SACAR TRAJOS SUCIOS AL SOL</b>
STRATEGY USED	IDIOM OF SIMILAR MEANING BUT DISSIMILAR FORM
ANALYSIS	This match represents another case of paraphrasing idiomatic expressions. As the figurative nature of the expression was lost in

	<p>the translation, the rendering focused on compensating said loss. For this case, the proposed rendering is <i>sacar trapos sucios</i>, which is of close equivalence to the idiom and refers to the act of disclosing private information.</p>
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## CHAPTER VI

### RESEARCH INSTRUMENTS

#### Novels used in the research project

##### *Paper Towns*

**Author:** John Green, **Year of publication:** 2008, **Publisher:** Dutton Books, **Country:** United States, **Language:** English, **Version used in the research project:** Electronic version (e-book) provided by Bloomsbury Publishing Plc, **Date of publication:** May 2010, **Number of pages:** 175

##### *Ciudades de papel*

**Author:** John Green, **Translated by:** Noemí Sobregués Arias, **Year of publication:** 2014, **Country:** Spain, **Language:** Spanish, **Version used in the research project:** Print version, **Publisher:** Penguin Random House Grupo Editorial, **Date of publication:** July, 2014, **Number of pages:** 366

#### Online dictionaries

The Free Dictionary by Farlex <http://idioms.thefreedictionary.com/>



## **CHAPTER VII**

### **CONCLUSIONS AND RECOMMENDATIONS**

After analyzing the results of the present research project, we can conclude that it is possible for a translator to minimize the loss of the figurative and fixed nature of idioms by approaching the task of idiomatic translation from a dynamic equivalence perspective. Additionally, we believe this approach will provide better results if the translator focuses on translating for narrow target audiences. The product of this research project not only will serve as an illustration of this approach on idiomatic translation, but also constitutes a reference for other translators.

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<sup>1</sup> A Brief History of Young Literature. (2013, October 15). Retrieved from <http://edition.cnn.com/2013/10/15/living/young-adult-fiction-evolution/>

<sup>2</sup> Merriam Webster Dictionary, 2015.

## APPENDIX

**GLOSSARY OF PROPOSED SPANISH TRANSLATION OF  
IDIOMATIC EXPRESSIONS FOUND ON THE NOVEL PAPER  
TOWNS BY JOHN GREEN**

Prepared by: Nathalia Rodriguez

## A FAR CRY FROM

Something that is very different from something else

*"I took a long breath. The excitement of being somewhere other than school had started to wane. This didn't seem like a place where Margo would hide, or even visit. It was a far cry from New York City." (p.83)*

### **SET TRANSLATION: NADA QUE VER**

*"Respiré hondo. La emoción de no estar en el instituto había empezado a disminuir. No parecía un sitio en el que Margo se escondería, ni siquiera al que querría ir. Nada que ver con Nueva York." (p.168)*

### **PROPOSED TRANSLATION: COSA DE OTRO MUNDO**

*"Respiré hondo. La emoción de no estar en el instituto había empezado a disminuir. No parecía un sitio en el que Margo se escondería, ni siquiera al que querría ir. Era cosa de otro mundo comparado a Nueva York." (p.168)*

## A HELL OF A

A very difficult activity or bad thing.

*"No need to worry," Margo answers cheerfully. "I'm good." She gives us two thumbs-up. "I am A-OK." "You could have called us and let us know that," Ben says, his voice tinged with frustration. "Saved us a hell of a drive." (p.159)*

### **SET TRANSLATION: [ALGO] HA SIDE DE UN INFIERNO**

*"-No tenían que preocuparse – le contesta Margo alegremente -. Estoy bien. –Levanta los dos pulgares-. Estoy OK. –Podrías habernos llamado para decírnoslo- dice Ben con cierto tono de frustración-. Nos habrías ahorrado un viaje que ha sido de un infierno." (p. 337)*

### **PROPOSED TRANSLATION: DEL SIGLO**

*"-No tenían que preocuparse – le contesta Margo alegremente -. Estoy bien. –Levanta los dos pulgares-. Estoy OK. –Podrías habernos llamado*

*para decírnoslo- dice Ben con cierto tono de frustración-. Nos habrías ahorrado el viaje del siglo.” (p. 337)*

## **AT A LOSS FOR WORDS**

Unable to think of something to say.

*“I, uh. Uh. I’m rarely at a loss for words, huh? Not much talking to people lately. Um. I guess maybe we should start with, what the hell are you doing here?” (p.159)*

### **SET TRANSLATION: QUEDARSE SIN PALABRAS**

*“-Yo... bueno...bueno... pocas veces me quedo sin palabras, ¿verdad? No he hablado mucho últimamente. Supongo que deberíamos empezar por: ¿qué demonios hacen aquí?” (p.337)*

### **PROPOSED TRANSLATION: QUEDARSE FRÍA**

*“-Yo... bueno...bueno... pocas veces me quedo así de fría, ¿verdad? No he hablado mucho últimamente. Supongo que deberíamos empezar por: ¿qué demonios hacen aquí?” (p.337)*

## **BE MY GUEST**

A polite way of indicating that someone else should go first, herself to something, or take the last one of something.

*“We ran for a minute along that line of trees, and then Margo pulled on the back of my shirt, and said quietly, “Now the moat.” “Ladies first,” I said. “No, really. Be my guest,” she answered.” (p.47)*

### **SET TRANSLATION: COMO SI ESTUVIERAS EN CASA**

*“Corrimos un minuto a lo largo de aquella hilera de árboles y luego Margo me tiró de la camiseta desde atrás y me dijo en voz baja: - Ahora el foso.*

*-Las señoritas primero -le dije. -No, de verdad, como si estuvieras en tu casa - me contestó." (p.90)*

### **PROPOSED TRANSLATION: DALE NOMÁS**

*"Corrimos un minuto a lo largo de aquella hilera de árboles y luego Margo me tiró de la camiseta desde atrás y me dijo en voz baja: - Ahora el foso. -Las señoritas primero -le dije. - No, de verdad, dale nomás -me contestó." (p.90)*

### **BITE THE DUST**

To die.

*"“Yeah, get this: you know the guy in Pittsburgh with the world’s second-largest collection of black Santas?” “Yeah?” “He just bit it.” “You’re kidding.” “Bro, I don’t kid about the demise of black Santa collectors...” (p.120)*

### **SET TRANSLATION: ACABA DE MORIR**

*"-Sí escuchame: ¿recuerdas al tipo de Pittsburg que tenía la segunda colección más grande del mundo de Santa Claus negros? -Sí, ¿y? -Acaba de morir -Estás de broma - Colega, yo no hago bromas sobre el fallecimiento de coleccionistas de Santa Claus negros..." (p. 253-254)*

### **PROPOSED TRANSLATION: ESTIRAR LA PATA**

*"-Sí escuchame: ¿recuerdas al tipo de Pittsburg que tenía la segunda colección más grande del mundo de Santa Claus negros? -Sí, ¿y?-Estiró la pata -Estás de broma - Colega, yo no hago bromas sobre el fallecimiento de coleccionistas de Santa Claus negros..." (p. 253-254)*

### **BRING THE RAIN**

When you decide it is time to "bring the rain", you take it more seriously and dominate whatever it is you are doing.

*"Jesus," I said. "I mean, you couldn't have just left it in his car? Or at least at the doorstep?" "We bring the f\*\*\*\*\* rain, Q. Not the scattered showers." (p.34)*

### **SET TRANSLATION: DESATAR LA TORMENTA**



*“-¡J\*\*\*\*! – exclamé yo-.No podías habérselo dejado en el auto? ¿O al menos en el escalón? – Desatamos la p\*\*\* tormenta, Q, no chubascos dispersos.” (p.62 -63)*

#### **PROPOSED TRANSLATION: DECLARAR LA GUERRA**

*“-¡J\*\*\*\*! – exclamé yo-. No podías habérselo dejado en el auto? ¿O al menos en el escalón? – Declaramos la m\*\*\*\*\* guerra, Q, no simple batallas.” (p.62 -63)*

### **BREAK THE SPELL**

To do something that ends a desirable period of figurative enchantment.

*“Guys,” Radar says, so loud that the spell breaks for just a moment. I follow his voice and find him standing by the opposite wall, his flashlight illuminating another Troll Hole. (p. 87)*

#### **SET TRANSLATION: ROMPER EL HECHIZO**

*"-Chicos- dice Radar tan alto que por momento se rompe el hechizo. Sigo su voz y lo encuentro en la pared del otro lado, iluminando con la linterna otro Agujero de Trol." (p. 177)*

#### **PROPOSED TRANSLATION: BAJA DE LAS NUBES**

*"-Chicos- dice Radar tan alto que por momento nos baja de las nubes. Sigo su voz y lo encuentro en la pared del otro lado, iluminando con la linterna otro Agujero de Trol." (p. 177)*

### **CHILD'S PLAY**

Something very easily done

*““Tell me Part Eight is less terrifying.” “Don’t worry. Part Eight is child’s play. We’re going back to Jefferson Park. Lacey’s house. You know where she lives, right?”” (p. 34)*

#### **SET TRANSLATION: JUEGO DE NIÑOS**

*"-Dime que la octava parte no es tan espantosa. -No te preocupes. La octava parte es un juego de niños. Volvemos a Jefferson Park. A casa de Lacey. Sabes dónde vive, ¿verdad?" (p.63)*

#### **LOCALISED TRANSLATION: PAN COMIDO**

*"-Dime que la octava parte no es tan espantosa. No te preocupes. La octava parte es pan comido. Volvemos a Jefferson Park. A casa de Lacey. Sabes dónde vive, ¿verdad?" (p.63)*

#### **CROSS [ONE'S] MIND**

To come to know; realize.

*" He pats my uninjured cheek with a greasy hand. "I did it to save myself, not you," he says. "Believe me when I say that you did not once cross my mind." I laugh. "Nor you mine," I say." (p.153)*

#### **SET TRANSLATION: NI UN SEGUNDO**

*"Me da una palmada en la mejilla con su mano grasienta. – Lo he hecho para salvarme a mi mismo, no a ti –contesta-. No he pensado en ti ni un segundo, créeme. Me río –Ni yo en ti- le contesto." (p.324)*

#### **PROPOSED TRANSLATION: PASAR POR LA CABEZA**

*"Me da una palmada en la mejilla con su mano grasienta. – Lo he hecho para salvarme a mi mismo, no a ti –contesta-. Ni me paso por la cabeza, créeme. Me río –Ni tú el mío- le contesto." (p.324)*

#### **GO OUT (OF) THE WINDOW**

A quality, principle, or idea that ceases to exist.

*""And, like, maybe we're going to go to prom and we'll be, like, kissing in the middle of the dance floor and everyone will be like, h\*\*\* s\*\*\*and, you*

*know, everything they ever thought about me will just go out the window—*  
" (p.79-80)

#### **SET TRANSLATION: LLEVAR EL VIENTO**

*"Y quizá iremos al baile y nos besaremos en medio de la pista y todo será, j\*\*\*\*, ya sabes, todo lo que han pensado de mí se lo llevará el viento..."*  
(p.161)

#### **PROPOSED TRANSLATION: DESAPARECER COMO POR ARTE DE MAGIA**

*"Y quizá iremos al baile y nos besaremos en medio de la pista y todo será, j\*\*\*\*, ya sabes, todo lo que han pensado de mí desaparecerá como por arte de magia..."* (p.161)

### **HIT THE ROAD**

To leave a place. To start a journey.

*"She found out about this place somehow, came here to gather her supplies, spent a night or two, and then hit the road." (p.102)*

#### **SET TRANSLATION: SIGUIÓ SU CAMINO**

*"De alguna manera descubrió aquel sitio, fue a recoger provisiones, pasó una noche o dos y siguió su camino." (p.210)*

#### **PROPOSED TRANSLATION: PONERSE EN MARCHA**

*"De alguna manera descubrió aquel sitio, fue a recoger provisiones, pasó una noche o dos y se puso en marcha." (p.210)*

### **KISS AND TELL**

To participate in something secret and private, and then tell other people about it.

*"“So,” I said after hanging up. “How’s Angela?” Radar laughed. “She’s good, man. She’s real good. Thanks for asking.” “You still a virgin?” I*

asked. “I don’t kiss and tell. Although, yes. Oh, and we had our first fight this morning.” (p.112)

#### **SET TRANSLATION: NO SER INDISCRETO**

“-Bueno- dije después de colgar -, ¿qué tal Angela? Radar se rió. –Muy bien, hombre. Está muy bien. Gracias por preguntar. -¿Todavía eres virgen? – le pregunté. –No quisiera ser indiscreto, pero sí. Uf, y esta mañana tuvimos nuestra primera bronca.” (p. 235)

#### **PROPOSED TRANSLATION: SACAR TRAJOS AL SOL**

“-Bueno- dije después de colgar -, ¿qué tal Angela? Radar se rió. –Muy bien, hombre. Está muy bien. Gracias por preguntar. -¿Todavía eres virgen? – le pregunté. –No soy de los que saca sus trajos al sol, pero sí. Uf, y esta mañana tuvimos nuestra primera bronca.” (p. 235)

### **LEAVE [SOMETHING] HANGING IN THE AIR**

Keep undecided, uncertain, or in suspense.

“I do wonder if it will be different tomorrow,” I said. “Yeah,” she said. “Me, too.” She left it hanging in the air, and then said,” (p. 51)

#### **SET TRANSLATION: DEJAR COLGADO EN EL AIRE**

“-Me pregunto si mañana cambiarán las cosas – le dije. -Sí, añadió ella- Yo también. –Dejó el comentario colgado en el aire y luego añadió-” (p. 99)

#### **PROPOSED TRANSLATION: DEJAR [ALGO] A LA IMAGINACIÓN**

“-Me pregunto si mañana cambiarán las cosas – le dije. -Sí, añadió ella- Yo también. –Dejó el comentario a la imaginación y luego añadió-” (p.99)

## **NO DICE**

Something that you say in order to refuse a request or to make clear that something is not possible.

*“Radar raised his eyes at me and ambled into the shade of a tree. I followed him. “Asked Angela about a date for Ben. No dice.” I glanced over at Ben, who was talking animatedly, a coffee stirrer dancing in his mouth as he spoke.” (p. 55)*

### **SET TRANSLATION: NI BORRACHA**

*“Radar me miró, alzó las cejas y se dirigió hacia un árbol. Lo seguí. –He preguntado a Angela si quería ir al baile con Ben. Ni borracha. Miré a Ben, que estaba charlando animadamente. Una cucharita de plástico bailaba en su boca mientras hablaba.” (p. 105)*

### **PROPOSED TRANSLATION: NI EN SUS SUEÑOS**

*“Radar me miró, alzó las cejas y se dirigió hacia un árbol. Lo seguí. –He preguntado a Angela si quería ir al baile con Ben. Ni en sus sueños. Miré a Ben, que estaba charlando animadamente. Una cucharita de plástico bailaba en su boca mientras hablaba.” (p. 105)*

## **ON THE FLY**

If someone does something on the fly, they do it quickly and without thinking carefully before they do it.

*“Right, but she didn’t come up with these things on the fly,” I said. “I mean, all of her adventures had a certain...I don’t know.” “Elegance,” Lacey said.” (p.116)*

### **SET TRANSLATION: POR LAS BUENAS**

*“– Cierto, pero no se ponía hacer esas cosas por las buenas – le dije. Quiero decir que todas sus aventuras tenían cierta... No sé. –Elegancia – añadió Lacey.” (p.243)*

### **PROPOSED TRANSLATION: SOBRE LA MARCHA**

“– Cierto, pero no se ponía hacer esas cosas sobre la marcha– le dije- Quiero decir que todas sus aventuras tenían cierta... No sé. –Elegancia – añadió Lacey.” (p.243)

## **SCREAM BLOODY MURDER**

To shout or to complain very loudly.

*“I don’t know what you’re talking about. I heard about it before first period, and then I found them both talking together and I started screaming bloody murder,” (p.28)*

### **SET TRANSLATION: GRITAR COMO UNA LOCA**

*“-No sé de qué me hablas. Me he enterado antes de la primera clases, luego me los he encontrado charlando y me he puesto a gritar como una loca,” (p.49)*

### **PROPOSED TRANSLATION: PEGAR GRITOS AL CIELO**

*“-No sé de qué me hablas. Me he enterado antes de la primera clases, luego me los he encontrado charlando y empecé a pegar gritos al cielo,” (p.49)*

## **SHOOT THE MESSENGER**

To blame or punish the person who tells you about something bad that has happened instead of the person who is responsible for it.

*“Part Six,” Margo said once we were driving again [...] “Leave flowers on Karin’s doorstep with apologetic note.” “What’d you do to her?” “Well, when she told me about Jase, I sort of shot the messenger.” “How so?” I asked. (p.33)*

### **SET TRANSLATION: MATAR AL MENSAJERO**

*“-Sexta parte- dijo Margo en cuanto volvimos a arrancar. [...] –Dejar flores en el escalón de la puerta de Karin con una nota de disculpa. – ¿Qué le*

*hiciste? –Bueno, cuando me contó lo de Jase, de alguna manera maté al mensajero. – ¿Cómo? – le pregunté.” (p. 59)*

### **PROPOSED TRANSLATION: PAGO POR LOS PLATOS ROTOS**

*“-Sexta parte- dijo Margo en cuanto volvimos a arrancar. [...] –Dejar flores en el escalón de la puerta de Karin con una nota de disculpa. – ¿Qué le hiciste? –Bueno, cuando me contó lo de Jase, de alguna manera pagó por los platos rotos.. – ¿Cómo? – le pregunté.” (p. 59)*

### **SLEEP WITH THE FISHES**

To be dead.

*“She told me what to write: A message from Margo Roth Spiegelman: Your friendship with her—it sleeps with the fishes.” (p.31)*

### **SET TRANSLATION: DORMIR CON LOS PECES**

*“Me dijo lo que tenía que escribir: <<Mensaje de Margo Roth Spiegelman: Tu amistad con ella duerme con los peces>>.” (p.55)*

### **PROPOSED TRANSLATION: A 3 METROS BAJO TIERRA**

*“Me dijo lo que tenía que escribir: <<Mensaje de Margo Roth Spiegelman: Tu amistad con ella, yace 3 metros bajo tierra>>.” (p.55)*



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<b>RESUMEN/ABSTRACT</b> (150-250 palabras):	<p>The discipline of translation has as a main goal to break communication barriers. Translators achieve this goal by serving as an intermediary between a sender and receptor of a message. In this process, a translator has as a main objective to provide translation matches in the form of equivalences, a task that is bound to present difficulties as languages differ one from another. In this research project, we will focus on the non-equivalence that arises when translating idioms. We approach the subject in the perspective that non-equivalence problems can be minimized when deviating from the form of its original source and focusing on producing the same effect in its target audience, instead. Furthermore, as an illustration of this thesis, we will produce a glossary of proposed Spanish translation of idiomatic expressions found in a novel, where the idiomatic nature of the expression was kept, as a result of performing a target- culture biased translation.</p>		
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