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Ana María Rojo López

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Résumé de l'article

Ce travail essaie d'illustrer quelques-unes des contributions que la théorie sémantique connue sous le nom de « Sémantique des Schémas » (Frame Semantics) peut apporter à la traduction d'éléments culturels. L'étude commence par une définition des objectifs et des concepts de base qui constituent notre modèle d'analyse. Ensuite, une typologie des schémas, qui peut être très utile pour l'analyse de nos exemples, est proposée. Puis cette typologie est alors appliquée à l'analyse de plusieurs exemples extraits du roman de David Lodge *Small World* et de sa traduction à l'espagnol *El mundo es un pañuelo*. Finalement, un résumé des principales conclusions de l'étude est proposé.

# Applying Frame Semantics to Translation: A Practical Example

ANA MARÍA ROJO LÓPEZ

*Universidad de Murcia, Murcia, Spain*

## RÉSUMÉ

Ce travail essaie d'illustrer quelques-unes des contributions que la théorie sémantique connue sous le nom de « Sémantique des Schémas » (*Frame Semantics*) peut apporter à la traduction d'éléments culturels. L'étude commence par une définition des objectifs et des concepts de base qui constituent notre modèle d'analyse. Ensuite, une typologie des schémas, qui peut être très utile pour l'analyse de nos exemples, est proposée. Puis cette typologie est alors appliquée à l'analyse de plusieurs exemples extraits du roman de David Lodge *Small World* et de sa traduction à l'espagnol *El mundo es un pañuelo*. Finalement, un résumé des principales conclusions de l'étude est proposé.

## ABSTRACT

This work intends to illustrate some of the contributions the semantic theory known as 'Frame Semantics' can make to the translation of cultural elements. The study starts by defining the objectives and basic concepts that constitute our model of analysis. Secondly, a typology of frames for the analysis of our examples is proposed. Later on, this typology is applied to the analysis of a number of examples extracted from David Lodge's novel *Small World* and its translation into Spanish *El Mundo es un Pañuelo*. Finally, we summarize the main conclusion of the study.

## MOTS-CLÉS/KEYWORDS

frame semantics, generic frames, institutional frames, social frames, translation of cultural elements

## 1. Preliminaries: aims and basic concepts

Before proceeding with the analysis of the selected corpus, it is necessary to define the aims of the study and the basic concepts on which our analysis is based.

### 1.1. Aims

The aim of this work is to show some of the contributions of the semantic theory known as Frame Semantics to the translation of cultural elements in narrative texts. The study focuses on the analysis of the problems posed by certain elements characteristic of a given culture when translated into another language in a different cultural environment. It is not our intention to set up a taxonomy of frames that can explain all the potential problems posed by the translation of cultural elements. Neither is it our intention to dictate the translator's behaviour by formulating translation principles that often do not work in particular cases. Our aim is mainly to apply the principles of Frame Semantics to the translation of a limited number of cultural elements in order to illustrate the benefits of the approach for the translator's task.

In short, it could be said that the study we propose has two basic aims: (a) one more general, which consists in showing the contributions of a linguistic theory to the translation of cultural elements; and (b) a more specific aim within the previous one, which intends to examine the contributions certain types of frames can make to the analysis of a series of examples of cultural elements and their translations.

## 1.2. Basic concepts

Once the objectives have been established, we proceed to describe what we understand in our model for: translation unit, equivalence, context and the translator's role.

### 1.2.1. Translation unit

Delimiting the unit of translation has been, and still is, one of the most problematic aspects in any translation model. However, defining the unit of translation seems necessary to establish a clear notion of equivalence. In general terms, the definition of the unit of translation has ranged between the tendency to atomize of those seeking lexical equivalence and the more holistic attitude of those looking for textual equivalence.<sup>1</sup> The former often results in artificial translations and the latter can sometimes be too vague and not very practical to work with the whole text. These problems have led scholars to establish units of an analytical nature which are defined *a posteriori*, i.e., after the translation process, by comparing ST and TT. Santoyo (1986) and Rabadán (1991) call these units '*translemas*' and define them as units of a relational nature that do not exist *a priori*, since they are only valid for the compared texts.

The fact that these '*translemas*' or translation units are established *a posteriori* does not mean that we cannot previously formulate a general hypothesis that serves as a guide in our study, functioning as *tertium comparationis* in the analysis. Taking into account that this work deals with the translation of cultural elements, the hypothesis that acts as 'intermediating construct'<sup>2</sup> between ST and TT is the notion of 'frame.' Frames are here considered as structures of knowledge that represent the world view of a particular society, that is, its beliefs, values and emotions, its prototypes of people and things, of sequences of situations and events, its social scenarios and the metaphorical and metonymical structure of thought. This *tertium comparationis* has been the starting point for the analysis, helping us to identify the internal units in the ST and TT. These units have been labelled 'cultural elements' and include any word, expression or textual segment that activates a frame because it denotes, implies or symbolizes any cultural aspect of human life, its environment, its relationships or its products.

In this sense, our definition includes Newmark's (1988:95) 'cultural words,' but it is not limited to these. Newmark's 'cultural words' mainly refer to aspects of the so-called 'material culture'; however, our definition of 'cultural element' also comprises all those linguistic categories that need to be interpreted in the cultural environment of the ST, even if they do not refer directly to a cultural dimension. They are mostly contextualized stylistic resources whose interpretation depends on the reader's ability to activate certain cultural frames; we are referring to numerous cases of idioms, colloquial and taboo expressions, play on words and even metaphors and metonymies.

### 1.2.2. Functional equivalence

Having established the notion of translation unit, we can formulate a possible definition of equivalence adapted to the objectives of our study. Translators may dream of an ideal translation identical to the ST. However, when translating they have to accept that most of the time it is impossible to achieve a total identity between the ST and TT. But even when achieving a complete identity seems impossible, the translator can still establish a notion of equivalence or a correspondence hypothesis between two textual units which may serve as a guide in the translation process.<sup>3</sup>

Considering that this study deals with the translation of cultural elements, we propose a notion of equivalence based on the notion of frame and the function carried out by the cultural element. As Gutt points out (1991:10), the function of a text or textual fragment has surely been one of the criteria most frequently used to define translation equivalence. Shuttleworth and Cowie (1997) define 'functional equivalence' as:

a term used to refer to the type of EQUIVALENCE reflected in a TT which seeks to adapt the function of the original to suit the specific context in and for which it was produced. (Shuttleworth and Cowie 1997, p. 64)

Generally speaking, when translators find a cultural element, they assign it a function within an overall plan and use this function to look for the solutions they consider appropriate. Such solutions may or may not be 'acceptable' to the audience of the TT. Thus, we are not dealing with a total equivalence, but with a correspondence that may or may not be 'acceptable' to the target audience. From this point of view, the important thing is not to ask whether the semantic import of the TL terms is or is not a real equivalent of that of the SL terms, but whether their textual function as activators of knowledge is or is not equivalent to that of the ST elements. In this sense, the cultural elements of the TT are considered as functional equivalents of the ST elements if they comply with the textual function carried out and if there is a high degree of correspondence between the semantic, pragmatic and stylistic information of the frames.

### 1.2.3. The context

Translation units are not interpreted in a vacuum; on the contrary, they are interpreted within a given context. For this reason, we consider it convenient to describe what we understand context to be in the present study. In general terms, the context comprises all the necessary information to interpret a message. For example, to interpret the statement a) '*Leave it this afternoon in my pigeon hole and I'll pick it up tomorrow*' it is necessary to have the following information available: b) '*On the morning of the 20th of October of 1999, a university teacher talks on the phone to one of her PhD students to tell him to leave the first chapter of his PhD dissertation in her pigeon hole at the university in the afternoon, since she wants to correct it as soon as possible.*'

All this information shapes the context that allows us to interpret the statement in (a), but it is not necessary to perceive all those factors to understand the statement, that is, we do not need to be there on the 20th of October and listen to the conversation. On the contrary, to understand the statement, it is enough to 'know' the relevant information. In this sense, we agree with Muñoz Martín (1995) that the context is

'the mental contribution of the person who interprets an utterance' (p. 167; my translation).

The information in (b) constitutes the immediate situational context that we need to interpret the statement in (a). However, the understanding of (a) does not end here. For all those familiar with the elaboration of a doctoral thesis, the statement evokes additional information related to this process: for example, the participants involved, the relationship between the tutor and the PhD student, the link to a particular university, etc. All this evoked information is organized into a mental construct or 'frame' of a PhD THESIS that is also part of the context of the statement.

To consider the context as part of the interpreter's mental 'world' allows us to overcome certain limitations of previous analyses of the context based on a list of situational dimensions.<sup>4</sup> Although this type of situational analysis can be a great help to translators, from a cognitive point of view it still poses some problems which result from the study of the context as something external to the text and the person who interprets it. On the one hand, it is difficult to determine the number of features or dimensions needed to define a situation completely. For instance, while this kind of analysis is extremely useful to explain certain aspects of the relationship between language and social environment, it is not very clear where and how to include other factors such as those related to the internal dimension of culture (i.e., beliefs, values, norms and attitudes) or even certain non-verbal situational factors (i.e., certain gestures and postures, norms related to interpersonal distance, physical contact, time conceptualization, etc.).

On the other hand, an analysis based solely on situational dimensions does not seem to account for the fact that the contexts speakers build during the interpretation process can differ both in the dimensions involved and in the prominence assigned to these dimensions. A clear case is that of terms which are regarded as synonyms or near synonyms, but that nevertheless differ in the relative prominence of the invoked domains. Fillmore (1982, 1985) uses the example of the terms 'shore' and 'coast,' that have the same objective referent (that is, the strip of contact between sea and land) but represent different conceptualizations of the same situation: while 'shore' invokes the domain of WATER, viewing the scene from the side of the sea or lake, 'coast' invokes the domain of LAND.

This relative prominence of the invoked domains or frames is relevant for translation since it may vary in different languages. For instance, the Spanish term 'costa' refers to the strip of contact between sea and land, both from the side of the water and from the side of the land. Thus, if when translating into Spanish we wanted to keep the different perspectivization of the English terms 'shore' and 'coast,' we would need to use a term or expression that activated the frame WATER as opposed to LAND. In this way, the sentence 'They have a house on the coast,' making reference to the strip of land, could be translated as 'Tienen una casa en la costa,' but the translation of the sentence 'They have a house on the shore' should perhaps communicate the image of the water implicit in the ST, as in 'Tienen una casa a la orilla del mar/lago.'

From the cognitive point of view that we propose here, the context is a psychological construct that exists in the speakers' mind. Nevertheless, this cognitive view of context does not imply overlooking completely external factors; on the contrary, it changes the centre of attention from the factors themselves to the information they provide and their mental availability in the interpretation process. Thus, the cogni-

tive context includes information from the physical environment, information that can be retrieved from our mental stores and information that we can infer from the two previous sources.

#### 1.2.4. *The translator's role*

An approach that gives special importance to the comprehension process is Neubert and Shreve's (1992) model, which also emphasizes the usefulness of applying the notion of 'frame' to translation. For these authors, the basic function of a translator is to adjust the framing mechanisms of ST senders and TT receptors. This task requires translators to be aware not only of the differences between the audiences but also of how linguistic and textual processes are linked to frame-based knowledge:

The translator must be aware of framing differences and understand how linguistic and textual processes attach to frame-based knowledge. Translations, ideally, should be the kind of texts that  $L_1$  senders would have formulated for  $L_2$  audiences themselves. (Neubert and Shreve 1992, p. 65)

Proposing Frame Semantics as a method of analysis, this study intends to facilitate the translator's task by using a model based on the interaction between the text and the knowledge structures of the text interpreter. The translator's function in this model is to adjust his/her analysis to the comprehension process, taking into account that his/her task is to project the SL frames onto the TL linguistic elements that activate a knowledge which should be, as much as possible, semantically, pragmatically and stylistically equivalent to that activated by the ST elements. Only if the TT linguistic elements activate the relevant frames for the interpretation of the text, will readers be able to draw the correct contextual inferences on the basis of their frame-based knowledge. From this point of view, the translator becomes a kind of bilingual and bicultural 'mediator' between two different conceptual systems.

## 2. Method

We will now describe the implementation of the model, indicating first the criteria for the selection of our corpus. Later on, we will explain the method of analysis and the procedure used to compare the texts.

### 2.1. *Corpus*

Bearing in mind that this study focuses on the translation of cultural elements, we chose a novel as the corpus for our analysis considering that literary works strengthen the link between linguistic elements and the cultural context they belong to. Furthermore, we gave priority to humorous works, since humour is often a source of cultural problems.

Taking all these factors into account, David Lodge's novel *Small World* was chosen as the corpus for our analysis. *Small World* was first published in London in 1984 by Martin Secker & Warburg Ltd. and one year later, in 1985, by Penguin Books Ltd. In 1989 it was translated into Spanish by Esteban Rimbau Saurí and published in May in Barcelona by Ediciones Versal, S.A. with the title *El mundo es un pañuelo*. In September and November of the same year, two other editions were published. The edition used in this study is that of November 1989.

## 2.2. Procedure

Once the corpus has been selected, we proceed to describe the method of analysis, specifying the procedure used to compare the texts and select the examples.

### 2.2.1. Comparing ST and TT

If we start with the assumption that the translation of a cultural element should be compared to the 'cognitive profile' of the ST cultural element (that is, to the cultural frame(-s) it activates), then the first step should be the analysis of the function carried out by such cultural element in the ST. In this way, the 'cognitive profile' of the ST cultural element will constitute the norm which will serve to determine the adequacy of the TT element.

Frames represent a huge diversity of knowledge domains; almost all the contents of human memory are structured in frames. Trying to deal here with all the different types of frames that take part in the interpretation of cultural elements would be too ambitious for this work. For this reason, our analysis of the translation of cultural elements takes Manuel de Vega's typology of frames (1984) as a starting point, although his classification has been modified and adapted to the objectives of our study. De Vega outlines five types of frames, which have probably been the most investigated in cognitive psychology: visual frames, situational frames or 'scripts,' domain frames, social frames and 'self-concept frames.'

VISUAL frames refer to the interpretation structures that take part in the configuration of objects and scenes in visual perception (e.g., the typical frame of a room includes a roof, a floor and four vertical walls). SITUATIONAL frames structure, as their name indicates, information related to conventional situations (e.g., going to a restaurant, to the doctor, etc.). DOMAIN frames are structures that guide discourse comprehension and production (e.g., a story implies a certain organization of the events: introduction, exposition and denouement). SOCIAL frames describe the cognitive structures that organize our social knowledge. Within social frames, De Vega distinguishes between 'generic' frames or prototypes of people (e.g., a shy guy, a macho man, etc.) and those frames he calls 'themes' (*temas*), that include social roles, interpersonal relations and the objective or aspirations a person has in life; besides, De Vega also considers 'ideologies and beliefs' as a type of social frame. Lastly, De Vega mentions the SELF-CONCEPT frame, which refers to the articulated knowledge that each person has of himself/herself. This type of frame explains the differences between individuals in the same society, since it comprises a wide number of particular frames (e.g., somebody may regard himself as very 'masculine' and have a very articulated frame of this concept in terms of attitudes, goals, etc; however, somebody else who does not consider himself as being 'masculine' or 'feminine' will not have such an articulated frame of this dimension in his self-concept).

Intending to elaborate a model to analyse cultural elements in translation, these five types of frames have been modified, resulting in the following typology: VISUAL frames, SITUATIONAL frames, TEXT TYPE frames, SOCIAL frames and GENERIC frames. This new classification presents three basic differences from De Vega's:

- DOMAIN frames have been substituted for 'TEXT TYPE' frames, since it is more probable to find translation problems related to the structure of a given text type than problems related to the general domain structure.

- The social frames established by De Vega were divided into four types, since it seemed necessary to distinguish between the material objects and the institutional systems created by a given society (INSTITUTIONAL frames) and those aspects related to the origin (GEOGRAPHIC frames), social status (SOCIAL STATUS frames), and relationships between the members of that society (INTERPERSONAL frames).
- De Vega's SELF-CONCEPT frames have been incorporated into GENERIC frames, since most of the characters in *Small World* constitute social stereotypes aimed at making readers laugh.

Each type of frame will be described in more detail further on when dealing with the implementation of the model.

### 2.2.2. Selection and evaluation of the examples

If we consider that the equivalence of the translated cultural element depends on the correspondence between the activated frames, it seems logical to attribute many of the translator's problems to the difficulties, either to activate his/her own frames in a given context, or to solve the possible differences in the selection of frames that may result from the linguistic and cultural differences between the ST and TT audiences. With the aim of illustrating how Frame Semantics can help translators to overcome these difficulties, we extracted the cultural elements that appeared in *Small World* and compared them with their translation in *El mundo es un pañuelo*. Most of the selected cases here are examples of translations that illustrated some problem in the correspondence between the activated frames. However, we have also included some translation examples that activate equivalent frames.

All the analysed examples are displayed in three paragraphs: the first paragraph contains the ST with the cultural element in italics and a bigger size than the rest. At the end of the paragraph we indicate the source with the initials 's.w' (*Small World*) and the number of the page where the example was found. The second paragraph shows Rimbau Sauri's translation and the analysed element appears again in italics and a bigger size than the rest. In this paragraph the source is also indicated by the initials 'M.P' (*El mundo es un pañuelo*) and the page number where the example was found. Finally, in the third paragraph we propose an alternative translation of the cultural element in bold, italics and a bigger size. Whenever it seemed convenient, we have also offered an alternative translation of other expressions which are not the analysed ones.

Besides these examples distributed in three paragraphs, there are some displayed in only two paragraphs. In these examples Sauri's translations activate equivalent frames to those of the ST, but they have been selected because they illustrate clearly certain types of frames. In these cases, we have proposed no alternative solution to the translation of the analysed element, although in some of these examples we have modified the translation of other expressions which are not the analysed ones. When such a modification has been convenient, it has been introduced in a third paragraph. Furthermore, whenever it seemed necessary to facilitate the interpretation of the example, the name of the speaker has been indicated in brackets.

## 3. Implementing the model: the analysis of examples

We now proceed to the analysis of some of the examples of our corpus that better illustrate the translation problems related to the five types of frames we have estab-



lished: VISUAL frames, SITUATIONAL frames, TEXT TYPE frames, SOCIAL frames and GENERIC frames.

### 3.1. Visual frames

Minsky (1975) was the first scholar to use the term 'frame' in artificial intelligence to refer, among others, to the interpretation structures that take part in the configuration of objects and scenes in visual perception. For example, the typical frame of a ROOM includes a ROOF, a FLOOR and four vertical WALLS. This frame can be categorized into more specific ones, such as those of a dining room, kitchen, bedroom, etc., that include certain particular characteristics (objects, size, etc.). These frames not only help to interpret or understand the visual experience, but also constitute a notion which is explicit enough to be applied to computer programs.<sup>5</sup>

In translation this notion of frame can be useful to translate descriptions of objects, people, scenes, etc. When reading a description, images mostly based on our visual experience form in our mind. Visual frames function like other types of frames: they generate expectations and allow us to infer details that we have not actually seen by providing 'absent' information on the basis of previous visual experiences. It is up to the translator to elaborate a translation that evokes a visual scene similar to that evoked by the ST description.

#### a) Terms that describe gestures

An example of terms that require the activation of a visual frame to be correctly interpreted is that of words that describe certain gestures. Besides, these terms often evoke an image that readers associate to certain attitudes or states of mind. In a novel, the writer often exploits the reader's ability to infer these attitudes from the activated visual frame. From this point of view, the translator's task is to find a TL expression that activates an equivalent visual frame and allows the TT recipient to draw similar inferences to those of the ST recipient. However, the following examples show a translation that blocks this inferencing process:

(1)

(Lecturer) 'Of course, to our friends across the Channel,' he said, with a *curl of his lip*, 'everything I have been saying will seem vanity and illusion. To the structuralists, metre, like language itself, is merely a system of differences [...]'

(Narrator) Some, probably the majority, of the audience, smiled and nodded and nudged each other. [s.w.: 13]

(Lecturer)—Desde luego, a nuestros amigos del otro lado del Canal—dijo, con *un leve fruncimiento del labio*—todo lo que he estado diciendo les parecería vanas ilusiones. Para los estructuralistas, el metro, como el mismo lenguaje, es meramente un sistema de diferencias [...]

(Narrator) Algunos probablemente la mayoría del público, sonrieron, asintieron y cambiaron codazos. [M.P.: 32]

(Lecturer) 'Desde luego, a nuestros amigos del otro lado del Canal' dijo, *con una mueca de desprecio*, 'todo lo que he estado diciendo les parecería vanas ilusiones. Para los estructuralistas, el metro, como el mismo lenguaje, es meramente un sistema de diferencias [...]'

(Narrator) Algunos, probablemente la mayoría del público, sonrieron, asintieron y se dieron golpecitos con el codo.

Unlike the English term 'curl,' that activates a clear image of the speaker's lip 'raised slightly on one side as an expression of contempt or disapproval,'<sup>6</sup> the expression 'un leve fruncimiento del labio' does not evoke such a clear image in the Spanish reader's mind, who will therefore have difficulties to draw the relevant inferences. 'Un labio fruncido' may indicate contempt or disapproval but it may also indicate worry, reproach or even a pensive attitude. On the contrary, 'una mueca de desprecio' not only evokes in the Spanish reader a 'sharper' image of the speaker's gesture, but also allows us to activate the frame of CONTEMPT evoked by the English term.

It could be argued that this translation explicitly shows information (i.e., the attitude of contempt) that was implicit in the ST. However, this explanation seems necessary if we want to make sure the reader is going to interpret correctly the speaker's attitude. What is more, a wrong interpretation would affect the parody of the academic world David Lodge carries out in *Small World*. David Lodge creates a world guided by the characters' ambition for academic prestige and the confrontations between the followers of traditional theories and those in favour of new trends. In this particular example, the speaker's contempt for the new structuralist trend is ridiculed by an audience that tries to be 'in fashion' and joins structuralism.

#### b) Verbs of movement

Besides those terms which indicate gestures, there are also certain verbs of movement that activate a visual frame. An example is the verb 'shuffle,' that David Lodge uses in several occasions to describe his characters' movements:

##### (2)

(Narrator): A man of about forty, dressed in a bright blue suit, hit Sutcliffe vigorously between the shoulder blades as he pronounced these words, causing the latter's spectacles to fly off the end of his nose [...] Rupert Sutcliffe did not seem overjoyed to see Professor Dempsey, or disposed to share with him his own pessimism about the conference. (Sutcliffe): 'I dare say a lot of people have been held up by the snow,' he said coldly. 'Shocking weather for April. Excuse me, I see Bubsy waving urgently. I expect the potato crisps have run out, or some such a crisis'

(Narrator): He *shuffled off*. [s.w.: 5]

(Narrator): Un hombre de unos cuarenta años, vestido con un traje de color azul eléctrico, golpeó vigorosamente a Sutcliffe entre los omoplatos mientras pronunciaba estas palabras, haciendo que las gafas de éste abandonaran volando la punta de su nariz [...] Rupert Sutcliffe no pareció excesivamente contento al ver al profesor Dempsey, ni tampoco dispuesto a compartir con él su propio pesimismo respecto a la conferencia. (Sutcliffe): —Tengo la impresión de que muchos se han visto retenidos por la nieve— dijo fríamente—. Un tiempo increíble para un mes de abril. Perdonen. Veo a Busby hacerme señas urgentes. Supongo que se habrán terminado las patatas fritas, o alguna otra crisis por el estilo.'

(Narrator): *Y se alejó presuroso*. [M.P.: 22]

(Narrator): '*Y se alejó tambaleándose*.'

When translating 'shuffle,' we find the problem that only one word evokes in the English reader an image that not only informs of the character leaving the room, but also evokes a whole scene of the way he left: Sutcliffe left dragging his feet, in a clumsy and probably elusive way. Moreover, this image does not belong to Spanish speakers' cognitive context, which prevents them from perceiving how the action of

leaving the room took place unless it is explicitly expressed in the translation.<sup>7</sup> Riambau Sauri's translation 'se alejó presuroso' poses two problems from the point of view of Frame Semantics: on the one hand, it omits the visual information included in the semantic representation of 'shuffle' about the person's way of walking. On the other hand, the use of the adjective 'presuroso' leads to different inferences from those induced by the visual frame of the English term. 'Shuffle' does not imply to leave in a hurry but rather in a subtle and evasive way, probably to elude a problem or difficulty.

A possible solution would be to omit the information about the person's way of walking (e.g., 'y se marchó'). However, this omission does not seem appropriate since the information is relevant for the description of the character. In this sense, the way Sutcliffe walks contributes to create the image of a clumsy and melancholic-looking old man who is described in the following fragments:

[...] a melancholy-looking elderly man sipping a glass of orange juice into which his spectacles threatened to slide at any moment. [s.w.: 4]

[...] hit Sutcliffe vigorously between the shoulder blades [...] causing the latter's spectacles to fly off the end of his nose. [s.w.: 5]

The question is thus how to translate the dragging of feet that is part of the semantic representation of the English term and to which the Spanish reader has no access. Considering that in Spanish there seems to be no verb which evokes an identical image to that of 'shuffle,' two possible options are: to express such information explicitly using an adverbial modifier (e.g., 'Y se alejó con torpes movimientos'), or to use a verb which evokes an image somehow different to that of the English term, but which allows us to infer the character's slow and clumsy movements (e.g., 'Y se alejó tambaleándose' or 'Y se alejó dando tumbos').

### 3.2. *Situational frames: scripts*

Situational frames refer, as their name indicates, to information chunks related to conventional situations. This type of frame has been specially developed by Schank and Abelson's (1977) script theory. Schank and Abelson developed the idea of 'script' in artificial intelligence with the intention of elaborating story comprehension programs. An example of script is the *RESTAURANT*, that includes a stereotyped sequence of actions linked by a relationship of causal dependency: the customer enters the restaurant, decides where to sit, heads towards the table, etc. We should not forget that scripts can be described from different perspectives, the chain of actions described by the customer being very different to that described from the waiter's point of view. Nevertheless, the psychological entity of scripts was not verified until the experiments of Graesser et al., (1979) and Bower et al., (1979), who demonstrate that there are shared cultural stereotypes which describe the actions of scripts. In this sense, they discovered differences between the script 'GO TO THE DOCTOR' in America and in Spain (e.g., in America patients take their clothes off and talk to the nurse before seeing the doctor while in Spain patients usually talk first to the doctor and explain their problems). These socio-cultural differences are relevant for translation, since they may block the comprehension process of TT readers.

Scripts allow us to understand more than is explicit in the text and they also have a prescriptive value, since they provide information about the goals and

behaviour patterns (including linguistic behaviour) which are acceptable in conventional situations. For example, in the restaurant situation we expect the waiter to address the customer in a formal and respectful way (unless, of course, they already know each other and have a familiar relationship). Thus, we expect to find a greeting and questions such as 'good afternoon' or 'good evening,' 'what are you going to have sir/madam?,' 'would you like anything else?,' etc. A waiter who greeted saying 'what's up man?' or asked us 'have you already finished stuffing your face, man?' would certainly annoy some customers and probably amuse those who are more tolerant.

This prescriptive value of the linguistic patterns which are adequate to a given situation has been widely studied in stylistics and pragmatics using the situational dimensions of field, mode and tenor. These dimensions explain that what we talk about (field), the communication channel we use (mode) and the relationship with our interlocutor (tone) determine the language we use in a given situation, but they do not explain why. In this sense, 'frames' provide an explanation coherent with the cognitive abilities of the human being: our experience of certain conventional situations is organized into holistic schematic structures that integrate linguistic, situational and cultural information.

a) Formulaic terms and expressions related to a given situation

In the translation of *Small World*, we find some problems with the lexicon related to certain situations, as in the case of the situational frame of the UNIVERSITY CONFERENCE:

(3)

(Narrador) ...and meeting for *lectures* and *discussions*... [s.w.: 4]

(Narrador) ...y reunirse para las *disertaciones* y *discusiones*... [M.P.: 20]

...y reunirse para las *conferencias* y *coloquios*...

The definition of the term 'dissertation' provided by the dictionary of the Real Academia as 'acción, escrito o conferencia en el que se diserta' is not that far from the entrance for 'lecture' provided in the *Oxford Dictionary* as 'discourse read or delivered before an audience, esp. for instruction or to set forth some subject.' However, in this example there is a basic cultural difference between the two terms which indicates that 'disertación' is not equivalent to 'lecture' in this situation: while 'lecture' automatically activates in the English reader the frame of UNIVERSITY CONFERENCE, the term 'disertación' does not active this frame in the Spanish reader. If the TT readers manage to activate the frame of CONFERENCE, this is due to the context of the example, no to the term 'disertación' which is associated to the prototype of the university conference. In Spanish the term conventionally used in conferences to refer to the talks where a lecturer discusses or informs of a subject to a given audience is not 'disertación' but 'conferencia.'

The world of university conferences constitutes a situation ruled by conventional language and behaviour patterns that may vary in different cultures. For this reason, when translating a term like '*lecture*,' it is not enough to resort to the dictionary definition. In this sense, it could be useful to compare the script or situational frame of the UNIVERSITY CONFERENCE in both languages and try to identify the TL term which activates a chunk of knowledge similar to that activated by the SL expression.

In the same way, the use of the term 'discusiones' as translation of '*discussions*' does not directly activate either the frame of the UNIVERSITY CONFERENCE. For this reason, we alternatively propose to translate 'discussions' as 'coloquios' or even 'debates.'

So far, it could be argued that a situational analysis as that proposed by House (1977)<sup>8</sup> could lead to the same conclusions as the ones suggested here. And the argument would probably be correct. However, as we mentioned when stating our aims, we never intended to elaborate a model that could solve all translation mysteries and problems. Our intention in this study is only to propose a model that provides an alternative more coherent with our comprehension cognitive processes. Human beings do not interpret reality using a set of isolated categories with perfectly defined borders; on the contrary, we use radial categories with a prototypical focus which blurs towards the borders. Thus, some terms, such as 'conferencia,' are nearer the Spanish prototype of UNIVERSITY CONFERENCE than the term 'disertación.'

In general, in our corpus there are quite a lot of examples which illustrate translation problems related to the knowledge of a particular communicative situation. Other examples of problems related to the linguistic patterns dictated by certain conventional situations are those cases which belong to the world of aviation. In *Small World*, the action develops around a group of university teachers who travel continuously from one conference to the next, spending lots of time at airports and on planes. In this way, the frame TRAVELLING BY PLANE becomes one of the central situations in the novel and a potential source of difficulties for the translator. An example of the difficulties that the specific lexic of this frame poses for the translator is the translation of 'check-in counters' as 'mostradores de billeteaje':

(4)

But the Laker *check-in counters* are ominously deserted [s.w.: 271]

Pero los *mostradores de billeteaje* de la Laker están ominosamente desiertos [M.P.: 340]

Pero los *mostradores de facturación* de la Laker están ominosamente desiertos

The expression 'check-in counters' activates in the English reader the image of the airport counters where passengers have to communicate their arrival. There, they have to show their tickets and personal identification, pick up their boarding cards and hand in their luggage (if they have any). Although the translation of 'check-in counters' as 'mostradores de billeteaje' still allows the reader to understand the passage, the problem is that it is stylistically marked since it is not the expression conventionally used in this type of situation. Despite the international character of airports, TRAVELLING BY PLANE is an example of a conventionalized situation where there are still certain behaviour and linguistic patterns dictated by the culture we belong to. Thus, while the English expression 'check-in counters' does not necessarily communicate the presence of luggage, the Spanish term for those counters (i.e., 'mostradores de facturación') directly activates the image of passengers' luggage.

### 3.3. Text type frames

De Vega (1984), when dealing with the different types of frames studied in cognitive psychology, mentions what he calls 'domain frames' ('esquemas de dominio'). This type of frame was introduced by Kintsch and Van Dijk (1978) in their text comprehen-

sion model as 'structures that guide the comprehension and production of discourse.' For example, when reading a story we are guided by an overall schematic structure in which we expect to find some characters, a temporal and spatial localization of the facts, a certain organization of the events (e.g., introduction, exposition and denouement), etc.

To start with, this type of frame does not seem to pose too many translation problems, since it is not very likely that the translator finds difficulties that affect the general structure of domain. However, the translator will have to face certain problems when dealing with the notion of 'text type.' In fact, it is possible to postulate the existence of frames that can provide a cognitive explanation for the knowledge that language users possess of the notion of text type. In this sense, Hatim and Mason (1990) outline Crombie's (1985) suggestion that readers organize their experience of how a text is structured by elaborating a kind of 'macro-pattern.' For example, in a text presenting a counterargument, we expect to find the thesis we are going to be opposed to, the actual opposition, the evidence provided and the conclusion.

It seems obvious that as readers we have certain knowledge about the way texts are structured, but is it possible to affirm that these structures have 'psychological entity'? Are there really mental constructs that organize our knowledge about the way a text is structured? Catherine Emmott (1997) points out two important questions in favour of the psychological entity of this type of construct: firstly, it seems that this type of discourse relation they structure are not only a subset of our general knowledge, but they are also specific to a certain pattern of textual organization. Thus, these structures include discourse relationships (e.g., the relationship 'generalization-example') that are more specific to textual organization than to general life. Secondly, there are works that seem to demonstrate that readers possess some knowledge of these structures and use them when reading. An example is Hoey and Jordan's work,<sup>9</sup> that suggests that readers can establish inferences about omitted parts of a typical textual structure.

Whether we do or do not accept the psychological entity of this type of structure, it seems evident that readers have a certain implicit knowledge about the categorization of texts in their mother tongue; they may or may not know how to label the texts, but they can distinguish one type from another. The different types of texts can be explained from the perspective of differences in their frames or schematic structures. For example, when reading a report on experimental psychology we expect to find the description of an experiment as part of its schematic structure; however, we do not expect to find an experiment in the schematic structure of a philosophy essay. Neubert and Shreve (1992) have defined this set of expectations about how a text should be as a product of the 'intertextuality' or property of 'being like other texts of this kind' which readers attribute to texts.<sup>10</sup> They have also indicated their importance for translation. Both authors have outlined the need for the translator to have explicit knowledge of the intertextuality both of the ST and the TT and to be aware of the fact that different languages and cultures may have different intertextuality patterns.

#### a) The joke

An example which illustrates that the interpretation of a text depends on the activation of a text type frame is the following joke about Irish people:

(5)

(Narrator): On every El Al flight there are three secret servicemen with guns concealed in their briefcases, trained to shoot hijackers on sight—when taking something from your inside pocket, do it slowly and smile. *Did you hear about the Irishman who tried to hijack a plane to Dublin? It was already going there. Wheeeeeeeeeeeeeee!* [s.w.: 232]

(Narrator): En cada vuelo de El Al hay tres hombres del servicio secreto con pistolas ocultas en sus carteras, entrenados para abatir secuestradores al primer balazo; cuando saque algo del bolsillo interior de su chaqueta, hágalo lentamente y sonría. *¿Sabía el del irlandés que trató de secuestrar un avión y dirigirlo a Dublin? Ya iba allí. ¡Uuuuuuuuuuu!* [M.P.: 292]

In this example, the reader knows that the narrator is not referring to a true case when telling the story about the Irish man who tried to hijack a plane. On the contrary, the audience is perfectly able to infer that it is the typical joke on Irish people, since it follows the characteristic pattern of this type of joke:

- The joke starts with the structure ‘Did you hear about...?’ This structure already serves to activate the text frame of JOKE, since most jokes start with this expression or with ‘Have you heard the one about...?’
- Later on, a question follows about an action that an Irish man has carried out or could carry out. In this case, the question already makes the audience laugh since hijacking a plane is not a usual action.
- Finally, there is a completely absurd answer which shows the Irish man’s foolishness. In this way, the reader activates the prototype of the STUPID IRISH, target of English people’s jokes and even of the Irish themselves.

Obviously, the main problem for Spanish readers is that they probably will not have access to the prototype of the stupid Irish man. However, it is possible to facilitate the activation of the frame of JOKE using, as Rimbau Saurí has done, the equivalent Spanish structure to introduce a joke: ‘¿Sabía el del...?’ In this way, Spanish readers can activate the frame of JOKE and create a series of humorous expectations that are immediately confirmed by the Irish man’s absurd action. A possibility to compensate for the Spanish reader’s not knowing the prototype of the fool Irish would be to use the prototype of the man from ‘Lepe,’<sup>11</sup> equivalent to the Irish one in foolishness and stupidity. However, in this case it seems to be an unnecessary interference in the ST fictitious world, since the action described in the joke is absurd enough to make the Spanish audience laugh.

#### b) The ‘limerick’

The translator of a literary work should take into account that the author may break the reader’s expectations of the text type frame<sup>12</sup> or even play with them, using them to create certain effects. The following example of a ‘limerick’ shows how David Lodge uses English readers’ expectations on a poetic composition with humorous purposes:

(6)

‘University College, Limerick, eh?’ he said, with a leer. ‘*There was a young lecturer from Limerick...* I suppose everyone says that to you.’

‘Nearly everyone,’ Persse admitted. ‘But, you know, they very seldom get further than the first line. There aren’t many rhymes to ‘Limerick.’

'What about *'dip his wick'?*' said Dempsey, after a moment's reflection. 'That should have possibilities.'

'What does it mean?'

Dempsey looked surprised. 'Well, it means, you know, having it off. Screwing.' [s.w.: 7]

¿Conque el University College de Limerick, eh?—comentó con un tono desdeñoso—. *Érase un joven profesor de Limerick...* Supongo que todos le dicen esto, ¿verdad?

—Casi todos—admitió Persse—. Pero sepa que rara vez pasan de la primer línea. Pocas palabras riman con 'Limerick.'

—¿Qué le parece *'dip his wick'?*—preguntó Dempsey tras un momento de reflexión—. Esto parece abrir posibilidades.

—¿Y qué significa?

Dempsey pareció sorprendido.

—Pues...significa meterla. Joder. [M.P.: 24]

¿Conque de la Universidad de Limerick, eh?, comentó con una mirada desdeñosa. *Érase un joven profesor muy burro a quien le gustaba mojar el churro.*

¿Y qué significa?

Dempsey pareció sorprendido.

'Pues...significa, ya sabe, echar un polvo, joder.'

In this example, the translator keeps the English rhyme and introduces a long footnote describing what a limerick is and justifying his decision. He explains that he has opted to keep the ST rhyme, partly due to the difficulty to find Spanish words which rhyme with 'limerick' and partly due to the inadmissibility of changing the name of the town or deforming the essence of the 'limerick' as a poetic composition. However, despite the undeniable difficulty of the example, it seems convenient to find a solution that allows, if not to eliminate, at least to shorten a footnote that certainly decreases the humorous effects of the text.

Most of the humorous effects of the example lie in the fact that 'limerick' can activate two frames in the English reader: TOWN and POPULAR RHYME. Thus, the line 'There was a young lecturer from Limerick...' activates in the English reader the frame of limerick as a popular and humorous poetic composition, which allows him/her to establish the coherence of Dempsey's comment and infer the humorous character of the passage, which culminates with the vulgar rhyme Dempsey proposes.

Without activating the frame of 'limerick' as RHYME, the Spanish reader cannot understand Dempsey's comment: why should everyone have to tell Persse the line 'There was...'? Thus, to allow the Spanish reader to establish the coherence of the text, the translator needs, either to inform the reader of the existence of a poetic composition with the same name as the town where Persse works, or to eliminate Dempsey's comment. If he decides to inform the reader, he has got two possibilities: the translator's note or to include additional information in the text. The translator's note is acceptable and even advisable in those works of a philological nature; however, in commercial novels it may not only distract the reader's attention and emphasize the translator's lack of ability, but also decrease, as it is the case here, humorous effects. For this reason, there are many authors that prefer the explanation inserted in the text (Beekman and Callow 1974; Kussmaul 1995; Larson 1984; Nida and Taber 1969). In this case, it is possible to introduce a short explanation before the poetic composition, either as a rhetorical question, '¿No se llama también así una rima popular?', or as an assertion 'igual que la rima.' In this way, by adding only a sentence



or phrase, it is possible to provide the reader with the information about the existence of a popular poetic composition called 'limerick.' Nevertheless, we should not forget that this solution would lengthen a TT that, due to the grammatical features of Spanish, will probably be longer than the ST. However, it is not possible to include the additional data (it always starts with 'There was...', has five lines, the two first lines rhyme with the fifth, the third line rhymes with the fourth and are a bit shorter) without forcing the translation. It would be necessary to introduce a translator's note or simply omit them, since they are not vital to understanding the joke.

Omitting Dempsey's comment and, thus, information about the limerick seems to be the most advisable option in this case. We should not forget that the humorous effects of the passage are more relevant than the description of the limerick itself. Thus, the translator should adjust his decisions to the comprehension of those effects. The humour of the example depends on the fact that the limerick activates in the English reader the prototype of humorous rhyme, which generates a series of expectations about possible humorous effects that culminates with Dempsey's vulgar rhyme 'dip his wick.' We agree with Sauri in that it is very difficult, if not impossible, to think of a Spanish word or phrase that rhyme with limerick and activates a sexual frame. However, this does not mean that the translation is impossible. The translator can propose a translation that keeps the humorous function of the example by combining the rhyme with the sexual connotations of the verse. In this sense, a solution is to use the poetic composition of the couplet with sexual connotations, as in 'Érase un joven profesor muy burro / a quien le gustaba mojar el churro.' The couplet achieves a clear humorous effect equivalent to that of the limerick, by activating the prototype POPULAR RHYME WITH HUMOROUS EFFECTS in the Spanish reader and distorting or exaggerating such a frame by means of the vulgar sexual connotations of the rhyme.

### 3.4. Social frames

Social frames describe the cognitive structures that organize our social knowledge (Hamilton 1981; Schank and Abelson 1977). De Vega (1984) distinguishes the following types of social frames:

- *Generic frames* or prototypes of people, as for example a 'macho,' 'a shy man,' 'a spoiled child.'
- *Themes (temas)* (Schank and Abelson 1977), on which we base our predictions on the goals people pursue. Within these themes we find:
  - *Role themes (temas de roles)*, which help us to understand the goals and actions of people with clearly defined social roles, such as 'writer,' 'poet,' 'psychologist,' etc.
  - *Interpersonal themes (temas interpersonales)* or frames related to social and affective relationships, such as relationships between 'lovers,' 'parents and children,' 'friends,' etc.
  - *Life themes (temas vitales)*, which describe the general status or goal that a person desires in life. We can say that people are different because some want to be rich, some famous, others would like to fight for world peace, etc. These 'themes' are very wide and comprise 'interpersonal themes.' Schank and Abelson (1977) have exemplified the elements included in the 'life theme' TO LIVE LUXURIOUSLY, that contains, among other elements, a series of general goals of the kind 'to possess desirable objects, to have a lot of money, to have rich friends, etc.' and instrumental goals, such as 'to make money, not to waste it, to work a lot, etc.'
- As it can be observed, social frames form a wide and varied group where there are also more complex frames, such as *ideologies and systems of beliefs*.

These frames are particularly interesting from the point of view of translation, since the organization of our social knowledge also includes the knowledge of the type of language which is appropriate to different types of roles and interpersonal relationships. In this sense, as we mentioned when dealing with situational frames, social frames help us to predict what linguists have called tenor of discourse together with other features of the situational context or 'situational dimensions.' These dimensions could actually be considered subtypes of social frames that combine building an 'escenario' or complex social situation. Let us take, for instance, the dimension 'geographical origin.' From a cognitive point of view, this dimension is not considered as a feature of a situation which is external to the speaker; on the contrary, from a cognitive perspective we organize our experience of previous social situations into frames that are further on used to interpret discourse. In this way, when Spanish people hear somebody say something like '¡Ojú, qué guapa es mi niña!', we immediately classify the speaker as somebody from Andalusia, since we recognize 'ojú' to be a typical expression of people from this region. Moreover, when activating the frame *ANDALUSIAN PERSON* we immediately gain access to certain prototypical information about Andalusian people that we will probably attribute to the speaker.

Bearing in mind that social frames comprise a wide range of aspects related to social knowledge, we have considered it convenient to distinguish several subtypes of social frames. Since the frames studied by De Vega were too vague and general for the purposes of this work, the classification of social frames has been based on the four types of frames that seem to have posed more problems for the translator of our corpus: 'GEOGRAPHIC ORIGIN,' 'SOCIAL STATUS,' 'INTERPERSONAL'<sup>13</sup> and 'INSTITUTIONAL.' Although to start with, we also included 'ideology' frames, we did not find any examples in which ideology or beliefs caused problems for the translator.

'GEOGRAPHIC ORIGIN' frames and 'SOCIAL STATUS' frames can actually be considered as different aspects of the cultural knowledge about the ethnic, geographic and socio-economic plurality of a given society. 'INTERPERSONAL' frames include those contents which reflect the social and affective relationships which take place among members of a given culture. In this sense, they include aspects related to relationships between acquaintances, friends, family, etc. Finally, 'INSTITUTIONAL' frames comprise all those aspects which form the basis of a society. We are referring to the systems created by a society to satisfy the human needs of its community. Institutional frames include, among others, aspects which refer to the political and economic organization, to the educational system, to the public and domestic life.

#### 3.4.1. *Geographical origin frames*

In *Small World*, David Lodge exploits his readers' social knowledge when characterizing his characters and the relationships between them. In general, the subtle way in which the author plays with his readers' social frames poses serious problems for the translator.

- a) Markers of geographical accent at the phonetic, lexical, syntactic and semantic levels

A difficult case in translation is the use of the accent as a marker of the character's geographical origin. In *Small World* there are several examples where David Lodge

uses a foreign accent to increase the humorous effect of the novel. A particularly interesting case is that of Fulvia Morgana's Italian accent. Fulvia has a problem with the pronunciation of 'h':

(7)

'Besides,' she added, 'by being rich we are able to *elp* those 'oo are taking more positive action.'

'Who are they?'

'Oh, various groups,' Fulvia said vaguely, as the telephone began to ring [...] Fulvia replaced the receiver and returned more deliberately to her seat. 'My 'usband,' she said, 'e is delayed in Rome because of the strike. Milan airport is closed. 'E will not return tonight.' [s.w.: 129]

Además—añadió—, por ser ricos podemos ayudar a aquellos que están emprendiendo acciones más positivas.

—¿Quiénes son?

—Oh, varios grupos—contestó vagamente Fulvia, en el momento en que el teléfono empezaba a sonar [...] Fulvia colgó el teléfono y regresó con más calma a su butaca.

—Mi marido—explicó—. Se encuentra inmovilizado en Roma a causa de la huelga. El aeropuerto de Milán está cerrado. No vendrá esta noche.' [M.P.: 169]

'Además,' añadió, por ser ricos podemos *aiudar* a *acuel-los* que están emprendiendo acciones más positivas.

¿Quiénes son?

'Oh, varios grupos,' contestó vagamente Fulvia, en el momento en que el teléfono empezaba a sonar [...] Fulvia colgó el teléfono y regresó con más calma a su butaca.

'*El mio marido*,' explicó. 'Se encuentra *inmovilizado* en Roma a causa de la huelga. El aeropuerto de Milán está cerrado. No vendrá esta noche.' [M.P.: 169]

During the whole book, Fulvia's problem pronouncing 'h' activates in the reader the prototype of speaking English with an Italian accent. Activating this prototype, David Lodge draws a smile in his readers' face, who later on burst into laughter with the following example:

(8)

'Lots of 'air,' Fulvia purred. 'That is in the book.'

'I'm not saying the book is entirely fictitious,' said Morris. 'Some of the minor details are taken from life.'

'Airy as a beast... You were a beast to your wife, I think.'

'Ow!' exclaimed Morris, for Fulvia had dug her long lacquered nails into his flesh for emphasis.

'Ow? Well, for example, tying 'er up with leather straps and doing all those degrading things to 'er.' [s.w.: 135]

—Mucho pelo—runroneó Fulvia—. Esto lo dice el libro.

—Es que yo no digo que todo sea ficticio en el libro—explicó Morris—. Algunos de los detalles menores están sacados de la vida real.

—Peludo como una bestia... Tengo entendido que eras una bestia para tu esposa.

—*¡Coño!*—exclamó Morris, al clavar Fulvia sus largas uñas lacadas en su carne, para mayor énfasis.

—¿*Qué cómo?* Bien, pues por ejemplo atándola con correas de cuero y haciéndole toda clase de cosas degradantes.' [M.P.: 176]

‘Mucho pelo, runruneó Fulvia. Esto lo *diche* el libro.’

‘Es que yo no digo que todo sea ficticio en el libro explicó Morris. Algunos de los detalles menores están sacados de la vida real.’

‘Peludo como una bestia...Tengo entendido que eras una bestia para *la tua* esposa.’

‘¡Aaa! ¡Joder! exclamó Morris, al clavar Fulvia sus largas uñas lacadas en su carne, para mayor énfasis.’

‘¡Sí, *al joder!* por ejemplo atándola con correas de cuero y haciéndole toda clase de cosas degradantes.’

When Fulvia digs her nails into Morris’ flesh, he shouts in pain, producing a sound (i.e. ‘ow’) similar to the Italian pronunciation of the word ‘how.’ This confuses Fulvia, who assumes that Morris has asked ‘how?’ instead of complaining in pain. The example is extremely humorous: firstly, Fulvia’s previous interventions have already activated the prototype ITALIAN ACCENT in English readers’ minds. Later on, David Lodge uses this prototypical accent to connect the frames of the exclamation ‘ow’ and the interrogation ‘how.’

The problem for the Spanish reader is clear: the translation of Fulvia’s speech does not show any trace of foreign accent. The reader of the translation knows that Fulvia is Italian, but he/she does not have access to the prototype of ITALIAN accent, diminishing the humorous effects of the ST. However, despite not translating the markers of Italian accent, Riambau Saurí has opted for translating the ST confusion between ‘ow’ and ‘how.’ The strategy used is to cause confusion between two words which are somehow phonetically similar: ‘coño’ and ‘cómo.’ Nevertheless, this translation still poses the problem of using two terms which do not seem similar enough as to cause a confusion which will make readers burst into laughter.

A way to compensate for the loss of humorous effects is to substitute the ST markers of Italian accent for markers that indicate some typical error of Italians when speaking Spanish. Since it is difficult to find a mistake that is as frequent in the examples as the case of the ‘h’ in English, we have used several mistakes that evoke the prototypical Italian accent in the Spanish reader. These mistakes have been, namely, the pronunciation of ‘y’ as ‘i,’ that of ‘qu’ as ‘cu,’ the conversion of ‘ll’ into double ‘l’ and the pronunciation of some cases of ‘c’ and ‘z’ as ‘ch.’ Unfortunately, it is extremely difficult to find one phoneme that marks Fulvia’s Italian accent throughout the book and that also allows to carry out a play on words similar to the ST misunderstanding between ‘ow’ y ‘how.’ For this reason, we have opted to use several markers of Italian accent and translate Fulvia’s confusion using an expression that evokes two different frames, as in ‘¡Aaa! ¡Joder!’ (expletive that activates the frame PAIN) and ‘Sí, al joder’ (verb that activates the frame SEXUAL INTERCOURSE). However, we should bear in mind that the alternative is somehow ‘bolder’ than the ST due to the taboo character of the verbal expression. Another possibility would be to use two different terms that activate two different frames connected by phonetic similarity: ‘Pero ¡ay!... Claro que hay;’ ‘¡Ay!...Sí, ahí;’ ‘¡Ay! qué daño...No es extraño;’ ‘¡Ay, leche!...Sí nel lecho.’ The advantage of including markers of Italian accent is that it avoids the loss of humorous effects activating the prototype ITALIAN ACCENT. Besides, this activation allows us to understand Fulvia’s confusion as a result of being foreign and not simply as a hearing mistake.

3.4.2. *Social status frames*

In this type of frame we have included those examples which require the activation of certain types of cultural knowledge related to the socio-economic status of the speaker.

a) Markers of social status at the phonetic, lexical, syntactic and semantic levels  
In *Small World* David Lodge often uses markers of social accent that activate his readers' knowledge about the characters' socio-economic status. These markers appear mostly in the speech of lower class workers and they generally go together with those markers of geographical accent, as in the following example in which two cleaners from Heathrow Airport talk about Pakistanis:

(9)

(Narrator) 'While he was hesitating about what to do in the intervening couple of hours, the concourse was temporarily immobilized by a hundred or more Muslim pilgrims, with 'Saracen Tours' on their luggage, who turned to face Mecca and prostrated themselves in prayer. Two cleaners leaning on their brooms within earshot of Perse viewed this spectacle with disgust.'

'*Bloody Pakis*,' said one. 'If they *must* say their *bloody* prayers, why don't they go and do it in the *bloody* chapel?'

'*No use to them, is it?*' said his companion, who seemed a *shade* less bigoted. '*Need a mosque, don't they?*'

'*Oh yerse!*' said the first man sarcastically. 'That's all we need in 'Eathrow, a *bloody* mosque...I *s'pose* you think we ought to 'ave a synagogue *an'* a 'Indoo temple too, an' a totem pole for Red Indians to dance around? What they *doin'* 'ere, anyway? They should be in Terminal *Free* if they're *goin'* to *bloody* Mecca.' [s.w.: 122]

—*Paquistaníes de mierda*—rezongó uno de ellos—. Si han de rezar sus *malditas* plegarias, ¿por qué no lo hacen *en la capilla*?

—*A ellos no les sirve*—explicó su compañero, que parecía *algo* menos intolerante—. *Necesitan una mezquita, ¿sabes?*

—*¡Sí, claro!*—exclamó el primero, sarcásticamente—. Precisamente lo que todos necesitamos en *Heathrow*, *¡una maldita mezquita!*...*Supongo que* piensas que deberíamos tener una sinagoga y también un templo hindú, y un tótem para que los pieles rojas puedan bailar a su alrededor, ¿verdad? Y además, ¿qué están haciendo aquí? Deberían estar en la Terminal *Tres*, si van a ese *maldito* lugar de la Meca. [M.P.: 161]

'*Jodíos Paquis*,' rezongó uno de ellos. 'Si tienen que rezar sus *jodías* *pregarias*, ¿por qué no lo hacen en la *jodía capilla*?'

'*No les vale pa ná, hombre*,' explicó su compañero, que parecía *un pelín* menos intolerante. '*¿e' que* no sabes que necesitan una *mesquita*?'

'*¡Sí hombre, claro!*' exclamó el primero, sarcásticamente. '*Justo lo que hace falta* en *Heathrow*, *¡una jodía mesquita!*...Y también pensarás que deberíamos tener una sinagoga y un templo hindú, y un tótem *pa que* los pieles rojas puedan bailar a su alrededor, ¿no? *Ademá'* ¿qué hacen *esos* ahí? Tendrían que estar en la Terminal *Tres*, si van a la *jodía Meca esa*.'

In this example humour results from the prototypical nature of the characters: two anonymous cleaners from Heathrow Airport who amuse English readers because they can recognize the prototype of the London working class in the characters' racist attitude towards Pakistanis and their way of speaking. David Lodge invites the reader

to participate in the humorous character of the prototype reflecting London working class accent in the characters' pronunciation (e.g., 'yerse' or the use of the apostrophe in 'Eathrow), syntax (e.g., in the use of colloquial structures) and vocabulary (e.g., in the use of the expletive 'bloody').

However, Riambau Saurí has decided not to reflect all these textual markers, elaborating a translation in which the cleaners' speech reminds us more of a liberal middle class worker than a working class one: the markers of the London accent have been suppressed, the function of 'bloody' as idiosyncratic marker in some cases has been ignored and the syntax is more formal than in the ST. The result is a conversation that hardly helps the Spanish reader to activate the frame of the lower class worker, reducing thus the humorous effects. In this way, to allow the Spanish reader access to the prototype of the lower class and narrow minded worker, we have proposed a translation that reflects the prototype in the characters' speech: the London accent has been substituted for a typical working class accent in which we have omitted the final -s-, converted the -z- into -s-; 'nada' has been transformed into 'ná' and 'para' into 'pá'. Moreover, we have based the syntax on structures more adequate to the colloquial and familiar frame of the ST and we have kept the translation of 'bloody' constant throughout the dialogue, contributing thus to increase the humorous effects.

We are aware that some readers could consider 'jodío' is too rude to be a translation of 'bloody'. However, we have considered that it contributes better than 'maldito' to activate the prototype of WORKING CLASS and increases the humorous effects. At this point, it seems convenient to remember that to substitute SL dialectal features (whether geographical or social) for TL equivalents is a procedure that should be used with caution. As Hervey et al. (1995) indicate, such procedure of cultural transplantation can result in certain incongruity in the TT. For example, a strong Andalusian accent in a character from London can affect the coherence of the TT. A solution would be to transplant all the original scenario (characters, names of places, institutions, etc.) into the TT culture, but this would constitute an important interference into the ST fictitious world. Moreover, this is not a usual procedure for Spanish translators. Thus, this substitution should be used with extreme caution. To this respect, we have to indicate that all the examples analysed here show characters which play an anecdotic role and whose function is simply to activate prototypes elaborated to make the reader laugh. Thus, our proposal to substitute dialectal features has taken into account the need not only to preserve humorous effects, but also to preserve the ST fictitious world.

### 3.4.3. *Interpersonal frames*

Interpersonal frames organize our knowledge about the social and affective relationships between the members of a given community. We all have a mental model of the relationship between father and son, between friends or even between lovers. Besides the knowledge about the type of affective relationship, this mental model also includes knowledge about the language characteristic to each relationship. For example, at least in Western culture, we all expect friends to speak using a colloquial and friendly language, lovers to communicate in an intimate tone with a language full of loving expressions and employees to address their bosses in a formal and respectful way. Moreover, our experience of these relationships teaches us to associate them with

certain words or expressions. Thus, in Spanish 'cariño' is typically associated with a relationship between lovers, being a characteristic term of intimate and familiar language. In this way, we are able to distinguish between terms which evoke a situation where the social and affective distance<sup>14</sup> between the speakers is big and terms which evoke a social relationship of proximity or familiarity. In this way, in Spanish 'chupado,' 'chunguearse' or 'cascar' evoke a situation with a small social distance between the speakers whereas 'enjuto,' 'escarnecer' and 'departir' activate a situation with a bigger social distance. The terms 'delgado,' 'bromear' and 'hablar' are associated with both types of situations.

The different types of social relationship between speakers determine not only the use of formal or colloquial language but also the use of vulgar language. Thus, the smaller the social distance between the speakers, the bigger the possibility of using a more vulgar language and vice versa. In this way, Spanish speakers may get angry with a friend and 'mandarlo al carajo' or feel happy for him because something has been 'cojonudo'; however, these are expressions that are not advisable to use when addressing our boss.

As some readers of this work will probably be thinking, the differences between all these terms are not at all 'new.' This is a distinction usually marked in dictionaries with labels such as 'colloquial,' 'familiar,' 'formal,' 'literary,' 'vulgar' or even without marking for 'neutral' expressions. However, what we intend to outline in this work is that, for the literary translator, these terms are useful, not so much because of the labels assigned in dictionaries, but rather as triggers of a cultural knowledge that the author shares with his readers and uses to communicate implicitly with them.

#### a) Tú / Usted

A difficult problem to solve for the translator appears in those examples where the SL has markers of 'interpersonal relationship' that do not exist in the TL. This is the case of the Spanish distinction between 'tú' and 'usted' as opposed to the English 'you.' In general terms, the form 'tú' or 'tuteo' activates in Spanish a frame where the relationship between the speakers is recognized as 'familiar'; however, the form 'usted' is generally used as a marker of a 'formal' relationship, in which there are clear differences in the speakers' social status. On the contrary, in English we use 'you' in both types of relationship, resorting to other devices to indicate the 'familiarity' or 'formality' of the relationship. The translator then needs to be especially alert to those devices when choosing between the Spanish 'tú' and 'usted.'

The translator of *Small World* is generally loyal to the cultural frames that govern the use of 'tú' and 'usted' in Spanish. In this way, he chooses 'usted' as a marker of courtesy in those situations in which two characters have just met. In Spanish when two adults have just met, they tend to use the 'usted' form, especially if it is a situation of a certain formality, as in the case of the UNIVERSITY CONFERENCE:

(10)

'It's a fine hat,' said Persse.

'You like it? Remind me to give it to you when I leave. I'm travelling to warmer climes.'

'That's very kind of you.'

'You're welcome. Now, where do I check in'

'There's a list of rooms over here,' said Persse. 'What's your name?'

'Morris Zapp' [s.w.: 18]

—Es una gorra muy bonita—dijo Persse.

—¿Le gusta? *Recuérdeme* que se la dé cuando me marche. He de viajar hacia climas más cálidos.

—Muy amable por *su* parte.

—Lo hago con mucho gusto. Vamos a ver, ¿dónde debo presentarme?

—Hay allí una lista de habitaciones—explicó Persse—. ¿Cuál es *su* nombre?

—Morris Zapp. [M.P.: 37]

On the contrary, the translator uses the more familiar form 'tú' in those situations in which the characters are old acquaintances, as in the case of Zapp and Swallow:

(11)

'Morris! It's marvellous to see you after—how many years?'

'Ten, Philip, ten years, though I hate to admit it. But you're looking good. The beard is *terrific*. Was your *hair* always that colour?'

Philip Swallow blushed. 'I think it was starting to go grey in '69. How did you get here in the end?' [S.W.: 20]

—¡Morris! Es estupendo verte de nuevo después de... ¿cuántos años?

—Diez, Philip, diez años, aunque me duela admitirlo. Pero tú tienes muy buen aspecto. Esta barba es *espléndida*. ¿Y tus *cabellos* siempre tuvieron este color?

Philip Swallow se sonrojó.

—Creo que empezaron a volverse grises en el 69. ¿Cómo has llegado hasta aquí, finalmente? [M.P.: 39]

'¡Morris! Es estupendo verte de nuevo después de... ¿cuántos años?'

'Diez, Philip, diez años, aunque me cueste admitirlo. Pero tienes muy buen aspecto. La barba es *estupenda*. ¿Tu *pelo* siempre ha sido de ese color?'

Philip Swallow se sonrojó.

'Creo que empezó a volverse gris en el 69. ¿Al final cómo has llegado hasta aquí?' [M.P.: 39]

However, despite using the form 'tú' between both characters, the translator already starts to show a tendency which will later become a constant throughout the book: the tendency to attenuate the colloquial and familiar tone of the ST conversations, choosing terms and structures that activate an interpersonal relationship which shows bigger social and affective distance between the speakers. In this particular example, such tendency is reflected in the translations of the terms 'terrific' and 'hair.' In the case of 'terrific,' we find a term which activates a relationship of certain social and affective proximity between the speakers. However, 'espléndida' does not necessarily activate in the Spanish reader the proximity evoked by the English term. In this sense, adjectives such as 'estupenda' or 'genial' seem more adequate, since they evoke a smaller social and affective distance between the speakers. The opposite happens with the translation of 'hair,' since while in this case the English term does not activate any type of interpersonal relationship between the speakers, 'cabellos' evokes a bigger social distance between the speakers.

In general, the translator tends to use the form 'usted' as a marker of a certain formality between most characters, using the form 'tú' only in conversations between lovers or friends with a more intimate relationship, such as in the case of Zapp and Swallow. In fact, for conversations between Persse and Zapp, the translator always uses the form 'usted,' even in situations which seem to require a more intimate form of address:



(12)

'Ah ha! You saw something that took your fancy in one of those windows back there, huh? Well, I don't blame you, Percy, you're only young once. Just do me a favour, if the girl offers you a condom, forget the Pope, wear it for my sake, OK? I'd hate to be the occasion of your getting the clap. I think I'll go back to the hotel. *Ciao*.' [s.w.: 202]

—¡Ajá! ¿Conque *ha* visto algo que *le* ha gustado, en uno de estos escaparates, ¿eh? Está bien. No *le* culpo, Percy, pues sólo se es joven una vez. *Hágame* tan sólo un favor: si la chica *le* ofrece un condón, *olvidese* del Papa y *póngaselo* porque yo *se* lo pido, ¿vale? No me gustaría nada haber sido la ocasión de que *pillara* unas purgaciones. Creo que yo regreso al hotel. *Ciao*. [M.P.: 258]

¡Ajá! ¿Conque *has* visto algo que *te* ha gustado, en uno de estos escaparates, ¿eh? Está bien. No *te* culpo,

Percy, pues sólo se es joven una vez. *Hazme* tan sólo un favor: si la chica *te* ofrece un condón, *olvidate* del Papa y *póntelo* porque yo *te* lo pido, ¿vale? No soportaría haber sido la causa de que *pillaras* una gonorreya. Creo que yo me vuelvo al hotel. *Ciao*.'

Despite the familiar tone and sexual implications of most conversations, Riambau Saurí seems to prefer the form 'usted,' probably because most examples show university teachers whose relationship is reduced to their attendance to conferences. For instance, in the relationship between Persse and Zapp, the translator uses the form 'usted' throughout the whole book, without considering that he may violate certain cultural and textual expectations of the Spanish reader. In this way, while 'usted' certainly illustrates the prototype of the relationship between university teachers, there are other factors to consider and that may distort this prototype. For example, it is easy to believe that Persse, an idealistic and young teacher, inexperienced and without academic prestige, will probably reflect his respect towards Zapp's age and academic status addressing him using the 'usted' form. However, it is more difficult to imagine Zapp talking to Persse using the 'usted' form, since Zapp represents the prototype of the American with an informal and relaxed speech, full of colloquial and vulgar expressions. Choosing one form or another ('tú' or 'usted') has advantages and disadvantages for the translation. Whether the translator uses 'tú' or 'usted,' what matters is that his option should be based on the cultural conventions that govern the use of both forms and on a detailed textual analysis of the ST elements.

Besides the problem posed by the distinction 'tú/usted,' *Small World* contains a whole series of elements that implicitly provide information about the relationships between the characters and even between the narrator and the reader. When reading the book, the reader recognizes a familiar and conversational tone that reveals David Lodge's main intention: to laugh at the characters and situations in the book and, at the same time, make his readers laugh. David Lodge uses in *Small World* a clearly conversational language, full of colloquial, idiomatic and taboo expressions, which distort the prototype of a typical conversation between university teachers and induce to laughter.

#### b) Colloquial terms and expressions

We will start with the examples of colloquial and idiomatic elements. The main access to the CONVERSATIONAL and FAMILIAR frame is facilitated by the frequent use of a series of colloquial and idiomatic expressions in which readers recognize the beliefs, relationships and forms of expression characteristic of the culture they belong to and

of the language they speak. However, the translation into Spanish shows an insistent tendency to neutralize this type of expression, unnecessarily substituting colloquial terms for more formal ones and idiomatic expressions for explanations deprived of the cultural metaphors of the ST. In some cases, the translator has chosen an expression which is more formal than the ST one, preventing, or at least blocking, the reader's access to the conversational and informal character of the ST. In the following examples, the translator has opted for more expressions which are more formal than those in the ST even though in Spanish there are equivalents that can keep the colloquial character of the English terms:

(13)

He riffled his way through each canto of Book Two, while Cheryl *prattled* on. [s.w.: 258]

Recorrió con la vista cada canto del Libro Segundo, mientras Cheryl seguía *hablando*. [M.P.: 324]

Recorrió con la vista cada canto del Libro Segundo, mientras Cheryl seguía *cotorreando*.

(14)

'I feel quite *fagged* after all that effort.' [s.w.: 156]

'Me siento bastante *cansado* después de todo ese esfuerzo.' [M.P.: 202]

'Estoy bastante *reventado* después de todo ese esfuerzo.'

However, in other examples there is not any clear colloquial equivalent to the English term, making it necessary to resort to compensation devices that allow us to render the colloquial character of the ST. For instance, in the case of the verb 'cobble together,' it is possible to add a colloquial explanatory phrase, as in 'deprisa y corriendo' or 'como buenamente pueda.'

(15)

'I mean, there isn't much time for preparation.'

'I could telex back 'No,' if you like'

'No, don't do that,' [...] 'I expect I can *cobble* something *together*' [s.w.: 159]

—Quiero decir que no queda mucho tiempo para prepararlo.

—Si quiere, les contesto con un télex que diga que no.

—No, no lo haga [...] Supongo que podré *compaginar* algo.' [M.P.: 205]

'Quiero decir que no queda mucho tiempo para prepararlo.'

'Si quiere, les contesto con un telex que diga que no.'

'No, no lo haga [...] Supongo que podré *confeccionar* algo *deprisa y corriendo*.'

### c) Colloquial and idiomatic expressions

David Lodge often makes use of idiomatic expressions to activate the impression of a conversational and familiar language in his readers' mind. Idiomatic expressions frequently pose many problems to a translator that has to face the differences between the idioms of different cultures. Most idiomatic expressions contain conventionalized metaphors that reflect the images created by a society to talk about the reality that surrounds them. These images symbolize the habits, beliefs and cultural postulates shared by a given community. Thus, it seems logical to assume that the bigger

the differences between the cultures involved in the translation, the more their idiomatic expressions will differ.<sup>15</sup> For this reason, the translator should be very careful when translating an idiomatic expression, taking into account both the available TL equivalents and the particular function the idiomatic expression carries out in the text it belongs to.

In the case of *Small World*, the translator tends to neutralize idiomatic expressions. Sometimes this neutralization is carried out by means of a literal translation that is stylistically inadequate in the TL:

(16)

'I bet the girls don't go topless'

There was a pause. 'Well, only by private arrangement.'

Greg chortled. 'You should see Bondi these days, on a fine Sunday. *It'd make your eyes pop out of your head.*' [s.w.: 178]

—Apuesto a que las chicas no enseñan los pechos.

Hubo una pausa.

—Solo mediante acuerdo privado.

Greg se echó a reír.

—Deberías ver ahora Bondi, un domingo de sol. *Se te saltarían los ojos de la cabeza.* [M.P.: 228]

'Apuesto a que las chicas no hacen topless'

Hubo una pausa.

'Sólo mediante acuerdo privado'

Greg soltó una carcajada.

'Tendrías que ver ahora Bondi, un domingo de sol. *Se te saldrían los ojos de las órbitas.*'

Although the Spanish reader can recognize the meaning of the idiomatic expression used by the translator, 'saltarse los ojos de la cabeza' is not very appropriate, since the conventional idiomatic expression is 'salirse los ojos de las órbitas.' This example illustrates Langacker's dimension of 'scope.' The difference between 'It'd make your eyes pop out of your head' and 'se te saldrían los ojos de las órbitas' reflects a difference in 'scope' between English and Spanish: whereas in the English expression the eyes have as immediate scope the domain of the head, in the Spanish one they have the domain of the eye sockets.

Particularly difficult are the cases in which the ST linguistic expression becomes the objective of some ingenious play on words:

(17)

Frobisher turned down a narrow side street and stopped outside a doorway over which there was an illuminated sign: '*Club Exotica.*'

'Well I'm buggered,' said Frobisher. 'What's happened to the old 'Lights Out'?'

'It seems to have been turned into a striptease place,' said Persse, looking at the photographs of the artistes displayed in a glass case on the wall outside: Lola, Charmaine, Mandy.

'Coming in, boys?' said a swarthy man from just inside the door. '*These girls will put some lead in your pencil.*'

'*Ribbon in my typewriter is more what I need,*' said Frobisher. [s.w.: 186]

Frobisher dobló por una estrecha callejuela lateral y se detuvo ante una puerta sobre la cual había un rótulo iluminado: Club Exotica.

—Bueno, que me den por el saco—dijo—. ¿Qué ha sido del antiguo Lights Out?

—Por lo que parece, se ha convertido en un local de striptease—sugirió Persse, contemplando las fotografías de las artistas expuestas en una vitrina en la pared exterior: Lola, Charmaine, Mandy.

—¿Entran, muchachos?—dijo un hombre rechoncho y moreno, situado junto a la puerta—. *Esas chicas pondrán un poco de plomo en sus lápices.*

—*Yo más bien necesito cinta en mi máquina de escribir*—repuso Frobisher. [M.P.: 239]

Frobisher bajó por una estrecha callejuela lateral y se detuvo ante una puerta sobre la cual había un rótulo iluminado: 'Club Exotica'

'Hay que joderse,' dijo. '¿Qué ha sido del antiguo 'Sin-Luz'?'

'Parece que lo han convertido en un local de striptease,' sugirió Persse, contemplando las fotografías de las artistas expuestas en una vitrina en el exterior: Lola, Charmaine, Mandy.

'¿Entran, muchachos?' dijo un hombre rechoncho y de tez morena desde la puerta.

'*Estas chicas les sacarán punta a sus lápices.*'

'*Yo más bien necesito cinta en mi máquina de escribir*' repuso Frobisher.

In this example, David Lodge uses the words 'lead' and 'pencil' from the expression 'to put some lead in sb's pencil' and contrast them with the terms 'ribbon' and 'typewriter'. The connection is made on the basis of the similarities and differences between the terms: the four terms are writing materials and instruments, of which the lead is the material a pencil needs and the ribbon is the one a typewriter needs.

The humour of the example lies on the fact that the phrase 'ribbon in my typewriter' activates a literal reading of 'put some lead in your pencil' that does not correspond to the use of the expression in English argot (i.e., 'to excite sexually'). Being emitted by the porter of a striptease club, the expression 'to put some lead in your pencil' activates a SEXUAL frame that allows to establish the metaphorical connection between the pencil and the male sexual organ and between the lead and the necessary stimulus to cause excitation. However, since Frobisher is a writer, his intervention 'Ribbon in my typewriter is more what I need' allows the reader to activate the frame WRITER. In this way, the reader can establish the connections between 'ribbon,' 'typewriter,' 'lead' and 'pencil' as a writer's working instruments. The humour for English readers lies precisely in the activation of a frame which leads them to interpret the idiomatic expression literally with a different meaning from the conventional reading they are used to. Besides, when the frame WRITER is activated, the reader can relate the need to get ribbon for his typewriter to Frobisher's need to overcome his frustration as a novelist and write a new book.

To preserve the play on words in the translation, it is convenient to keep the ST images. In this case, a literal translation seems appropriate since the Spanish reader can infer without many problems not only the sexual intention of the expression 'ponerle mina a su lápiz' or 'sacarle punta a su lápiz' but also the connections with the expression 'cinta en mi máquina de escribir.' However, the problem with Sauri's suggestion is the translation of 'lead' as 'plomo,' option that somehow blocks the activation of the SEXUAL frame, since lead is a heavy material that is hard to associate with the prototypical characteristics of male excitation. When 'lead' refers to 'pencil,' it does not activate the image of lead as a HEAVY METAL but that of THE THIN BAR OF GRAPHITE used in pencils; in Spanish this bar is called 'mina.'

Another possibility would have been to translate using the equivalent idiomatic expression 'Estas chicas les pondrán como una moto.' However, this option also

requires to changing Frobisher's sentence, looking for an image that we can connect to the literal reading of the idiomatic expression. In this sense, a possibility would have been 'Yo más bien necesito que me pongan como una máquina de escribir.' In this way, the reader can still relate 'moto' and 'máquina de escribir' since they are both a type of machine. Moreover, the expression 'Yo más bien necesito que me pongan como una máquina de escribir' still allows the reference to Frobisher's frustration and his impossibility to write a new book.

The difficulty of the previous example was aggravated by the play on words. Nevertheless, Sauri tends to neutralize the idiomatic character of the expression even when it is possible to find an idiomatic expression which is culturally equivalent:

(18)

'We instruct the computer to ignore what we call grammatical words—articles, prepositions, pronouns, modal verbs, which have a high frequency rating in all discourse. Then *we get to the real nitty-gritty*, what we call the lexical words, the words that carry a distinctive semantic content.' [s.w.: 184]

'Instruimos al ordenador para que ignore lo que nosotros llamamos las palabras gramaticales: artículos, preposiciones, pronombres, verbos modales, que tienen un alto índice de frecuencia en todo discurso. Después *pasamos a la sustancia real*, lo que llamamos las palabras léxicas, aquellas palabras que poseen un contenido semántico distintivo.' [M.P.: 235]

'Instruimos al ordenador para que ignore lo que nosotros llamamos las palabras gramaticales: artículos, preposiciones, pronombres, verbos modales, que tienen un alto índice de frecuencia en todo discurso. Después *vamos al verdadero meollo de la cuestión*, lo que llamamos las palabras léxicas, aquellas palabras que poseen un contenido semántico distintivo.'

(19)

'Reception? *That rings a bell*.' [s.w.: 156]

—¿Recepción? *Eso me hace pensar en algo...* [M.P.: 202]

¿Recepción? *Me suena*.'

#### d) Proverbs

We can also find examples of proverbs which contribute to the conversational and informal frame that dominates the entire book. In the following example the translator has opted for a literal translation avoiding the equivalent Spanish proverb:

(20)

'Will your wife divorce you, then?' says Joy, buttering a croissant.

'If I choose the right moment,' says Philip. 'I went home with every intention of telling her about us, but when she announced that she wanted to be a marriage counsellor, it just seemed too cruel. I thought it might destroy her morale before she's even started. You can imagine what people might say—*physician heal thyself*, and so on.' [s.w.: 242]

—¿Querrá divorciarse tu mujer, pues?—pregunta Joy, untando con mantequilla un croissant.

—Si encuentro el momento oportuno—contesta Philip—. Llegué a casa totalmente dispuesto a explicarle lo nuestro, pero cuando me anunció que quería ser asesora mat-

rimonial, me pareció que sería demasiado cruel. Pensé que podía destruirle la moral antes incluso de comenzar. Y tal vez ni siquiera la admitirían. Puedes imaginar lo que diría la gente: *que el médico empiece por curarse a sí mismo*, y cosas por el estilo.' [M.P.: 304]

‘¿Entonces, te dará tu mujer el divorcio?’, pregunta Joy, untando con mantequilla un croissant.

‘Si encuentro el momento oportuno,’ contesta Philip. ‘Llegué a casa totalmente dispuesto a explicarle lo nuestro, pero cuando me anunció que quería ser asesora matrimonial, me pareció que sería demasiado cruel. Pensé que podía destruirle la moral incluso antes de comenzar. Puedes imaginar lo que diría la gente: *en casa de herrero, cuchillo de palo*, y cosas por el estilo.’

The translation ‘y que el médico empiece por curarse a sí mismo’ illustrates the use of a periphrasis that somehow explains in the TT the idea contained in the ST proverb. This procedure is normally used in those cases where it is difficult to find TL idiomatic equivalents. However, using it in examples like this one in which there are cultural equivalents unnecessarily suppresses the ST ‘idiomaticity.’ This neutralization affects the humorous character of the book and has a repercussion on the direct and familiar communication that David Lodge establishes with his readers.

#### e) Swear words and taboo expressions

Besides the tendency to neutralize colloquial and idiomatic expressions, in the translation of *Small World* there is also a tendency to neutralize the level of vulgarity of the ST swear words and taboo expressions. These are elements that reflect the beliefs, attitudes, prejudices and superstitions of a given culture. Thus, it is possible for two cultures to differ in the areas considered taboo or even in the degree of ‘rudeness’ of a given expression. Both in English and Spanish, it is possible to classify taboo words into four main categories according to the area they refer to: sex, excretion, religion and animals.<sup>16</sup> The difference is mainly a matter of degree: while in English some of the strongest taboo terms refer to the areas of sex and excretion, in Spanish, as in most Catholic countries, the terms related to sex are especially strong. Thus, it is important for the translator to check the ‘strength’ of the taboo term in the ST before choosing an adequate equivalent in the TL culture. We should not forget that the author of a literary work can use taboo terms as a stylistic device destined to create some special effect in the reader. Therefore, the translator needs to ensure that the TT expression will have an equivalent effect on its readers to that the ST has on its audience. However, the translator is not free from the prejudices and superstitions of his own culture and often tends to neutralize the degree of ‘rudeness’ of the ST taboo expression.

In the particular case of *Small World*, David Lodge uses a great amount of swear words and taboo expressions that contribute to increase the vulgar and familiar tone with the intention to make the reader laugh. Therefore, the translator’s tendency to ‘soften’ the taboo expression not only diminishes the ST conversational and familiar character, but also decreases humorous effects. The following example suggests a translation that allows to preserve the ST humorous character. It describes a grotesque situation that culminates in the speakers’ annoyance.

In this example, swear words emphasize the grotesque character of the situation. Wainwright has just interviewed Frobisher on the radio from Australia. When the interview is finishing Wainwright comments with another employee, Greg, his

impression that Frobisher is finished and completely out of touch with modern artistic trends. However, neither Wainwright nor Greg realize that they forgot to cut off the communication and Frobisher has heard everything they were saying. Frobisher, indignant, uses the microphone to insult Wainwright and then Greg realizes the error. Both Frobisher's insult and Greg's expression of unpleasant surprise increase the tension of a terribly embarrassing situation which David Lodge uses to invite his readers to laugh:

(21)

'I'm sure he is,' said Rodney Wainwright. 'He had absolutely nothing to say about postmodernism. He didn't seem to even understand the question.'

Ronald Frobisher bent to switch on the sound engineer's mike, '*You can stick your question about postmodernism up your arse*, Wainwright,' he said.

There was a stunned silence from the antipodes. Then, 'Who said that?' Rodney Wainwright quavered.

'Jesus,' said Greg.

'Jesus?'

'I mean, *Jesus*, the *fucking* line is still open,' said Greg. [s.w.: 178]

—Estoy seguro—repuso Ronald Wainwright—. No ha tenido absolutamente nada que decir respecto al posmodernismo. Ni siquiera ha entendido la pregunta, me parece.

Ronald Frobisher se inclinó para conectar el micro del ingeniero de sonido.

—*Puedes meterte allí donde te quepa tu pregunta sobre posmodernismo*, Wainwright—dijo.

Hubo un silencio de estupefacción en las antípodas. Después, Rodney Wainwright inquirió con voz temblorosa.

—¿Quién ha dicho esto?

—*Jesús*—dijo Greg.

—¿*Jesús*?

—Quiero decir que, *Jesús*, esa *maldita* línea sigue abierta—explicó Greg. [M.P.: 229]

'Estoy seguro' repuso Ronald Wainwright. 'No ha tenido absolutamente nada que decir respecto al posmodernismo. Ni siquiera pareció entender la pregunta.'

Ronald Frobisher se inclinó para conectar el micro del ingeniero de sonido.

'*Puedes meterte tu pregunta sobre posmodernismo en el culo*, Wainwright' dijo.

Hubo un silencio de estupefacción en las antípodas. Después, Rodney Wainwright inquirió con voz temblorosa.

¿Quién ha dicho eso?

'*Dios*' dijo Greg.

¿*Dios*?

'Quiero decir que, *Dios*, la *puta* línea sigue abierta,' explicó Greg.

In this case, the euphemism 'meterte allí donde te quepa' reduces the 'strength' of the ST expression, decreasing somehow the bitterness and sourness of Frobisher's character, which David Lodge reflects in a speech full of swear words and taboo expressions. On the other hand, the translations of 'fucking' as 'maldita' and 'Jesus' as 'Jesús' diminish the ridiculous tone of the situation, softening Greg's annoyance when he realizes his error. In this sense, 'puta' and 'Dios' have a stronger taboo character and can thus transmit the grotesque nature of the situation better.

Recapitulating all the examples we have analysed in this section, it is possible to conclude that the translator's tendency to 'neutralize' the colloquial, idiomatic and taboo tone of the ST affects the interaction that David Lodge tries to establish with

his readers: a FAMILIAR and COLOQUIAL relationship, in which David Lodge invites his readers to laugh with him at his characters and at the situations narrated in the novel.

### 3.5. 'Institutional' frames

In *Small World*, David Lodge continuously uses terms that allude to different aspects of British everyday culture. A culture is not only reflected in its members' behaviour and social status; a culture is also manifested in the material objects and institutional systems created by a certain society to satisfy its human needs and facilitate its daily working. In this section we will deal with those aspects related to 'material culture' and 'institutional systems.' These are aspects that relate to both public and domestic life and to a particular political, legal, economic and educational system.

As aspects related to 'material culture,' we understand things such as house objects, food habits, clothes, means of transport, mass media, etc. On the one hand, these terms contribute to create a sensation of realism for a reader that can recognize the description of the British society the author carries out. On the other hand, David Lodge uses many of these terms to activate the cultural knowledge he shares with his readers and create certain humorous effects.

#### a) Spare time and social activities

Some of the terms that contribute to the description of British everyday life were perhaps not well known in Spain when *Small World* was translated in the early 90s; However, they are now popular enough in Spanish society as not to need translation:

(22)

Robin Dempsey types for twenty-five minutes without stopping, until Josh Collins wanders over from his glass-walled cubicle, nibbling a *Kit-Kat*, upon which Robin stops typing and covers the computer with its plastic hood. [s.w.: 243]

Robin Dempsey teclea durante veinticinco minutos sin detenerse, hasta que Josh Collins abandona su cubículo acristalado, mordisqueando una *galleta*, en vista de lo cual Robin deja de escribir y tapa el ordenador con su funda de plástico. [m.p.: 305]

Robin Dempsey teclea durante veinticinco minutos sin detenerse, hasta que Josh Collins abandona su cubículo acristalado, mordisqueando un *Kit-Kat*, en vista de lo cual Robin deja de escribir y tapa el ordenador con su funda de plástico.

This reference to the chocolate bar 'Kit-Kat' activates the allusion to the popular TV advertisement in which the consumer was encouraged to have a break and eat a Kit-Kat. The English slogan 'Have a break, have a Kit-Kat' is introduced in Spanish TV as 'Tómate un respiro, toma un Kit-Kat.' In this way, we can say that the frame both audiences have of the product contains the value 'ideal for breaks,' which allows them to infer that Collins is having a break for a few minutes.

A characteristic of British society is its heterogeneous character. In British cities there is certain ethnic plurality that is, among other things, reflected in the variety of shops and restaurants. For this reason, British citizens are more used than Spanish ones to the menus of exotic restaurants, such as Indian, Turkish or Indonesian. David Lodge exploits his readers' knowledge of these restaurants, making continuous reference to their menus, as in the following example of the Indonesian restaurant:



(23)

'This is peanut sauce,' he said, eating greedily. 'This is meat stewed in coconut milk, these are pieces of barbecued sucking pig. *Have a prawn cracker.*'[s.w.: 195]

—Esto es salsa de cacahuètes—dijo, comiendo ávidamente—. Esto es carne estofada en leche de coco, y esto son trozos de lechoncillo a la barbacoa. *Pruebe este langostino tan crujiente.* [M.P.: 250]

'Esto es salsa de cacahuètes' dijo, comiendo ávidamente. 'Esto es carne estofada en leche de coco, y esto son trozos de lechón a la barbacoa. *Pruebe un pan de gambas.*'

In this example, we again face the difficulty of translating certain terms related to foreign dishes. The problem here appears with the translation of the term 'prawn cracker' as 'langostino tan crujiente.' 'Prawn crackers' are not king prawns, but starters which consist of a type of prawn flavour crisp that can be eaten in Chinese and Indonesian restaurants. Although the translation 'langostino tan crujiente' does not seriously affect the comprehension of the passage, it does reduce somehow the humorous effects: Zapp explains the menu to Persse while he is gulping the exotic and tasty dishes, but he only offers Persse a light 'prawn flavour crisp.' These humorous effects could have been kept by translating 'prawn cracker' as 'pan de gambas,' a term that all Spanish people who have been to a Chinese restaurant will have found on the menu. In this way, 'pan de gambas' allows the Spanish reader access to the frame of *STARTER* and to infer the humorous nature of the example by activating by default the value 'small.' This value is activated by default since, unless the context specifies the opposite, the reader activates the prototype of *STARTER*, which is 'small' by definition.

#### b) Social institutions: education

Together with everyday elements, we also find different aspects of British life that are characteristic of this society and have an 'institutional' character; they are aspects such as those related to administration, politics or education. Given that both British and Spanish cultures belong to Western civilization, they are likely to show many coincidences in their institutional organization. However, there are also terms that reflect particular features of British society and do not have an exact equivalent in Spanish culture.

The institutional aspects most frequently exploited in *Small World* are those related to the educational world. This is logical considering that the main characters are university teachers that continuously travel from one conference to another. This educational world sometimes poses serious problems for translators, who must find a way to solve the differences between the British and the Spanish university systems. An example of this type of problem is the differences in the organization of teaching staff, which is the source of the difficulty to translate the following fragment:

(24)

'...we're going to Darlington—they'd been wooing me for some time. A *Readership* straight away, and a free hand to develop my special interests—linguistics and stylistics -...' [s.w.: 6]

'...y nos iremos a Darlington, donde hace tiempo que me están llamando. Un *lectorado* inmediatamente, y luz verde para desarrollar mis intereses especiales: lingüística y estilística...' [M.P.: 23]

‘...y nos iremos a Darlington, donde hace tiempo que me están llamando. Una *Titularidad* inmediatamente, y luz verde para desarrollar mis intereses especiales: lingüística y estilística...’

In this example, the term related to the organization of British university teachers is ‘Readership,’ that Sauri has translated as ‘lectorado.’ This translation activates the frame of UNIVERSITY in the Spanish reader, but unfortunately leads to completely different inferences to those derived from the English term. In Spanish, a ‘lectorado universitario’ refers to a post as a teaching assistant to teach one’s mother tongue in a foreign university. This is not a prestigious job; on the contrary, it is limited to a two-year contract and a minimum salary. Thus, this definition does not seem to fit in a context in which Dempsey tries to remark on the difference between the way he was treated in Darlington (where they immediately recognized his academic value offering him a ‘readership’) and the way he is ignored in Rummidge.

Then what is the equivalent of the term ‘readership’ in the Spanish university system? The Oxford bilingual dictionary proposes ‘profesor adjunto’ as the Spanish equivalent of ‘reader,’ but the Oxford monolingual dictionary defines it as a ‘a university lecturer of the highest grade below professor.’ The translation of ‘readership’ requires the knowledge of the British university system, where there are ‘lecturers,’ ‘readers’ and ‘professors.’ In this hierarchy, a ‘lecturer’ is the most basic category of a university teacher and a ‘readership’ is conceded to a teacher on the basis of his research merits, since it allows him to reduce his teaching hours. The problem for the translator is that there is no total parallelism between Spanish and British university contexts. The point is then to find a term or expression that activates the frames of UNIVERSITY TEACHER and RESEARCHER and allows us to draw similar inferences to those of the English term. In this sense, a possibility is that of ‘Titularidad’ or ‘una plaza de Titular’ since it represents the highest category of university teachers below professors. In this way, ‘Titularidad’ activates the frame of UNIVERSITY and allows readers to elucidate the importance of the job offered.

### 3.6. Generic frames

These frames are based on de Vega’s (1984) ‘generic’ and ‘self-concept’ frames. As we previously mentioned, de Vega defines ‘generic’ frames as prototypes of people (for example, a shy person, a boring one, etc.) and the frame of ‘self-concept’<sup>17</sup> as a particular type of social frame which refers to the articulated knowledge that each individual possesses about himself in terms of skills, achievements, temperament, etc. When categorizing a person, we normally use both our knowledge about prototypical types of people and the knowledge we have about ourselves. In such categorization processes we consider both non-verbal factors (e.g. physical aspect, social behaviour, etc.) and linguistic factors (e.g. most frequent words, ‘manner of expression,’ etc.). The relationship between an individual’s personality and the language he/she uses has been corroborated in psychological experiments. In fact, de Vega mentions the existence of studies, such as that of Markus et al (1982), that have demonstrated that ‘masculine frame’ individuals, that is those who mainly include in their self-concept characteristics of the masculine frame, tend to remember more masculine words than ‘feminine frame’ individuals.

These findings that relate the concept people have of themselves and the language they use are extremely interesting for a work that, as this one, focuses on the study of language. In novels, authors elaborate their characters' personalities and transmit them to readers by means of their facts and the language they use. In this way, when reading a book readers are building in their minds a frame of each character,<sup>18</sup> applying the knowledge they possess about themselves and about other human beings at a generic level. In the case of *Small World*, the characters are adapted to social stereotypes destined to make the reader laugh. For this reason, we have decided to talk of 'generic frames,' since the characters are mostly stereotypical. We find, among others, *Morris Zapp*, stereotype of the American who is somehow prepotent and excessively familiar; *Ronald Frobisher*, stereotype of the writer who is frustrated and angry with the rest of the world; *Persse McGarrigle*, stereotype of the romantic and idealist youth; *Philip Swallow*, stereotype of the mediocre teacher and of the patient and conformist Englishman who is trapped in a monotonous life from which he dreams of escaping.

The reader's access to these stereotypes is facilitated by both the narrator's descriptions and comments and the language used by the characters. A clear example of the way David Lodge uses the narrator's language to characterize his characters is the reiterated use of the adjective 'angry' and the adverb 'angrily' in the description of Frobisher. The narrator describes Frobisher as a writer of the generation known as 'Angry Young Men.' To start with, the adscription to this group seems normal, since this is the literary name of a generation of British writers whose works reflect a deep dissatisfaction, frustration and rebelliousness against society. However, later on the humorous effects start to be obvious when the reader realizes that the word 'angry' appears constantly in the character's description:

(25)

'No thanks, I've had enough of traipsing around churches and museums while you chew the fat with the local sycophants. Why are all your fans foreigners, these days? Don't they know that the *Angry* Young Man thing is all over?'  
'It's got nothing to do with the *Angry* Young Man thing!' says Ronald Frobisher, *angrily*. [s.w.: 109]

—No, gracias. Ya estoy harta de patearme iglesias y museos mientras tú charlas con los sicofantes locales. ¿Y por qué todos tus *fans* son extranjeros, últimamente? ¿No saben que aquello del Joven *Airado* ya ha concluido?

—¡No tiene nada que ver con aquello del Joven *Airado*!—exclama Ronald Frobisher, *airado*, y abre otro sobre [M.P.: 144]

In this way, by means of the repetition of 'angry' David Lodge characterizes Frobisher as a prototypical writer of the generation 'Angry Young Men,' turning his irritation into a constant feature in his life. In this case, the translation into Spanish perfectly facilitates the access to such a prototype, keeping the adjective 'airado' from the expression 'Jóvenes Airados' as translation of 'angry' every time it appears.

Besides the narrator, David Lodge also uses the characters' language to picture their personality. In this sense, the idiosyncratic expressions that conform a character's idiolect become especially relevant. The translator is always on the watch for this type of expression, since a term that at first sight may not seem relevant, may be systematically used and become an important clue to the character's idiosyncrasy.

As we have already mentioned, one of the strongest characters in *Small World* is Morris Zapp. Zapp is an extremely self-confident character with an air of superiority that is reflected in a direct language full of colloquial expressions. With the ingenious irony that characterizes him, David Lodge makes good use of every occasion to call the reader's attention to Zapp's colloquial and idiomatic speech. In the following example the character which draws the readers' attention to Zapp's idiomatic speech is Hilary Swallow, Philip Swallow's wife. During a conversation with Zapp, Hilary uses an idiomatic expression that Zapp had previously used: 'to have somebody over a barrel.' Hilary considers this expression to be characteristic of Zapp's speech and indicates so in the comment 'as you would say':

(26)

(Zapp) 'It makes me mad, but her lawyers *have me over a barrel*, which is where she always wanted me.' [s.w.: 59]

—A mí esto me pone frenético, pero sus abogados *me tienen en un puño*, que es como ella siempre quiso verme. [M.P.: 85]

(27)

(Hilary) 'If I'd said, to hell with you, do what you like, I daresay he would have come crawling back with his tail between his legs inside a year. But because I *asked* him to come back, with no conditions, he, well, *has me over a barrel*, as you would say.' [s.w.: 61-62]

—Si le hubiera dicho que se fuera a hacer puñetas y que hiciera lo que le diese la gana, estoy segura de que al cabo de un año habría regresado con el rabo entre las piernas. Pero puesto que le pedí que volviera, sin condiciones, pues *me tiene en un brete*, como dirías tú. [M.P.: 89]

'Si le hubiera dicho, vete a hacer puñetas, haz lo que quieras, seguro que al cabo de un año habría regresado arrastrándose con el rabo entre las piernas. Pero como le pedí que volviera, sin condiciones, pues *me tiene en un puño*, como dirías tú. [M.P.: 89]

When Zapp uses the expression 'her lawyers have me over a barrel,' the translator uses the cultural equivalent expression 'sus abogados me tienen en un puño.' However, when Hilary uses Zapp's expression, the translator chooses an expression slightly different: 'tener en un brete.' He does not seem to take into account that in this case the repetition in the ST is done on purpose, since Hilary explicitly refers to the same expression as the one used by Zapp. Thus, the change implies, on the one hand, the loss of information about an expression Hilary considers to be characteristic of Zapp's speech; on the other hand, it even affects the coherence of the text, since the Spanish reader cannot understand why Hilary mentions 'como dirías tú' when in the translated text Zapp does not use the expression 'en un brete' at any other time.

## 4. Conclusion

### 4.1. A brief analysis of results

Considering that we have not carried out a quantitative analysis, it is more difficult to draw conclusions as concrete and precise as those based on an analysis of numerical data. Even though, it is still possible to establish a series of general conclusions derived from the practical analysis of the examples.

Let us remember that the typology of frames proposed in section 2.2.1 is used to carry out one of the objectives of our analysis: to test the possible benefits that these types of frames can contribute to the translation of cultural elements. In general terms, we can affirm that the elaborated typology helps us to find translation alternatives that activate equivalent frames to those evoked by the ST, that is, frames with a high degree of correspondence between the semantic, pragmatic and stylistic information they structure.

Regarding each type of frame, we can say that *VISUAL* frames are especially useful in the translation of expressions that activate a visual scene, as in the case of certain verbs of movement (see ex. 2) and terms that describe gestures (see ex. 1). *SITUATIONAL* frames can help us to find adequate equivalents for terms and expressions related to concrete situations, such as the university conference (see ex. 3) or travelling by plane (see ex. 4). As their name indicates, *TEXT TYPE* frames can facilitate the translation of certain types of frames, as in the example of the joke (see ex. 5) and the 'limerick' (see ex. 6) found in our corpus. *SOCIAL* frames are especially useful for translating elements such as accent (see ex. 7, 8 and 9), terms which evoke a relationship of formality or familiarity (see ex. 10, 11 and 12) or colloquial (see ex. 13, 14 and 15), idiomatic (see ex. 16, 17, 18 and 19) and taboo terms and expressions (see ex. 21). Within social frames, *INSTITUTIONAL* frames help us to translate those terms that reflect particular features of the institutional organization of a given society and do not have an exact equivalent in another culture (see ex. 22, 23 and 24). Finally, *GENERIC* terms help us to relate certain prototypes to a character's idiosyncratic expressions, thus facilitating the search for adequate translation equivalents (see ex. 25, 26 and 27).

Besides attempting to demonstrate the benefits of the proposed typology of frames, this study has also a more general objective: to demonstrate the contributions of Frame Semantics to the translation of cultural elements. In order to analyse these contributions, the evaluation of the study has been distributed in two sections: difficulties and contributions.

#### *4.2. Difficulties in the analysis*

In general terms, to resort to the frame that underlies the cultural element has allowed us to relate directly linguistic, cultural and cognitive structures. However, when actually applying the postulates of Frame Semantics to the particular cultural elements found in our corpus, some problems were found mostly in the delimitation of frames. What at first seemed to be a relatively easy task, became more complicated given the difficulties of establishing well-delimited frames and deciding in what type of frame to include a certain 'cultural element.' For instance, to start with, we established what we called *SOCIAL* frames, that include all kinds of knowledge related to the society where the cultural element belongs. However, this label was too wide and somehow vague, running the risk of turning into a miscellany of different phenomena. Thus, it seemed convenient to distinguish between the different types of information included within *SOCIAL* frames. We then distinguished the four subtypes of frames already mentioned (*GEOGRAPHICAL ORIGIN*, *SOCIAL STATUS*, *INTERPERSONAL* and *INSTITUTIONAL*) in order to delimit the area described by *SOCIAL* frames in a more precise way.

Nevertheless, despite their methodological convenience, the subdivision of *SOCIAL*

frames still posed serious difficulties when deciding in what type of frame to include a 'cultural element.' On the one hand, the strong relationship between the frames made it difficult to distinguish between them. For example, it was not always easy to differentiate clearly between SOCIAL STATUS and INTERPERSONAL frames, especially if we consider that interpersonal relationships mostly depend on the interlocutors' social status. On the other hand, it was not always possible to establish a one-to-one relationship between an element and a frame. Very frequently, one element activated several types of frames, as in the case of the markers of accent found in our corpus, that usually activated information related to the speaker's geographical origin and social status (see ex. 9). Another case was the markers of colloquial language; there were cases in which colloquial and idiomatic expressions activated a social frame, evoking the prototypical language of a certain social class (see ex. 9); however, in other examples, colloquial and idiomatic terms activated a personal frame defining a certain character's idiosyncrasy (see ex. 26).

All these difficulties in delimiting frames appear when trying to adapt the reality to abstract and somehow idealized labels. Paradoxically, the idea of 'frame' proposed by Fillmore is based on the notion of a conceptual prototype that allows us to comprehend a reality full of intermediate categories and prototypical phenomena. Nevertheless, attempting to delimit frames implies a formalization effort that unavoidably results in a slightly idealized and abstract entity. On the contrary, reality is a varied and complex phenomenon that refuses to be formalized; it is therefore impossible for a frame to adapt to the situation it describes with mathematical precision. Let's take, for example, the conversation between the cleaners in Heathrow (see ex 9). This conversation activates a scene where geographical origin, social status, interpersonal and generic frames are intermingled. This seems to be an unavoidable problem which translators (and generally every researcher of language and human reality) must face, always allowing themselves a certain margin of flexibility when applying their method.

#### *4.3. Contributions of the study*

Despite the difficulties, there are also many contributions that an approach based on Frame Semantics may make to translation. We will now briefly enumerate some of those which are, in our opinion, most relevant.

##### *4.3.2. Providing a more general and unified approach*

A 'cognitive' analysis as the one proposed here provides a more general and unified approach, since it helps us to relate a series of translation problems so far studied in an isolated way. For instance, social frames include different linguistic phenomena such as accent, colloquial expressions, idioms, etc. The method suggested in this study allows to relate a whole series of different categories and provide a more unified, coherent and structured explanation of the translation problems that appear when bringing together two different languages and cultures.

##### *4.3.3. Systematizing the 'cultural element'*

In spite of the methodological problems that the notion of 'frame' may pose, an approach like the one proposed here may be very useful for the translator as a tool to

structure and systematize explicitly the cultural problems that appear when translating. These frames do not guarantee the possibility to find a solution to all translation problems, but, at least, they provide the translator with an instrument to systematize them in an explicit way.

#### *4.3.4. Connecting lexical and semantic information and world knowledge*

One of the most determinant characteristics of this study is, in our opinion, its capability to explain linguistic questions beyond word and sentence levels. The system exposed here, relating certain terms and expressions (here named 'cultural elements') with a semantic structure of an 'encyclopedic' nature, allows us to bring different sources of information together. As a result, we have the opportunity to include in the linguistic analysis aspects that have been traditionally ignored or 'trivialized' in formal linguistics, but that are, however, crucial for the translator's daily task. We are precisely referring to the type of information derived from our knowledge of society and culture. As opposed to formal linguistics, this work has focused on the study of these cognitive and cultural factors, trying to propose an approach in which the relationships between language, mind and culture protagonize the linguistic analysis by means of the notion of 'frame.'

#### *4.3.5. Helping translation training*

Although the didactics of translation is not part of the immediate objectives of this study, at least we would like to comment on the importance that Frame Semantics may have for the training of translators. In this sense, this work subscribes to Kussmaul's (1995) opinion that Frame Semantics can benefit translation students. To show students the comprehension processes they carry out when translating may help them to improve such processes. Thus, a model like Frame Semantics may help them to distinguish between the text and the linguistic expressions and the concepts, scenes or images that appear in the reader's or translator's mind. In this model, the teacher's function is to show how textual expressions activate certain scenes or images, attempting to achieve a balance between both factors. In this way, students are given an explanation based on their own cognitive skills that helps them to realize the importance of placing a word in a given context. In Kussmaul's opinion, after a training and practice period, these processes may become automatic, thus ensuring a more economic and faster translation.

#### *4.4. A last and short reflection*

To end this study and as a final reflection, we would like to remind readers that Frame Semantics is a theory that is still evolving and that it is necessary to continue researching. But despite its limitations, it is impossible to deny that its postulates call upon our common sense and basic cognitive skills. At a theoretical level, it provides a view of the language completely coherent with the most recent findings about human cognition. At a practical level, the notions of 'frame' and 'prototype' allow us to systematize and organize our cultural knowledge and integrate it with linguistic information.

# NOTES

1. For a more detail analysis of different types of translation units, see Rabadán (1991: 185-196).
2. Toury (1980: 116) uses the term 'intermediating construct' to refer to the *tertium comparationis* of the analysis.
3. The definition of equivalence as a correspondence hypothesis is based on the following statement by Ricardo Muñoz Martín: 'Equivalence is a correspondence hypothesis established by the translator between two textual units of variable length and nature, always from his/her particular view' (personal communication; my own translation)
4. From Malinowski onwards we find a line of research devoted to the study and precise description of the 'context of situation' (e.g., Firth 1959; Halliday et al 1964; Hymes 1968; Crystal and Davy 1969; Gregory and Carroll 1979). The aim is to establish the relevant features of the situational context and to study the linguistic characterization of these features in a particular text. A good example of how to use this type of analysis to evaluate translation is House (1977/1997).
5. For the application of these frames to computers, see for example Minsky (1975) and Brachman et al. (1983).
6. Definition of 'curl' according to *The Concise Oxford Dictionary*.
7. The need to express in Spanish the element MANNER separated from the verb is a manifestation of the difference established by Talmy (1985) between 'satellite-framed' languages, such as English, and 'verb-framed' languages, as in the case of Spanish.
8. As we mentioned previously, a detailed description of House's application of situational analysis to the evaluation of translation can be found in House (1977/1997)
9. For a more detailed bibliography of these authors' works, see Emmott (1997).
10. Neubert, A. & G.M. Shreve (1992). *Translation as Text*. Kent: The Kent State University Press, 117.
11. 'Lepe' is a real town in the South of Spain which is renowned by the jokes on the foolishness of its inhabitants.
12. The author may, for example, alter the chronological order of events, finish the book without a clear unravelling of the plot, not specify the place or time of the narration, etc.
13. 'Social status' frames include De Vega's 'social role themes' and our 'interpersonal' frames correspond to what he calls 'interpersonal themes.'
14. As 'social distance' we understand the smaller or bigger difference between the speakers' social status. Thus, the social distance is big in those situations in which the speakers' social status is different, as, for instance, between employers and employees, students and teachers, youngsters and old people, etc. 'Affective distance' refers to differences in the degree of affection between the speakers. In this way, the affective distance is smaller between friends than between strangers.
15. For a more detailed bibliography on the metaphorical nature of idiomatic expressions, see Gibbs (1994).
16. For more information on taboo words in English and Spanish from a sociolinguistic perspective, see Hernández Campoy (1993).
17. 'Self-concept' frames are actually a more complex construct than the idea we present here. However, for our objectives it seems sufficient to take into account that individuals possess a more or less articulated knowledge about themselves. Nevertheless, de Vega (1984) presents a more detailed explanation of these type of frames.
18. This type of frame is included in what Emmott (1997: 104) calls 'contextual frames.'

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