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“ABRA A TORNEIRA DOS ANEXINS, DITADOS, RIFÕES, SENTENÇAS, ADÁGIOS E PROVÉRBIOS...”: THE TRANSLATION OF PAROEMIAS IN TWO VERSIONS OF ARTUR AZEVEDO’S *AMOR POR ANEXINS*

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Abstract

This article presents a case study with a mixed methods approach and a descriptive scope in which the translation of paroemias from Portuguese into Spanish is analysed in two versions of the Brazilian play *Amor por anexins*, by Artur Azevedo. Based on Lapeña’s (2016) model, a qualitative analysis of four fragments of the play is carried out to show how practicality influences the translator’s decision-making. Furthermore, based on Martí Ferriol’s (2006) taxonomy, a quantitative analysis is conducted, examining the translation techniques used to translate the paroemias in the play. The results show the importance of extratextual factors and performability in theatre translation, and how these are reflected in the use of certain techniques in the target text.

Keywords: Theatre translation; Paroemic translation; Performability; Extratextual factors; Translation techniques.



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Resumen

Este artículo presenta un estudio de caso de enfoque mixto y alcance descriptivo en el que se analiza la traducción de las paremias del portugués al español en dos versiones representadas de la obra brasileña *Amor por anexins*, de Artur Azevedo. Por un lado, con el modelo de Lapeña (2016), se hace un análisis cualitativo de cuatro fragmentos de la obra para exponer cómo la practicidad influye en la toma de decisiones del traductor. Por otro, mediante la taxonomía de Martí Ferriol (2006), se hace un análisis cuantitativo de las técnicas de traducción utilizadas para traducir las paremias de la obra. Los resultados muestran la importancia de los factores extratextuales y la representabilidad en la traducción teatral y cómo estos se plasman en el uso de unas determinadas técnicas en el texto meta.

Palabras clave: Traducción teatral; traducción paremiológica; representabilidad; factores extratextuales; técnicas de traducción.

1. Introduction

Amor por anexins is a nineteenth-century Brazilian play written by Artur Azevedo which premiered in 1870. In it, as its title suggests, phraseological units (PU) play a prominent role. The high number of paroemias (sayings, proverbs, etc.) present in this short play of only seven scenes (104 cases) and their relevance to the plot make it a particularly interesting object for translation analysis, especially when considering that there are two Spanish versions: *Amor proverbial* (2016) and *Amor (aún más) proverbial* (2019), both translated and directed by Alejandro L. Lapeña. What is particular about these translations is that they were staged in the same space, but with substantial changes due to the particular restrictions of theatre translation (TT): while in the first version the number of utterances was reduced and a third main character was introduced, in the second one the text was retranslated in its entirety, the third character added in the previous translation was eliminated, and the gender of the protagonists was swapped.

The use of this play and its translations as an object of analysis is therefore appropriate to discuss two fields which are rarely studied together: paroemia translation (PT) and TT. This allows us both to take a closer look at the translation of paroemias from Portuguese into Spanish and to reflect on

the practical dimension of TT, open to extratextual factors, and its impact when staging the text. Therefore, this research arises from two questions: to examine the techniques used in the translation of paroemias of the two Spanish versions of *Amor por anexins* and to reflect on the reasons behind the solutions taken. To answer these questions, in this article we will carry out a mixed study with a descriptive scope. First, based on Lapeña's (2016) model, a qualitative analysis of the cases considered to be of greater interest and relevance will be carried out in order to explain the reasons behind particular solutions in both translations, taking into account the practical dimension of TT. After this, the techniques used in the translation of paroemias in both versions will be analysed quantitatively using Martí Ferriol's (2006) taxonomy. Since a result cannot be predicted, no hypothesis has been included in this study (Hernández Sampieri, Fernández Collado and Baptista Lucio 2010: 92).

2. The concept of paroemia and its translation

The distinctions between sayings, proverbs, adages, maxims, etc., have always been poorly defined (Sevilla Muñoz and Crida Álvarez 2013: 106). As a result, these concepts are used with no precise delimitation (Cobeta Melchor 2000: 265). For instance, Sevilla Muñoz (1988: 8-10) found up to 102 notions within the concept of *saying*— understood as “a commonly used, keen, sententious phrase” (several authors n.d.-a, own translation). Consequently, she carried out an extensive literature review in which she distinctively identified 12 types of statements that share their sententious nature: saying, proverb, precept, adage, maxim, aphorism, axiom, apothegm, principle, proverbial phrase, wellerism, and dialogism (see Sevilla Muñoz 1988). Faced with this terminological confusion and due to the complexity of differentiating between each of these notions, she proposes the use of *paroemia*, a concept which we will use in this research and that can be defined as:

[P]hraseological unit [...] consisting of a short, sententious utterance, corresponding to a simple or compound sentence, which has become fixed in speech and is part of the sociocultural heritage of a community of speakers (Sevilla Muñoz 1988: 214, own translation).

This concept serves as a hypernym for the various terms mentioned above, although Sevilla Muñoz and Crida Álvarez (2013: 106) point out that no fixed classification exists. These authors take a deeper look at the characteristics of paroemias, indicating that their frequency of use can vary from *high* to *disused*; that despite having a fixed structure, they might present variants; that they represent a particular vision of the world; that they have a sententious nature—although it can be more or less prominent and even include irony or jocularity (Sevilla Muñoz 1988: 218)—; that they have a degree of pragmatism which results in them having a situational meaning depending on the communicative context; and that they might be more or less metaphorical and idiomatic (Sevilla Muñoz and Crida Álvarez 2013: 107).

All this poses a series of problems when translating paroemias, more so when considering that there are not always interlingual equivalents (Baghdasarián 2017: 503). Baker (1992: 65) points out the two main complexities of translating a paroemia: to recognise and interpret it properly, and to adequately express its different aspects of meaning. Likewise, Sevilla Muñoz and Quevedo Aparicio (1995: 146) talk about a *paroemiological competence* necessary to face the intrinsic complexities of paroemias, which include:

[I]diomaticity, synonyms, antonyms, contradiction, key idea, formal variants, lexical deletions, noun phrases lacking a verbal nucleus, archaisms, dialectal voices, words altered for emphasis (own translation).

Consequently, Sevilla Muñoz (1990) states that the aforementioned characteristics make it impossible for paroemias to be translated literally on a *word-for-word* basis. Here it is worth mentioning the work of Martínez Sierra (2017) on the difference between literal translation understood as a translation technique and as a translation method. The author points out the two concepts are often confused, and that literal translation, as a method, is more common than it may seem.

Going back to paroemias, it is important to properly identify them and understand them when translating—recognising the type of paroemia and its characteristics, as noted by Sevilla Muñoz (1990: 146)—as well as to consider any possible polysemy and metaphorical nature (Boquera

Matarredona 1994: 89-90). In this regard, Sevilla Muñoz (2015: 97) considers that a functionalist approach must be taken, a position shared by Cobelo (2011: 108), who states that translation will vary depending on factors such as the text, the assignment, and the target audience.

To categorise the solutions available for translating paroemias, different translation technique proposals have been formulated. A translation technique can be defined as a procedure, visible in the result of the translation, used to achieve translation equivalence in microunits of the text and to analyse translations (Hurtado 2001: 308, 257). Some of these proposals include the contributions of Ugarte (2001), Sevilla Muñoz (2015) and Bagdasarián (2017), among others. For this paper, however, Martí Ferriol's (2006) proposal will be used. Originally designed for audiovisual translation—a modality in which some authors include TT (see Carrero Martín and Lapeña 2020)—it is a result of the review of previous contributions on the matter, especially Hurtado's work (2001). Even though this taxonomy is not conceived for the analysis of a particular element, the author offers an exhaustive proposal of twenty techniques divided according to whether they belong to the literal method, the interpretative-communicative method—more *domesticating*—and the intermediate zone—which is more *linguistic* in nature—(Martí Ferriol 2013: 122-123). In the following table, the different techniques of Martí Ferriol's proposal are displayed. These will not be defined in this paper—for in-depth explanations, see Martí Ferriol (2006; 2010; 2013). However, the taxonomies of Ugarte (2001), Sevilla Muñoz (2015) and Baghdasarián (2017) will also be included to show how the selected proposal covers those of these authors as well as other possibilities not considered by any of them. We also include, in parentheses, nuances regarding equivalences between techniques when necessary.

	Martí Ferriol (2006)	Ugarte (2001)	Sevilla Muñoz (2015)	Baghdasarián (2017)
Literal Method	Loan			
	Calque			Calque
	Word-for-word translation	Literal translation (in the form of a paroemia or not)	Literal translation	Literal translation
	One by one translation			
	Literal translation			
	Accepted equivalent	Pre-existent equivalent	Actantial technique, thematic technique (equivalent saying)	Parallel equivalent, functional analogue (Equivalence by meaning)
Intermediate zone	Omission	Omission		
	Reduction			
	Compression			
	Particularisation			
	Generalisation		Hyperonymic technique	
	Transposition			
	Description	Non-idiomatic translation (descriptive paraphrase)		Descriptive expression
	Extension		Addition of an explanatory paraphrase or footnote	
	Amplification			

Interpretative-communicative method	Modulation		Actantial technique, thematic technique (when the point of view changes)	
	Variation			
	Substitution			
	Adaptation			
	Discursive creation		Actantial technique, thematic technique (when the point of view changes)	

Table 1. Comparison of translation technique taxonomies

It is because of this exhaustiveness that we opt for Martí Ferriol's contribution for our quantitative analysis. For our qualitative analysis, however, it is necessary to first delve into aspects related to TT, something that will be done in the following section.

3. Aspects of theatre translation

3.1. Practicality and extratextual aspects

As previously mentioned, one of the main characteristics of TT which differentiates it from other disciplines (such as narrative or poetry translation) is its subsequent staging—although translations can serve other purposes, such as publishing or philological studies (Carrero Martín and Lapeña 2020: 378). In this regard, theatre director, set designer and author Francisco Nieva considers that an author “knows that theatre is the performance, not what is written. The theatre only makes itself when it is represented” (Armada 1987: online, own translation). Similarly, Newmark says that the main goal of a translated theatre play is “to have it performed successfully” (1988/1992: 232). On this same note, Laliberté (1995: 522)

even says that theatre “is not a literary genre, but a scenic practice” (own translation).

On the other hand, changes to the original text might occur during rehearsals, either because new ideas are introduced or because new jokes arise that are then included in the final text (more so in the case of a comedy, such as the one analysed in this research, which can be enriched by contributions from the director and other members of the company). This is reminiscent of the words of Carvalho (1999: 57), who argues that there is no such thing as an immaculate translation, but rather a translation forged by a constant scenic evolution and performance.

Another aspect worth mentioning is that a theatre play is subject to external factors. We are not just referring to the fact that no two performances are alike due to reasons such as differences between stages or that, even if the same play is performed, the spatial position or the personal situation of the performers might vary, but also that theatre is subject to factors beyond the spectacle such as the amount of rehearsal or performance time due to the theatre’s programming. This makes the theatrical event somewhat unique and unrepeatable. An example of this can be found in Antonio Buero Vallejo’s play *El concierto de san Ovidio*, which on the day of its premiere on 16th November 1962, in the Goya Theatre of Madrid, had to be shortened due to schedule issues. Later, in the published version, the deleted text was indicated with square brackets (Buero Vallejo 1974: 12).

To conclude, we would like to highlight the words of Gitlitz on the importance of the textual function:

If [the audience members] follow [the play] attentively, laugh with the humorous, cry with the complaints, take their companions by the hand in the romantic scenes and leave the theatre with a glowing smile on their face determined to spend another night in the Golden Age, then Lope and Tirso and Calderón can rest well in their graves knowing that the translators who have approached them have been faithful to them (Gitlitz 1989: 52, own translation).

We consider this quote to be of great importance, as it puts the focus on the function of the text (that is, to generate laughter during comical moments and tears during the tragic ones) rather than taking a more literal approach to translation. The relevance of external factors and practicality for the

target language (TL) text is clearly exemplified both in the presentation of our object of study and in our analysis.

3.2. *The agents of theatre and their interconnectedness*

It could be argued that there are five key agents involved in TT: authors/playwrights, directors, actors, translators, and audience members (see Lapeña 2016). However, there are other agents who are also essential to the theatrical event, such as all kinds of technicians, producers, and theatre programmers whose activities are seldom studied in the frame of TT, even though they play a significant role in the text and the performance. For instance, a producer might reduce the cast in order to make a play more profitable. Similarly, a programmer might ask for a play to be shortened to include it in a festival with other plays.

Returning to the five key agents in TT mentioned above, these are not fixed categories. Thus, it is not unusual for different roles to be carried out by the same person, as is the case of the play analysed in this article. Moreover, we must consider that the role of the theatre director is relatively recent, since it dates to the early 20th century, but it was not until the mid-1950s when it started to become relevant, as indicated by Cossa (2004: 14). According to this author, since theatre is a collective art, there have always been power struggles within it: first between the actor and the author and then between the latter and the director. As a result, the role of the author gradually lost its importance, since the goal was to create a new type of theatre, either through collective creation (which developed significantly in South America during the 1960s) or through the development of image theatre, which has no narration. Despite this trend being abandoned during the 1980s, it significantly reduced the prominence of the playwright. As a result, young authors began to take on other roles, such as directors, actors, or both (Cossa 2004: 14). As mentioned by Cossa (2004: 14) this was nothing more than a return to the origins of theatre, since Shakespeare and Molière did this precise thing. Similarly, it should be mentioned that Lorca, Pirandello and O’Neil were also theatre company directors (Berenguer 2002: 13).

It is therefore not surprising that in small companies, like the ones that produced the plays analysed in this paper, some roles are carried out by the same person. Thus, the fact that the translator is also the director of both versions is not unheard of. It should be noted that both translator and director must provide a general vision of the play, that is, in the words of Enrique Buenaventura, they must see “the totality throughout the entire work” (Oliva & Torres 1990: 427, own translation), which is the only task that Buenaventura assigns to the director. Strictly speaking, this is another step towards the figure of the on-stage translator mentioned by Matteini (2008: 478-479), that is, the translator who attends rehearsals and works side by side with the company to clarify any issues that may arise, since he has a clear understanding of both the source text (ST) and the translation.

Consequently, the director/on-stage translator role implies detailed knowledge of the ST and a complete vision of not just the theatre event, but also of the staging. This streamlines processes, cuts costs and makes for a faster response in case changes to the text are needed due to external factors such as the ones previously mentioned in this section. However, it should also be pointed out that it is uncommon for one person to have all the linguistic, translation, and scenic skills to make this possible, although it is not something that can be ruled out, as can be seen in the plays analysed.

4. Research methodology

4.1. *Study paradigm and research phases*

This can be classed as a mixed methods study according to Hernández Sampieri, Fernández Collado and Baptista Lucio (2010), since it combines both the characteristics of quantitative studies—which seek to find regularities, tendencies, frequencies, and so on (Williams and Chesterman 2002: 64-65)—and qualitative studies—the goal of which is to capture and describe the richness and complexity of the analysed data (Wilkinson and Birmingham 2003: 76). With regards to the research scope, it is descriptive, since it specifies the properties and characteristics of the object analysed (Hernández Sampieri, Fernández Collado and Baptista Lucio 2010: 85). Similarly, according to the types of study listed by Williams and Chesterman (2002: 65-67), this is a case study, since we analyse the translations of only

one play. Finally, the methodological integration is triangulation, since the independence of both the quantitative and qualitative approaches is respected, but the results of both analyses are discussed together.

As for the phases of research, firstly, a reading of the original play was carried out to obtain the utterances which the source language (SL) paromias contained. Then, the same process was repeated with the two translated, staged texts. After this, the techniques used in each version were analysed. Using Microsoft Excel, the number of times that each technique was used was calculated. Finally, we selected the SL and TL fragments considered to be the most pertinent and to best exemplify how the textual, extratextual and practical factors affected the decision-making process when translating the paromias of the original play.

4.2. Tools of analysis

For this research, two tools were used. On the one hand, Martí Ferriol's (2006) translation technique taxonomy, introduced in Section 2, was used in our quantitative analysis. As for the qualitative analysis, we used a tool based on Lapeña's work (2016) to study the transition from the SL text (T0) to the TL text (T1) and then to the staged text (T2) to identify changes that might occur during the rehearsal process. Lapeña (2016: 141) already foresaw the possibility of using this tool to compare different translations or versions of the same text (T3), if needed. Moreover, in order to better understand the context of the action, this tool included a brief contextual description. Therefore, we have adapted the tool in order to compare, in three columns, the original play (*Amor por anexins*, APA), the first translation (*Amor proverbial*, AP), and the second one (*Amor (aún más) proverbial*, A(AM)P).

Context	Plot context		
	APA	AP	A(AM)P
Original character			

Table 2. Analysis model (based on Lapeña 2016)

It should be noted that, contrary to other contributions in which this tool has been used (Lapeña 2016), here, when talking about translated texts, we

will always refer to T2. In other words, we will refer to the final staged texts (without taking into account any possible mistakes or forgetfulness that may have happened during the play), not the original, unstaged translations. Likewise, the name of the characters included in the table will always be the ones from the original characters of the play (Isaías or Inês) except for those fragments from *Amor proverbial* in which the character of Isaías was divided into two: Isaías and Isaac. In these cases, the names will be included in the AP column.

4.3. *The play and its translations: ‘Amor por anexins’, ‘Amor proverbial’ and ‘Amor (aún más) proverbial’*

Amor por anexins is a seven-scene play written by Artur Azevedo (1855-1908) around 1870. Even though it is less widely known than the rest of his work, it stands out for being the first successful play written by the young author, who was around 15 years old at the time of its premiere, and for being staged relatively frequently during the last third of the 19th century (Levin 2008: 43)—according to the author himself, almost everywhere in Brazil and Portugal (Vieira Sanseverino and Dias 2022: 30). Due to its brief nature, this type of play was usually performed between acts of longer plays or at the end of them, although the former option was more common. They were also performed in amateur circles along with songs and poetry or as dramatised readings in private homes (Levin 2008: 45).

Levin (2008: 45) says that, unlike French plays based on proverbs, which had a more didactic nature and were based on conventional wisdom—as is the case of Machado de Assis’ theatre—*Amor por anexins* is simpler and less pretentious. Due to having just one act, it has a reduced number of characters, scenes, and props and no need of a big stage. In later versions, Azevedo added couplets and songs to the play (Levin 2008: 47).

The plot is simple: it tells the story of Inês, a young, widowed seamstress harassed by Isaías, a ridiculous old man who cannot stop saying proverbs, hence his nickname *man of the proverbs* (*homem dos anexins*).¹

1. There is a third character in the play: the postman. However, due to him being highly irrelevant to the plot (the character has only three utterances), he was written out of the two translations.

Despite his multiple attempts to make her fall in love with him, she rejects the old man, as she is waiting for her boyfriend's answer to her marriage proposal. However, after receiving a letter from her boyfriend rejecting her, Inês accepts marrying Isaías for money, but not before testing him by forbidding him to say proverbs for half an hour, a test Isaías fails. However, Inês still marries him out of convenience.

It is interesting to mention that the original Portuguese title contains a double word play due to the polysemy of the preposition *por*. On the one hand, it can be understood as a means to an end, in other words, love is achieved *through* the use of sayings. On the other hand, it can be understood as *in exchange for*, that is, Isaías finds love by ceasing to say proverbs (Vieira Sanseverino and Dias 2022: 37). For the Spanish title, an attempt was made to preserve the wordplay by using the adjective *proverbial*, which means “[i]ncluding a proverb”, but also “[v]ery notorious, well-known by everyone” (own translation) (several authors n.d.-b: online, own translation).

Regarding the two translations analysed in this research, *Amor proverbial* (2016) and *Amor (aún más) proverbial* (2019), both were created by the same translator, Alejandro L. Lapeña, who was also the director in both cases. Moreover, he was an actor in the first version. As previously mentioned, having one person taking on various roles in the production streamlines the decision-making process, reduces costs, and ensures a greater creative control of the play.

It is worth noting that the production conditions of both versions were fairly different. In the first one, the translation was completed rather quickly, as the cast realised that they could not make it in time to premiere another play. Therefore, to reduce rehearsal time, various utterances were omitted or reduced. Similarly, as there were three actors, it was decided to divide the character of Isaías in two: Isaías and Isaac, two brothers prone to saying proverbs who want to marry the same woman, thus delving deeper into the original farce of the play. It was staged in Earres, Oficina de Traducción y Comunicación (Granada) on 29th May 2016, as part of the *Microteatro en la Oficina* initiative. The cast comprised Julia Ríos as Inês, Rafael Verdejo as Isaías, and Alejandro L. Lapeña as Isaac.



Figure 1. Poster of *Amor proverbial*

As for the second version, the play was retranslated in its entirety (except for the songs) for the company Lamarisguay. Thus, the third character created for the previous version was eliminated. What is interesting about this version is that the gender of the characters was swapped. As a result, Inês became Francisco, a young tailor waiting to marry his boyfriend, and Isaías became Antonia, a woman very fond of proverbs. The reason behind this decision was, on the one hand, to distance the new translation from

the previous version, and on the other, as a private joke among the company's actors, since in its previous staged play, *Locura y muerte* (a version of Raul Brandão's *O doido e a morte*), the female character wanted to kill the male one. This version was premiered on 30th May 2019, at the café La Qarmita (Granada). The cast included Javier León as Francisco and Irene Alcedo as Antonia. A second performance took place on 1st June at Earres, the location where the first version had been performed.

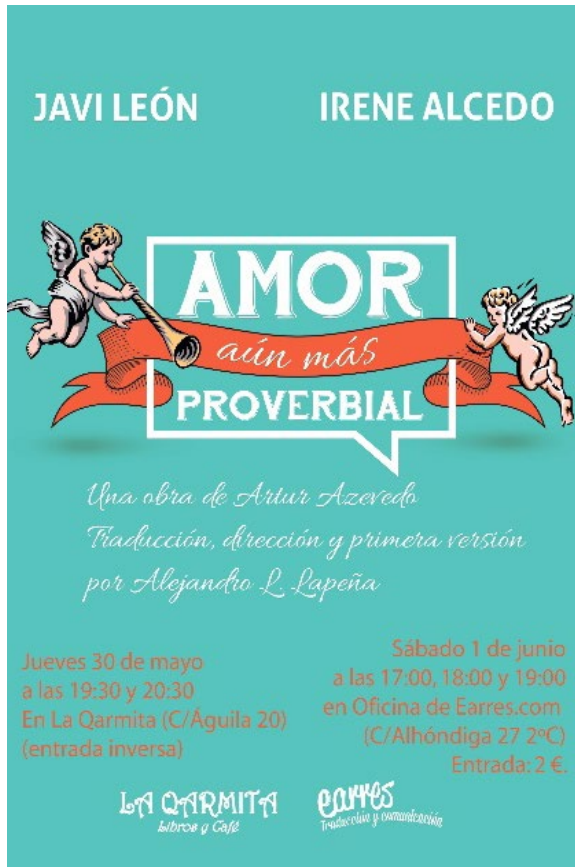


Image 2. Poster of *Amor (aún más) proverbial*.

5. Analysis and results

We will now proceed to present four fragments of the original play and their translations in order to analyse how the paroemias within them were translated, considering the concepts introduced in the theoretical framework of this paper. However, it should be noted that, from the twenty techniques that comprise Martí Ferriol's taxonomy, only six have been found among the two TL versions. As explained in Section 2, defining each of the 20 techniques is beyond the intent of this paper. That being said, definitions for these six techniques will be provided according to our interpretation of them when applied to PT. These are:

- Literal translation: verbatim reproduction of the original paroemia, though not word for word.
- Accepted equivalent: translation via a TL paroemia recognised as equivalent or with the same meaning, either through linguistic use or according to dictionaries.
- Omission: total elision of a paroemia.
- Description: use of explanatory paraphrases.
- Modulation: translation via TL paroemia in which the same idea or meaning is looked at from another point of view or approach.
- Discursive creation: translation via TL paroemia with a meaning different from the original.

Having addressed these points, we will now proceed with our qualitative analysis. The first segment analysed, taken from the second scene of the play, corresponds to a monologue by Isaías. This scene serves as an introduction to the character and his love for proverbs, hence his nickname: *man of the proverbs*.

Context	Isaiás breaks into Inês' house. First part of a monologue that comprises the entire scene.		
	APA	AP	A(AM)P
Isaiás	<p>Porta aberta, o justo peca. A ocasião faz o ladrão. Preciso estudar o gênio desta mulher: antes que cases, olha o que fazes. Dois gênios iguais não fazem liga; [...]. É preciso olhar para o futuro: quem para adiante não olha atrás fica; quem cospe para o ar cai- lhe na cara, e quem boa cama faz nela se deita. Resolvi casar-me, mas bem sei que casar não é casaca. Alguém dirá que resolvi um pouco tarde, porém, mais vale tarde que nunca. Deus ajuda a quem madruga, é verdade; mas nem por muito madrugar se amanhece mais cedo. [...]</p>	<p>Isaac.- Casa de dos puertas... Isaiás.- ...difícil es de guardar. La ocasión la pintan calva. Isaac.- Tenemos que estudiar a esta mujer: antes de que te cases... Isaiás.- ...mira lo que haces. Hay que mirar al futuro: para atrás ni para coger impulso. Isaac.- Quien escupe al cielo le cae en la cara. Isaiás.- Y quien tiene cama, en ella se acuesta. Isaac.- Hemos decidido casarnos, pero bien sabemos que casarse no es moco de pavo. Habrá quien diga que se nos ha pasado el arroz. Isaiás.- Pero más vale tarde que nunca. Al que madruga, Dios le ayuda y es verdad que no por mucho madrugar... Isaac.- ...amanece más temprano. [...]</p>	<p>La ocasión hace al ladrón y, además, la pintan calva. Necesito conocer el carácter de este hombre: antes de que te cases, mira lo que haces. Los polos opuestos se atraen; [...] Hay que mirar siempre al futuro: para atrás, ni para coger impulso; quien al cielo escupe en la cara le cae y si eres buena, para ti el provecho. He decidido casarme, pero bien sé que el matrimonio es como un demonio. Habrá quien diga que he tardado en decidirme. No obstante, más vale tarde que nunca. A quien madruga Dios le ayuda, es verdad, aunque no por mucho madrugar, amanece más temprano. [...]</p>

Table 3. Fragment from Scene II

The first aspect worth commenting upon is that, as previously mentioned, the character of Isaías was divided into two in *Amor proverbial*: Isaías and Isaac, two brothers whose common goal is to marry the same woman. This delves into the absurd, comical nature of the play. As a result, the original monologue becomes a dialogue in which the two brothers finish each other's proverbs, something which increases the rhythm of the scene. This is exemplified at the beginning of the fragment, when Isaac says *Casa de dos puertas* and Isaías replies *Difícil es de guardar*, or at the ending, when Isaías says *No por mucho madrugar* and Isaac finishes the sentence with *Amanece más temprano*.

There are also noteworthy aspects regarding extratextual elements and practicality which result in changes in the translations. For example, in *Amor proverbial*, the saying *A ocasião faz o ladrão* was translated as *La ocasión la pintan calva* instead of *La ocasión hace al ladrón* because the character that played Isaac was bald and wore a hat. When finishing the proverb, Isaías takes the hat off his brother's head, revealing his baldness to the audience and making him angry. This is also the reason why the character of Antonia uses this proverb in *Amor (aún más) proverbial*, since it was seen as a nod to the previous translation. That being said, *Hace al ladrón* was also included, thus staying faithful to the original paroemia. The latter paroemia also replaces *Casa de dos puertas difícil es de guardar*. This decision was also motivated by extratextual factors, since Earres, the office where the first version was staged, had two doors, but the café La Qarmita, where the second play took place, did not (the play was performed among the customers' tables).

With regard to the techniques used for translating paroemias in this fragment, some comments can be made. In both versions, a high number of accepted equivalents can be found. This is the case of *Antes que cases, olha o que fazes*, translated in both versions as *Antes de que te cases, mira lo que haces* or *Deus ajuda a quem madruga* as *A quien madruga, Dios le ayuda*. However, there are also examples of other techniques, such as literal translation. It is used in the first version to translate *Quem boa cama faz nela se deita* as *y Quien tiene cama, en ella se acuesta*. There are also examples of modulation in this fragment, like the translation of *Dois gênios iguais não fazem liga* as *Los polos opuestos se atraen* in the second version (this paroemia was omitted in the first translation). It should be noted that both translations use modern-day language, since the language spoken in the

original play was contemporary of its time. That being said, paroemias usually result in an archaising tone.

The second fragment selected for analysis is from the third scene of the play. It is particularly interesting due to the continuous use of proverbs by Isaías and the comical responses of Inês.

Context	Inês surprises Isaías, who has sneaked into her house.		
	APA	AP	A(AMP)
Isaías	[...] Veja que sou um rapaz; a um rapaz nada fica mal...		[...] Verás que soy una buena niña y a una buena niña...
Inês	O senhor, um rapaz?! O senhor é um velho muito idiota e muito impertinente!	Son ustedes muy idiotas y muy impertinentes.	¿¡Usted una niña!? Usted es una vieja muy idiota y muy impertinente.
Isaías	O diabo não é tão feio como se pinta...	Isaac.- El diablo no es tan feo como lo pintan...	La mujer y la osa, cuanto más fea, más hermosa.
Inês	É feio, é!...	Sí que es feo, sí.	Sí que es fea, sí.
Isaías	Quem o feio ama bonito lhe parece.	Quien al feo ama, guapo le parece.	No hay amor feo si es querido con deseo.
Inês	Amá-lo eu?! Nunca...	¿Amarlos yo? En la vida.	¿Amarla yo? En la vida.
Isaías	Ninguém diga: desta água não beberei...	Isaac.- Nunca diga de este vodka no beberé... Isaías.- Ni este cura no es mi padre.	Nunca digas de este agua no beberé...
Inês	É abominável! Irra!	¡Son inaguantables! ¡Váyanse!	¡Qué asco! ¡Fuera!
Isaías	Água mole em pedra dura, tanto dá...	No folla el burro por guapo, sino por insistente.	No folla la burra por guapa, sino por insistente.
Inês	Repugnante!	¡Repugnante!	¡Encima ordinaria!
Isaías	Quem espera sempre alcança.	Isaac.- Mientras hay vida, hay esperanza.	La que lo sigue lo consigue.

Table 4. Fragment from Scene III

As mentioned above, the most interesting aspect of this fragment is the conversation between Inês and Isaías. In it, words are spoken by one character and then repeated by the other, something which influences the translations of some paroemias. This is the case, for instance, of *Água mole em pedra dura, tanto dá...* [*até que fura*]. Inês' answer is saying *Repugnante!* This is because Isaías changes the original verb, *bate*, for *dar*, which has clear sexual connotations (several authors n.d.:c online), and omits the second part of the paroemia, “até que fura”, which means “to drill”, “to dig a hole”, etc. In the Spanish versions, the paroemia has been substituted by the rather coarser *No folla el burro por guapo, sino por insistente*, which, beyond its literal meaning, is a reference to the importance of stubbornness and obstinacy for achieving someone's goals. Thus, it respects the original's meaning and allows the translation to maintain Inês' reaction. Moreover, the reference to the donkey's beauty can be linked to the idea of ugly love discussed during the scene.

On the other hand, as previously mentioned, extratextual factors might occasionally influence the TL text. In the second translation of this fragment, Antonia says *La mujer y la osa, cuanto más fea más hermosa*. This is due to the fact the nickname of Irene Alcedo (the actress who portrayed Antonia) is Osa. Thus, the paroemia *El hombre y el oso, cuanto más feo, más hermoso* was changed to *La mujer y la osa...*, both as an in-joke and as a result of the gender-swapping of the character. This also allowed the rhyme of the original saying to be preserved.

As for the translation techniques used in this fragment, there are once again a high number of accepted equivalents, such as the translation of *Ninguém diga: desta água não beberei* as *Nunca diga de este agua no beberé*. Likewise, there are also some interesting modulations, like *Quem espera sempre alcança* as *La que la sigue la consigue*, in which the idea of perseverance is still present, but the concept of waiting has been changed to that of chasing in order to reach someone's goals. There are also discursive creations, like the one used to translate *O diabo não é tão feio como se pinta* as the aforementioned *La mujer y la osa, cuanto más fea, más hermosa* in the second version. However, a literal translation is used in the first version's translation: *El diablo no es tan feo como lo pintan*.

The third fragment, which has also been taken from the third scene of the play, is particularly interesting, as it clearly shows how external factors have a direct impact on TT.

Context	Isaías continues to court Inês despite her rejection.		
	APA	AP	A(AM)P
Inês	E não suponha que, apesar de pobre, não me faça bonitos presentes o meu noivo.	Y no se crean que, a pesar de ser pobre, mi prometido no me hace bonitos regalos.	Y no crea que, a pesar de ser pobre, mi novio no me hace bonitos regalos.
Isaías	É! Quem cabras não tem e cabritos...	Isaías.- Claro. El hijo de la cabra... Isaac.- Es el cabrón.	Ya. El padre de la cabra es el cabrón.
Inês	Insulta-o?	¿Lo insultan?	¿Lo insulta?
Isaías	Cão danado, todos a ele! Pois eu havia de insultá-lo, senhora?	Isaac.- Todos hacen leña del árbol caído. Isaías.- ¿Por qué deberíamos insultarlo?	Todos hacen leña del árbol caído. ¿Por qué lo tendría que insultar?
Inês	Se estivesse calado...		Si se callara la boca...
Isaías	Sim, senhora: em boca fechada não entram mosquitos... mas é que o seu futurozinho me interessa...		Ya lo sé: en boca cerrada no entran moscas... pero es tu futuro lo que me interesa.
Inês	Muito obrigada.		Gracias.
Isaías	Não há de quê. [...] Ouça-me; quem me avisa meu amigo é; quem à boa árvore se chega, boa sombra o cobre.		No hay de qué. [...] Escúchame: quien avisa no es traidora y quien a buen árbol se arrima, buena sombra le cobija.

Inês	Mesmo por já estar no caso de me dar conselhos, é que o não quero para marido.	Sea como fuere, no los quiero como maridos.	Precisamente por estar en posición de darme algún consejo, no la quiero como mujer.
Isaías	Se eu fosse jovem, não me havia de aceitar, por estar no caso de os receber. Preso por ter cão e preso por não ter!...		Si fuera joven, no tendrías por qué aceptarlos, porque estaría en edad de recibirlos. Unos por otros y la casa sin barrer.
Inês	Não desejo enviuar de novo...		No me gustaría enviudar de nuevo tan pronto.
Isaías	Vaso ruim não quebra...		Bicho malo nunca muere.
Inês	Desengana-se, senhor: não são os seus ditados que me hão de fazer mudar de resolução!		No se preocupe, señora. Sus refranes no me harán cambiar de opinión.
Isaías	Talvez façam, talvez!... Devagar se vai ao longe... [...]		Quizá lo hagan. Pasito a pasito se hace el camino... [...]
Inês	[...] Mas se me faltasse esse noivo, outros rapazes há que me têm feito pé-de-alferes.	[...] Pero si ese hombre me faltara, otros hombres me han estado pretendiendo.	[...] Pero si mi novio me faltara, hay otros muchachos que me han tirado la caña.
Isaías	Águas passadas não movem moinhos!	Isaac. - Agua pasada no mueve molino.	Agua pasada no mueve molino.

Table 5. Fragment from Scene III

The most noteworthy aspect of this fragment is the high number of omissions (marked in grey in the table) present in the first version of the play. This was due, as previously mentioned, to a lack of time on the part of

the company when rehearsing the play, which meant that the text had to be altered to meet the premiere date. Moreover, not only were some utterances omitted, but others were merged, as can be seen in those said by the character of Inês. This is a clear example of how extratextual factors play a major role in the translation process, and how these are reflected in the TL text in the form of techniques.

On the other hand, as in the previous fragment, there is a play on words using a paroemia: *Quem cabras não tem e cabritos...*, a version of *Quem cabritos vende e cabras não tem, dalgum lado lhe vem*. This proverb is used to refer to those who acquire wealth illicitly, which is why Inês considers it an insult. However, instead of using the Spanish equivalent *Los que cabras no tienen y cabritos venden, ¿de dónde les vienen?*, a new saying referring to the supposed lineage of Inês' boyfriend was created, thus maintaining the reference to *cabra*. However, the swearword *cabrón* is used instead of *cabrito* in order to keep the veiled insult.

As per the techniques used, as mentioned in the previous paragraph, one of the most interesting factors regarding this fragment is the high number of omissions present in the first version, which can be found all throughout the play, as shown in the results of the analysis (see Table 7). These omitted paroemias were translated using different techniques in the second version, some of which we will now proceed to discuss. Among the accepted equivalents, we find the translations of *Em boca fechada não entram mosquitos* as *En boca cerrada no entran moscas*, *Vaso ruim não quebra* as *Bicho malo nunca muere*, and *Águas passadas não movem moinhos* as *Agua pasada no mueve molino*. Similarly, there are also two techniques which offer freer translation. There is one example of discursive creation used in the translation, already mentioned, of the phrase *Quem cabras não tem e cabritos...* as *El hijo de la cabra es el cabrón*. Furthermore, modulation is used in the translation of *Preso por ter cão e preso por não ter* as *Unos por otros y la casa sin barrer*. Here, the original paroemia denotes individual guilt, but the translated one refers to collective responsibility.

Finally, a fragment from Scene VII, the final scene of the play, is analysed. As in Table 4, there is a continuous exchange of paroemias between Isaías and Inês, which makes it necessary to introduce changes in the text.

Context	Inês, upon finding out that her boyfriend has abandoned her, accepts Isaías' marriage proposal. However, she tortures him by making him stop saying proverbs for half an hour.		
	APA	AP	A(AM)P
Inês	Como assim?! Era o que faltava! Há de falar pelos cotovelos!	¿Cómo? Lo que faltaba. ¡Hay que hablar por los codos!	¿¿Qué?! ¡Lo que faltaba! Tiene que hablar por los codos.
Isaías	Isso é um pouco difícil: o costume faz lei...	Eso es un poco difícil: la costumbre hace ley.	Eso es un poco difícil: la costumbre hace la ley...
Inês	Ai, que escapou-lhe um!	Ay, se le acaba de escapar uno.	Se le acaba de escapar uno.
Isaías	Pois o que quer? A continuação do cachimbo...	Isaac. - Pero ¿qué quiere? Isaías. - Mejor será que nos callemos, que en boca cerrada, no entran moscas.	¿Y qué querías? La que no está hecha a bragas, las costuras le hacen llagas.
Inês	Faz a boca torta, já duas vezes.	Les ha perdido la boca dos veces.	Me acaba de hacer llagas en los oídos.
Isaías	Nas três o diabo as fez.	Por la boca muere el pez.	Pues no hay dos sin tres.
Inês	Ai, ai, ai! Vamos muito mal!	¡Ay, ay, ay! Vamos muy mal.	¡Ay, ay, ay! Vamos muy mal.
Isaías	Mas não tínhamos ainda entrado em campo... Aqueles foram ditos de propósito. Agora sim! Agora é que são elas!	Isaac. - Pero aún no hemos entrado en harina. Aquellos los dijimos queriendo. Isaías. - ¡Ahora sí! Ahora nos quedamos más callados que unos santos.	Pero si aún no habíamos entrado en harina. Aquellos fueron dichos aposta. Ahora sí. Ahora estaré más callada que una santa.
Inês	Outro!	¡Otro!	¡Otro!

Isaías	Protesto! “Agora é que são elas” nunca foi anexim. A César o que é de César!	Isaías e Isaac.- ¡Protestamos! Isaías.- «Más callados que unos santos» nunca ha sido un refrán. Isaac.- ¡Al César lo que es del César!	¡Protesto! «Más callada que una santa» nunca ha sido un refrán. Al César lo que es del César y a la Antonia lo que es de la Antonia.
Inês	O senhor vai perder... [...] Aceita o desafio? (Pausa) Então? Diga alguma coisa...	Me temo que van a perder... [...] ¿Aceptan el desafío? (pausa) ¿Y bien? Digan algo...	Me temo que va a perder. [...] ¿Acepta el reto? (pausa). Bien. Diga algo.
Isaías	O que hei de dizer... senão... que gosto muito da senhora... e...	Isaac.- Lo que tenemos que decir... Isaías.- ...es que... Isaac.- ...nos gusta usted mucho y...	Lo que quiero decir... es que... te quiero mucho y...
Inês	Pois diga: vai tantas vezes o cântaro à fonte, que lá fica.	Pues entonces digan: «Tanto va el cántaro a la fuente que al final se queda allí».	Pues diga: «Tanto va el cántaro a la fuente que al final se queda ahí».
Isaías	Não me provoque, senhora, não me provoque!	No nos provoque, señora, no nos provoque.	No me provoques, no me provoques.
Inês	Cada qual puxa a brasa para sua sardinha...	Cada cual arrima la brasa a su merluza.	Cada uno arrima la brasa a su merluza.
Isaías	Brasa! Sardinha! Oh! Que suplicio!	Isaac.- ¡Brasa! ¡Merluza! ¡Oh! ¡Qué suplicio!	¡Brasa! ¡Merluza! ¡Oh! ¡Qué suplicio!

Table 6. Fragment from Scene VII

One of the most interesting aspects to consider is that this play is a comedy. Thus, many decisions were made in order to generate humour, even if it meant changing the original text (as explained in Section 3.1, many authors consider that a functionalist approach is most appropriate for TT, and even more so in the case of comedies). This is clearly exemplified in *Amor (aún*

más) *proverbial*. More specifically, in the translation of the paroemia *A continuação do cachimbo* [*faz a boca torta*] uttered by Isaías, the literal translation of which is *To smoke a lot in a pipe* [*makes someone's mouth twist/be wrong*]. To this, Inês replies *Faz a boca torta, já duas vezes*. This answer is a pun which points out that Isaías' mouth has betrayed him again by uttering another proverb. As mentioned above, a solution far from the original meaning (a discursive creation) was opted for in the second version. The paroemia used was *La que no está hecha a bragas las costuras le hacen llagas*, to which Inês replies *Me ha hecho llagas en los oídos*, a solution that implies a change of meaning, since the original paroemia speaks of the force of habit, while the second one implies that those who are not used to doing something find it difficult. It is interesting to compare this translation to the one from the first version, in which the paroemia *En boca cerrada no entran moscas* was used, thus maintaining the reference to the mouth while also still distancing from the original proverb's meaning. This allows for a response by Inês closer to the original: *Les ha perdido la boca dos veces*.

On the other hand, to maintain the play's comical tone, both translations deviate from the original the moment Inês tries to make Isaías say proverbs when he is forbidden to do so if he wants to marry her. Although in the original play she uses actual Portuguese paroemias to tease him, such as *Cada qual puxa a brasa para sua sardinha* or *Tanto vai o cântaro à fonte, que lá fica*—the latter being the result of a combination of two versions of the same paroemia: *Tantas vezes vai o cântaro à fonte que [um dia] lá deixa a asa* and *Tanto vai o pote à bica que um dia lá fica*—, for the Spanish versions, the decision was made for Inês to say incorrect proverbs to force Isaías to correct her and, thereby, making him break his promise. Consequently, the first paroemia is translated in both versions as *Cada cual arrima la brasa a su merluza*, while the second one is translated literally as *Tanto va el cântaro a la fuente que al final se queda allí* (*ahí* in the second version). This creates two paroemias which are incorrect in Spanish.

This fragment, therefore, is a clear example of how the translator's intention and factors such as performability and functionalism are reflected in the translation. This can be seen in the use of techniques such as literal translation and discursive creation to create paroemias which are incorrect in Spanish (as mentioned in the paragraph above) or to generate humour

(the first example that we commented on). That being said, the accepted equivalent is still the main translation technique used when translating paroemias, such as *O costume faz lei* as *La costumbre hace ley* or *A César o que é de César* as *Al César lo que es del César*. Despite this, we would like to discuss the case of the paroemia *Nas três o diabo as fez*, an answer to the utterance *Faz a boca torta, já duas vezes*. In the second version, the accepted equivalent *No hay dos sin tres*, which emphasises that something has already been made two times, has been used. However, in the first one, the translation is *Por la boca muere el pez*, a discursive creation which puts the emphasis on the mouth. This example is particularly interesting, as it illustrates how even when using two techniques from two translation methods opposite to each other, the translation solution can have a very similar effect.

To close this section, the results of our translation technique quantitative analysis will be presented. In total, 104 paroemias have been found in the ST. Similarly, as mentioned at the beginning of this section, six out of the 20 techniques present in Martí Ferriol's taxonomy have been found among the two translations.

Techniques	No. of cases AP	No. of cases A(AM)P
Literal translation	9	5
Accepted equivalent	31	57
Omission	41	0
Description	2	3
Modulation	12	17
Discursive creation	9	22

Table 7. Results of technique analysis

As seen in the table, the results, although similar at points, are significantly different in some respects. In the first version, the most common technique is omission (41 cases). As explained in Section 4.3 and commented on throughout the analysis, the high number of omissions present in the first translation was due to the need to reduce rehearsal time. The second most commonly used technique, on the other hand, is the accepted equivalent

(32 cases). In contrast to these solutions, the number of cases of the rest of techniques is much lower. Modulation is the third most common technique in this version (12 cases). This is followed by two techniques from the two opposite methods: discursive creation and literal translation (9 cases each). Finally, the least used technique in this version is description (2 cases).

As per the second version, no omission has been found. In other words, all the paroemias from the original play are present in one form or another. Thus, the most widely used technique is the use of the accepted equivalent (57 cases). The second is discursive creation (22 cases) followed by modulation (17 cases). Finally, the two least frequently used techniques are literal translation (5 cases) and description (3 cases), both of which have a frequency similar to that of the first version. These results are represented visually in the following graphic:

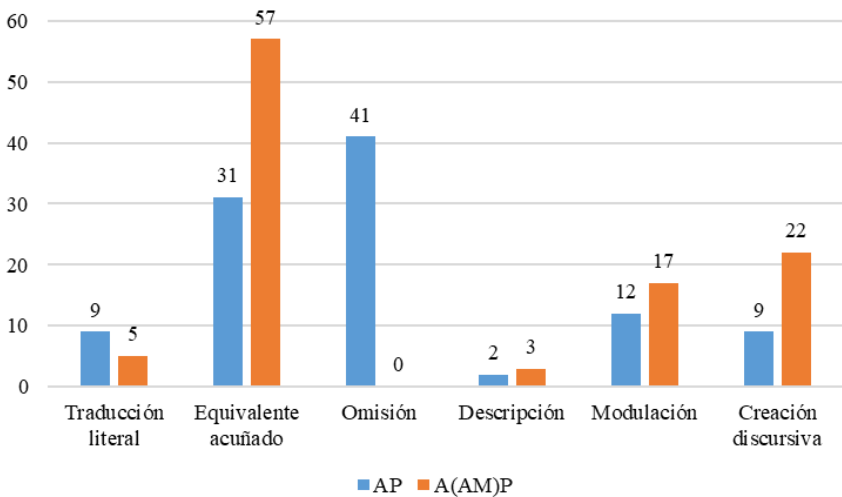


Figure 3. Translation techniques used in both versions of *Amor por anexins*

As seen above, the main difference between both versions is the high number of paroemias which were omitted in the first version and kept in the second one. These differences are much clearer when looking at the results at a translation method level, a concept that Martí Ferriol defines as the way a translation task is tackled both before and during the act

of translation itself (2006: 36) and that “is the result of the conscious or unconscious use of a set of translation rules and techniques” (2010: 94, own translation)—let’s not forget that this author divides the techniques from his taxonomy according to them belonging to the literal method, the intermediate zone, and the interpretative-communicative method.

Method	No. of AP cases	No. of A(AM)P cases
Literal	40	62
Intermediate zone	43	3
Interpretative-communicative	21	39

Table 8. Translation method-level analysis results

Both translations have a tendency towards the literal method regarding PT, while intermediate solutions are mostly present in the first version (as a result of the omissions already mentioned). In the second translation, the high number of omitted paroemias in the first version seems to be spread more or less equitably between the literal and the interpretative-communicative method. Thus, an argument could be made against the *impossibility* of translating paroemias literally, with the results of this research aligning with Martínez Sierra’s (2017) contribution.

6. Conclusions

In this paper, we have discussed how the practicality and extratextual factors that surround TT have a direct effect on the final translated text. This is made evident in our analysis of the two Spanish versions of *Amor por anexins*, which allows us to see how different factors (such as the need to meet deadlines, the number of actors in a company or even the characteristics of the space where a play is performed) may influence the TL text.

On another note, our analysis of the techniques used in the translation of paroemias from Portuguese to Spanish displays some interesting results. Already in Section 2 we pointed out that despite the fact that many authors question the possibility of translating these PU literally due to their idiomaticity and metaphorical nature, contributions such as Martínez

Sierra's work (2017) state that literal translation, understood not as a technique, but as a method, is more common than it may seem. Our analysis corroborates this statement, as the use of the accepted equivalent is the second most common technique in the first translation—with only omission being more frequent, a consequence of the need to shorten the play due to the aforementioned practical and extratextual factors—and the most frequently used solution in the second version. We do see, however, that other options aligned with the interpretative-communicative method (such as modulation or discursive creation) are also used relatively frequently, either to maintain elements from the original paroemias, to increase the play's comical tone, or due to a lack of equivalents between languages.

Be that as it may, by achieving the objectives set out at the beginning of this paper—that is, to analyse both the factors that played a role in the translator's decision-making process and the techniques used in the translation of paroemias of the two Spanish versions of the play—we believe that we can stress the importance of knowing the production conditions of a translation in order to better understand the reasons behind the solutions adopted. This is even more important in cases such as the play analysed, as it was translated twice by the same agent. Similarly, this analysis allows us to better observe the importance of a functionalist approach both in PT and TT, since the function of the text is the reason behind some of the decisions made in the translations, as explained in our qualitative analysis.

With regards to future research, we believe that this type of mixed method study allows for a deeper analysis regarding descriptive translation studies. Thus, this could be of interest not only for other studies on TT, but on other translation modalities. That being said, due to the limitations of this research—this is a case study on just one play translated twice by the same translator—extrapolating the results is not possible. Therefore, future contributions on PT that might offer further data to corroborate the *tendencies*—a concept understood as the regular use of a series of strategies taken by one or more translators when confronting similar situations inside particular sociocultural parameters (Martínez Sierra 2011: 166-167)—seen in this research could be of interest, either in relation to TT or to other types of translations.

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