

Direct, indirect and cultural strategies in “El heredero de la corona” and its Romanian counterpart, “Moştenitorul coroanei”

Anca Raluca ROMANESCU¹

In this paper, I will look at the direct, indirect and cultural translation strategies employed for the rendering into Romanian of the phraseological units present in the Spanish folktale “El heredero de la corona”, translated by Ileana Scipione in 2009. While phraseological units are widely acknowledged in the literature as linguistic-cultural hybrids, often encoding culturally specific meanings, they are approached in the present study primarily from a functional and linguistic perspective, unless they contain explicit culture-bound references. The translation procedures applied for the phraseological units chosen from the corpus are the ones described by Jean-Paul Vinay and Jean Darbelnet (1995). The conclusions will include the confirmation/denial of my working hypothesis according to which direct strategies prevail in the translation from Spanish into Romanian, as languages of Latin origin, but will also touch upon the effects of these techniques on the reader.

Keywords: *phraseological units, culture-specific items (CSIs), naturalization, “El heredero de la corona”*

1. Introduction

In this paper, I will look at the direct, indirect and cultural translation strategies employed in the rendering into Romanian of selected linguistic and cultural elements present in the Spanish folktale *El heredero de la corona*, with a primary focus on phraseological units.

The tale was selected for its thematically compelling content and for the large number of existent phraseological units, namely one hundred and thirty-two, which provides a fertile ground for the analysis of phraseological material. The units were identified and extracted in their textual order, with reference to both semantic and pragmatic dimensions, in line with the classification outlined below.

¹ Doctoral School of Philology, “Alexandru Ioan Cuza” University, Iasi, jane_ancaraluca@yahoo.com

The taxonomy adopted – deemed most appropriate for the objectives of this study – draws upon the well-established framework proposed by Eckhard Roos (2001).

While the classification will be briefly presented, the units themselves will not be typologically categorized; rather, they will be examined as independent analytical entities.

The translation procedures applied to the phraseological units selected from the corpus are those described by Jean-Paul Vinay and Jean Darbelnet in their now classic *Stylistique comparée du français et de l'anglais – Comparative Stylistics of French and English* (1995). For the analysis of culture-specific elements which do not fall under the category of phraseological units, the cultural translation strategies proposed by Franco Aixelá (1996) will be taken into account.

It should be noted that phraseological units are often regarded in the literature as culture-bound elements, as they may encode culturally specific metaphors, imagery or worldviews. However, for the purposes of the present study, phraseological units are approached primarily from a linguistic and functional perspective, in line with Vinay and Darbelnet's model, which allows for the identification of direct and oblique translation procedures at the level of form and meaning. Cultural translation strategies, as described by Franco Aixelá, are applied in cases where either the phraseological units under analysis contain explicit cultural references or where other culture-specific elements are examined alongside them. This distinction is made for analytical clarity and does not deny the cultural dimension of idiomatic expressions, but rather aims to differentiate between predominantly linguistic challenges and explicitly cultural ones in the translation process.

The conclusions will aim to validate or invalidate the working hypothesis according to which direct translation strategies prevail in the translation from Spanish into Romanian, both being languages of Latin origin, while also addressing the effects of these strategies on the target reader.

2. Phraseological units

The classification of phraseological units adopted in this research draws on elements from several taxonomies and is particularly suitable for my purposes, as it makes it possible to consider a broad range of idioms. For this reason, I have incorporated Roos's (2001, 51) distinction between semantic and pragmatic idioms.

Semantic idioms include: (i) phraseological fusions (cf. Vinogradov in A. A. Shakhmatov 1947, 339-364), also referred to as pure idioms by Cowie (1998) and

strong idioms by Melchuk (2023); (ii) phraseological unities (Vinogradov in A. A. Shakhmatov 1947, 339–364), also known as metaphorical idioms (Roos 2001) or semi-idioms (Melchuk 2023); (iii) phraseological combinations (in A. A. Shakhmatov 1947, 339–364), also termed weak idioms (Melchuk 2023), collocations (Baker 1992), or restricted collocations (Cowie 1998).

Pragmatic idioms, following Roos’s (2001) subdivisions, have likewise been retained, as they align closely with the objectives of this study by encompassing a diverse range of idiomatic expressions: (1) social formulae – idioms serving phatic functions in communication (e.g., *see you later, take care*); (2) gambits – idiomatic expressions that structure discourse and facilitate communication by signaling intentions or attitudes (e.g., *to sum it up, I see what you mean*); (3) expressive formulae – idiomatic expressions that convey strong emotions, surprise, frustration, or emphasis (e.g., *No way, Oh boy*).

3. Methodology

The present study adopts a qualitative, descriptive approach to the analysis of translation strategies applied to phraseological units in the Spanish folktale *El heredero de la corona* and its Romanian translation by Ileana Scipione (2009). It is based on a corpus made up of all the phraseological units identified in the source text. These units were extracted manually, in the order of their appearance in the original folktale, with the aim of preserving the narrative progression and contextual coherence. Each phraseological unit was then paired with its corresponding Romanian translation, and the translation procedures used in each case were identified, drawing on the taxonomy proposed by Vinay and Darbelnet (1958/1995) for direct and oblique translation strategies. In addition, when phraseological units contain explicit culture-bound elements or references specific to the source culture, the cultural translation strategies described by Franco Aixelá (1996) were applied.

The classification of each example is based on a comparative examination of the source and target texts, taking into account semantic equivalence, formal correspondence, and the presence or absence of cultural adaptation. This methodological framework allows for a systematic evaluation of the prevalence of direct versus indirect and cultural strategies and supports the testing of the working hypothesis regarding the predominance of direct translation strategies between two closely related Romance languages.

4. Translation strategies

Because of the many complexities involved in identifying, interpreting, and conveying idiomatic expressions, idioms represent one of the greatest challenges – and thus an essential area of inquiry – for translators. To overcome these difficulties, translators employ a variety of procedures that include both direct and indirect strategies. Approaching translation as a transfer between language systems and concentrating on sub-sentential units, Vinay and Darbelnet (1995) developed a detailed model of translation procedures originally designed for the French–English pair but extendable to other language combinations.

The following sections will provide a brief overview of the direct and oblique (indirect) procedures proposed by these Canadian scholars.

4.1. Direct translation strategies

According to Vinay and Darbelnet (1995, 31-35), translation practices can generally be grouped into two broad methodological approaches: direct (literal) translation and oblique (indirect) translation. These approaches mark the spectrum between maintaining strict fidelity to the structure of the source language and adapting more flexibly to the conventions of the target language. In the classification presented below, the first three procedures are included among the direct translation strategies, as they ensure a closer alignment between source and target languages:

Procedure 1: Borrowing is the most straightforward form of translation, where a word or expression is transferred unchanged from the source language (SL) to the target language (TL), for example, *sushi* (from Japanese) or *pizza* (from Italian).

Procedure 2: Calque is a special type of borrowing in which the structure or meaning of a foreign expression is retained, but its individual elements are translated literally into the TL, for instance, the English greeting “Compliments of the season!” becomes “Compliments de la saison!” in French (Vinay and Darbelnet 1995, 32).

Procedure 3: Literal Translation entails a word-for-word rendering of the SL into the TL, maintaining grammatical correctness and idiomatic acceptability within the target language.

4.2. Indirect translation strategies

There may be instances where certain stylistic nuances cannot be directly translated into the target language due to structural or metalinguistic disparities, potentially leading to alterations in syntax or vocabulary. In such cases, more sophisticated techniques, known as oblique (or indirect) translation methods, may need to be employed.

Procedure 4: Transposition entails substituting one part of speech with another while preserving the overall meaning of the communication. For example, Vinay and Darbelnet (1995, 36) note that “Il a annoncé qu’il reviendrait” [Rom. A anunțat că se va reîntoarce] can be reformulated by replacing a subordinate clause with a noun phrase: “Il a annoncé son retour” [Și-a anunțat întoarcerea].

Procedure 5: Modulation involves altering the structure of the message through a shift in perspective. A common example of fixed modulation is the translation of “The time when...” into “Le moment où...” [Momentul în care...] (Vinay and Darbelnet 1995, 37).

Procedure 6: Equivalence occurs occasionally, when two texts depict the same scenario employing entirely distinct stylistic and structural approaches. In these instances, we encounter a method that yields texts of equivalent significance. Vinay and Darbelnet (1995, 38) illustrate a classic instance of equivalence by discussing the spontaneous cry of an amateur who accidentally hits his finger with a hammer: in Romanian, the exclamation might be “Au!”, whereas in English it would be “Ouch!”.

Procedure 7: Adaptation is employed when the situation referenced in the source text is unfamiliar or non-existent in the culture of the target language, for example, the French children’s book title “Le Petit Chaperon Rouge” becomes “Little Red Riding Hood” in English. Although the two names differ linguistically, the adaptation preserves the cultural archetype of the character within each tradition.

4.3. Direct and indirect strategies in *El heredero de la corona*

This section presents a qualitative analysis of ten phraseological units and pragmatic idioms extracted from the folktale *El heredero de la corona* and their Romanian translations. The selected examples were considered representative of the translation strategies identified.

An instance of indirect translation through equivalence can be observed in the rendering of the Spanish phraseological unit *dar buena cuenta de todo ello* as *să le vină de hac*. Although the two expressions differ formally and lexically, they convey the same idiomatic meaning, namely the idea of dealing decisively with a situation. This solution preserves both the semantic content and the pragmatic force of the source expression, illustrating an effective use of equivalence as defined by Vinay and Darbelnet.

A further example of indirect translation is provided by the modulation *no he podido llenar la tripa*, translated into Romanian as *nu m-am mai putut ghiftui*. In this case, the translator shifts from a neutral description of physical need to a more expressive verb, achieving a natural and idiomatic formulation in the target language.

The modulation allows for a better stylistic fit while maintaining the original meaning. The resulting translation successfully conveys both meaning and tone.

In contrast, the phraseological combination *Había una vez*, rendered as *Au fost odată ca niciodată*, exemplifies a successful direct translation through literal correspondence. As a conventional opening formula in fairy tales in both Spanish and Romanian, this expression allows for a direct procedure without loss of meaning or stylistic effect. This example supports the hypothesis that direct strategies are frequently viable between two languages of Latin origin, especially in the case of fixed narrative formulae. Other structures which were translated by using the same type of strategy and are analyzed in the following are: *no daba crédito a sus ojos*, rendered by *nu i-a venit să-și creadă ochilor*, *Yo he salido con bien de las tres pruebas*, translated by *am trecut cu bine cele trei încercări*, and *No hubo remedio* reworded by *N-a fost chip*. All the examples given illustrate cases in which direct translation is fully justified due to the shared metaphorical conceptualization in both languages while preserving both the syntactic structure and the idiomatic meaning of the source expression. Given the close correspondence between the Spanish and Romanian formulations, the literal strategy results in a natural and idiomatic target expression. In the second case, the translator opts for a literal rendering that closely mirrors the source text both lexically and semantically. The Romanian phraseological unit is well-established and equivalent in meaning, conveying the successful completion of a difficult task. The use of a direct procedure ensures clarity and fluency, confirming the effectiveness of literal translation in the presence of parallel idiomatic constructions. Although the lexical choices differ slightly, the overall structure and meaning of the third expression presented is preserved through a direct strategy. Both expressions convey inevitability and lack of alternatives, and the Romanian formulation is idiomatic and stylistically appropriate. This example further supports the claim that direct strategies can function efficiently when the pragmatic value of the source expression is readily transferable.

However, direct procedures may also lead to inadequate results when applied to idiomatic expressions whose meaning is not compositional. This is illustrated by the translation of *Pues adelante con los faroles* as *Atunci am să folosesc felinare*. In the source text, the expression functions idiomatically as an encouragement to proceed, whereas the Romanian version retains only the literal meaning of *faroles*, resulting in a semantic mismatch and loss of idiomatic value. This example highlights the limitations of literal translation in the case of phraseological units and underscores the necessity of indirect strategies in such contexts.

The analysis of the corpus indicates a predominance of direct translation procedures, particularly literal translation, especially in the case of phraseological combinations and pragmatic formulae whose structure allows for close formal

correspondence between Spanish and Romanian. Indirect procedures such as modulation and equivalence are mainly employed in cases where literal translation would result in unnatural or misleading formulations. These findings support the working hypothesis according to which direct strategies prevail in translation between two Romance languages, while also highlighting the necessity of indirect strategies in handling idiomatic meaning. Additional examples translated using indirect strategies and their respective equivalents are the following: *no le hicieron ninguna gracia* – Ro. *nu i-au plăcut deloc* (indirect procedure – modulation), *las cruzó como una exhalación* – Ro. *a trecut dintr-un foc pragul* (indirect procedure – equivalence). The first Spanish idiom expresses emotional reaction through the concept of humour, whereas the Romanian translation reformulates the idea using a more general expression of displeasure. This shift constitutes a modulation, as the perspective is changed while the core meaning is preserved. The indirect strategy results in a natural and contextually appropriate target expression. In the second situation, the translator replaces the source metaphor with a culturally and idiomatically appropriate Romanian equivalent. Although the imagery differs, both expressions convey speed and suddenness. The use of equivalence allows the translator to preserve the expressive force of the original while adapting it to the target language’s idiomatic norms. Taken together, these examples reinforce the tendency observed in the corpus: direct translation strategies are frequently employed where structural and idiomatic parallels exist between Spanish and Romanian, while indirect strategies such as modulation and equivalence are necessary in cases involving divergent metaphorical imagery or pragmatic conventions. This balanced distribution highlights both the advantages and the limitations of direct procedures in the translation of phraseological units.

The prevalence of direct translation strategies in the analyzed tale suggests a relative proximity between the source and target languages, both linguistically and culturally, which enables the transfer of meaning without significant adaptation. Many of the phraseological units encountered appear to be semantically transparent or to rely on universal imagery, allowing for literal rendering or borrowing. This indicates that the cultural distance between the two traditions is minimal in this case, and the translator opted for strategies that preserve the form and wording of the original. While such choices ensure fidelity to the source text, they also risk limiting the naturalness of expression in the target language, a balance that highlights the translator’s orientation toward maintaining the foreign character of the text rather than domesticating it.

5. Cultural strategies

While the previous section addressed translation procedures applicable to any type of text, this section concentrates on translation as a cultural act, one that demands specific strategies to convey meaning across cultural and linguistic boundaries, particularly when dealing with culture-specific items and culture-bound texts. Unlike other scholars who have proposed taxonomies for texts and lexical units in general, Javier Franco Aixelá offers a framework that more directly addresses the translation of cultural texts and the terms tied to them. He refers to these terms as *culture-specific items* (CSIs), defining them as “the dual tension inherent in any translation: those elements in the source text whose function and meaning present a translation challenge when transferred to the target text” (1996: 58).

Franco Aixelá’s classification starts from the broad distinction between strategies of conservation and strategies of substitution. The strategies of conservation are: repetition, orthographic adaptation, linguistic (non-cultural) translation, extra- and intratextual gloss. When using repetition, the translators strive to retain as much of the original reference as possible. Some examples are: Cornwall-Cornwall (JGK); Manchester-Manchester (Franco Aixelá 1996, 61). Orthographic adaptation is still widely used with toponyms and first names that were introduced in the target language and culture a long time ago, e.g. London-Londra, Firenze-Florența, Mary-Maria, Irene-Irina, etc. Linguistic (non-cultural) translation refers to using pre-existing translations within the intertextual framework of the target language, or taking advantage of the linguistic clarity of the CSI, the translator often chooses a reference that closely mirrors the meaning of the original. Examples are: dollars → dólares; inch → pulgada (a unit not in use in Spain) (Franco Aixelá 1996, 61). Extratextual gloss refers to cases in which the translator utilizes one of the previously mentioned techniques but considers it necessary to offer an explanation of the meaning or implications of the CSI. However, it seems neither suitable nor practical to integrate this explanation directly into the text. As a result, the solution is to distinguish the explanation by marking it clearly, such as with a footnote, endnote, glossary, commentary, or by using brackets, italics, and similar methods. For the intratextual gloss, the situation is similar to the previous one, but the translators believe they can or should incorporate their explanation of an ambiguous part of the text, typically in order to avoid distracting the reader’s focus, [six feet two—> seis pies con dos pulgadas —> six feet with two inches] (Franco Aixelá 1996, 61).

Franco Aixelá’s strategies of substitution include: synonymy, limited universalization, absolute universalization, naturalization, deletion, autonomous creation, compensation, dislocation and attenuation. Synonymy typically relies on stylistic considerations related to repetition: the translator uses synonyms or

alternative references to prevent the direct repetition of the CSI. Limited universalization is generally applied when translators believe the CSI is too obscure for their audience or when they find a more familiar alternative and opt to use it as a substitute. An example is: five grand → cinco mil dólares → five thousand dollars. Absolute universalization involves the same fundamental scenario as the one before, but the translators do not find a more familiar CSI or prefer to eliminate any foreign associations, opting for a neutral reference for their audience, e.g. corned beef slices of turkey → slices of turkey; a Chesterfield → un diván → a couch (1996, 63). In naturalization, the translator chooses to incorporate the CSI into the intertextual framework recognized as specific by the target language culture. This approach is currently rarely applied in literature (with the notable exception of children’s literature, where it is also starting to decline), e.g. dollar → duro (a currency denomination still in use in Spain). Deletion occurs when the translators deem the CSI unacceptable for ideological or stylistic reasons, or they believe it does not justify the level of effort required for their readers to understand it, or that it is too ambiguous and they are either prohibited from or prefer not to use methods like glossing, etc. Autonomous creation is a rarely employed approach where the translators (or typically those who initiate the translation) choose to include a fictional cultural reference in the original text, believing it could be of interest to their readers (1996, 64).

Other possible strategies include: compensation (removal + independent creation elsewhere in the text to achieve a similar effect); dislocation (relocation of the same reference within the text), or attenuation (substitution, on ideological grounds, of something “too intense” or otherwise inappropriate, with something “milder”, more fitting to the target culture’s literary tradition, or what might reasonably be expected by the readers).

5.1. Translation strategies for cultural elements in *El heredero de la corona*

A folktale with a large number of cultural elements, *El Heredero de la corona* displays a great variety of figurative language, which has been translated mainly by adapting the language of the source culture to the target one, by means of the strategy called naturalization. Orthographic adaptation is the second most frequent cultural strategy used in this folktale. The dominant use of naturalization (and orthographic adaptation) suggests the folktale is designed for smooth reception in the target culture, which is Romanian. It contrasts with tales that deliberately preserve foreignness for exotic or educational effect.

In this folktale, many cultural terms occur more than once. However, as our main interest here is in translation strategies, we have taken into consideration only

the first occurrence of each item if the strategy used by the translator is always the same. In what follows several examples of cultural strategies are presented.

Orthographic adaptation includes examples such as: *las tres naranjas de arencal* rendered by *trei naramze de desert*, *la más Bella Estrella del mundo* - Ro. *Cea-Mai-Frumoasă-Stea-din-Lume*, *leche de groviera* - Ro. *lapte de grovieră*. The cultural reference is preserved in all the above, but adjusted to the orthographic and phonological norms of the target language. In *arencal* - Ro. *naramze* and *groviera* - Ro. *grovieră*, the translator retains the foreign lexical item while adapting its spelling to Romanian conventions. This solution maintains the exotic or fairy-tale flavour of the source text, which is particularly relevant in a folktale context, while ensuring readability for the target audience. Similarly, the capitalization and hyphenation in *Cea-Mai-Frumoasă-Stea-din-Lume* replicate the emphatic and formulaic structure of the Spanish expression, preserving its stylistic and narrative function. These instances show a preference for minimal intervention, suggesting that the translator assumes sufficient cultural proximity or contextual transparency to allow the reader to infer meaning without explanatory additions.

The next examples illustrate naturalization, a substitution strategy whereby culture-specific elements are replaced with functionally equivalent terms familiar to the target culture: *siete arrobas de pan cocido* - Ro. *șapte măsurii de pâine coaptă*, *siete quintales de tocino y sobrasada* - Ro. *șapte chintale de slănină și cârnați*, *doce carretadas de pan* - Ro. *douăsprezece carete pline cu pâine*, *doce sacos de sobrasadas y butifarras y doce cubas de vino* - Ro. *doisprezece saci cu cârnați și tobă și douăsprezece butelci/balerci cu vin*, *pidió hablar con el señor del Castillo* - Ro. *a cerut să vorbească cu stăpânul castelului*. Spanish units of measurement (*arroba*, *quintal*, *carretada*) are rendered using Romanian equivalents (*măsură*, *chintal*, *caretă*), preserving the quantitative and narrative exaggeration typical of folktales while ensuring intelligibility. Similarly, culture-specific food items (*sobrasada*, *butifarra*) are translated using Romanian analogues (*cârnați*, *tobă*), prioritizing semantic accessibility over ethnographic precision. The same strategy applies to social references: *el señor del castillo* becomes *stăpânul castelului*, a term that resonates naturally within Romanian medieval or fairy-tale discourse. In all cases, naturalization facilitates reader immersion by reducing cultural distance without significantly altering the narrative function of the original elements.

An example of deletion is the following: *Y el señor empezó a gemir* - Ro. *S-a pus să geamă*. Although subtle, this example involves deletion or reduction, as the explicit subject (*el señor*) is omitted in Romanian. This strategy, also identified by Aixelá, reflects structural and stylistic preferences of the target language rather than a loss of content. Romanian allows subject omission when it is contextually recoverable, and the translator exploits this feature to produce a more natural and fluid sentence. While minimal, this intervention demonstrates that even when

direct strategies dominate, selective omission may be employed to align the translation with target-language norms.

The analysis of cultural elements in *El heredero de la corona* indicates a clear preference for conservative and adaptive cultural strategies, as theorized by Franco Aixelá. Orthographic adaptation and naturalization emerge as the dominant procedures, allowing the translator to preserve culturally marked items while ensuring their integration into the Romanian linguistic and cultural system. Rather than eliminating or extensively explaining culture-specific references, the translator generally opts for minimal intervention, relying on the contextual transparency of the folktale genre and on the cultural proximity between Spanish and Romanian readers.

Orthographic adaptation proves effective in maintaining the exotic or formulaic character of certain references, particularly proper names and food-related terms, without obstructing comprehension. Naturalization, on the other hand, facilitates accessibility by replacing source-culture-specific measurements, foods, and social references with functional Romanian equivalents, thereby preserving the narrative function and symbolic value of these elements. Occasional reduction or deletion is employed not as a cultural loss, but as a means of achieving stylistic naturalness in the target language.

Overall, the findings suggest that cultural mediation in this translation is guided by a balance between preservation and readability. The limited use of radical strategies, such as omission or cultural substitution indicates, the translator’s confidence in the target audience’s ability to process mildly foreignized elements. This confirms that, in contexts where the source and target cultures share historical, linguistic, and narrative affinities, cultural translation strategies tend to favor adaptation over replacement, reinforcing the general tendency toward direct translation strategies observed throughout the corpus.

6. Final conclusions

This analysis has drawn upon Vinay and Darbelnet’s classification and Franco Aixelá’s taxonomy of cultural strategies. This methodological choice is meant to provide a more comprehensive approach that attempts to strike a balance between linguistic and cultural aspects in the translation of phraseological units. It is meant not only to enhance our understanding of translation techniques but also to highlight the challenges and adjustments required when dealing with culturally embedded expressions.

The analysis confirms the validity of the working hypothesis: when the source and target languages are structurally and culturally close, direct translation strategies tend to prevail. The linguistic transparency of many phraseological units,

together with the presence of universal cultural references, facilitated literal translation. This demonstrates that proximity between Romanian and Spanish languages not only eases the transfer of meaning but also favors the translator's reliance on direct strategies to preserve both form and content.

The examined examples show that orthographic adaptation and naturalization are frequently employed to preserve cultural references while ensuring linguistic and pragmatic accessibility for the Romanian reader. The linguistic transparency of many phraseological units, combined with shared cultural frameworks and narrative conventions, facilitates literal or minimally adjusted transfer. At the same time, the selective use of substitution and reduction strategies demonstrates that proximity between Spanish and Romanian does not eliminate the need for cultural mediation, but rather allows it to be carried out with limited intervention. Overall, the analysis suggests that linguistic and cultural closeness not only eases the transfer of meaning, but also encourages the translator to rely on direct strategies in order to preserve both the formal characteristics and the expressive richness of the source text, while maintaining narrative fluency in the target language.

References

- *** 2006. "El heredero de la corona". In *Cuentos populares españoles*, ed. by José María Guelbenzu, 254–259. Madrid: Siruela.
- *** 2009. "Moștenitorul coroanei". In *Cele mai frumoase basme spaniole*, translated by Ileana Scipione, 213–218. Iași: Polirom.
- Cowie, Anthony Paul. 1998. "Creativity and formulaic language". *Linguistica e Filologia* 8: 159–170.
- Franco Aixelá, Javier. 1996. "Culture-Specific Items in Translation". In *Translation, power, subversion*, ed. by Álvarez Román and María Carmen África Vidal, 52–78. Clevedon/ Philadelphia/ Adelaide: Multilingual Matters Ltd.
- Melchuk, Igor. 2023. *General Phraseology Theory and Practice*. Amsterdam/Philadelphia: John Benjamins.
- Roos, Eckhard. 2001. *Idiom und Idiomatik: ein sprachliches Phanomen im Lichte der kognitiven Linguistik und Gestalttheorie*. Aachen: Shaker.
- Vinay, Jean-Paul and Jean Darbelnet. 1995. *Comparative Stylistics of French and English. A Methodology for Translation*, trans. and ed. by Juan C. Sager and Marie-Josée Hamel, 242–246. Amsterdam/Philadelphia: John Benjamins.
- Vinogradov, Viktor Vladimirovich. 1947. "Ob osnovnuikh tipakh frazeologicheskikh edinits v russkom yazyu." In *Sbornik statey i materialov*, ed. by Aleksei Aleksandrovich Shakhmatov, 339–364. Moscow: Nauka.