



Rare or Rarely-Used PUs as Descriptors of Literary Style. Aspects of Ausiàs March's UFs Based on Corpus Linguistics and Translations

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Abstract: Paying attention to the frequency of use is also a key aspect in the characterization of literary style. In this case, the linguistic resources utilized by authors are important because they contextualize them within their time, context, and cultural movement. Rare linguistics elements are not less relevant, that is those used only by one or a few authors.

We analyze examples that confirm the methodological relevance of Corpus Linguistics, translation and analysis of PUs so that we can better understand what makes Catalan classics unique in what refers to their verbal art. To do so, we focus on UFs –[verbal] locutions– with rare occurrences and in some cases with only 1 or 2 occurrences (or up to 5, always in a few authors or even in one single author). We have analyzed examples of single (or rare) occurrences of the great Valencian poet Ausiàs March.

Keywords: Corpus Linguistics, Medieval Catalan Literature, Humanism, Phraseological Units, Translation Studies, Ausiàs March

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1. Introduction

A corpus-based analysis applied to literary texts is a research strategy for the study of literary and linguistic texts that is becoming increasingly more interdisciplinary (Martines J., 2018, 2020b; Martines V. 2022c). We should not just take into consideration concepts and skills that pertain to the processing of natural language as the natural context for corpora and cognitive linguistics. We should also do so with the knowledge and tools that are important for the study of linguistic change (Antolí 2017a, 2017b, 2017c) and offered by diachronical dialectology, semantics, variation, phraseology, translation, and digital humanities. All these areas offer us a perspective that enables us to have a better comprehension of literary texts and their value, the use of the language –in our case, Catalan language– used by a particular author, both in what places him in the chronological stage of the language he uses and in what characterizes him and makes him unique, that is, in what constitutes the base of his contribution to the literary world (Martines J., 2012, 2013, 2018, 2020a). We can mention numerous recent studies that establish the basic coordinates in this research, for instance with reference to Curial e Güelfa (Ferrando (Ed.) 2007, 2012; Babbi & Ferrando (eds.) 2015; Antolí 2018) or Ausiàs March (the studies of Josep Martines (2009) and Sánchez-López on March (2013) of Júlia Butinyà (Butinyà (Ed.) 2007; Butinyà, 2012, 2016, 2018a, 2018b) or Metge and Humanism in the Crown of Aragon, or Lull and Metge (Butinyà & Cortijo (eds.) 2011; Cortijo & Lagresa (Eds.) 2013; Cortijo & Martines (eds.) 2013; Cortijo & Martos (eds.) 2016) or Ausiàs March and Tirant lo Blanch (Martines V., 2006).

We can add that this strategy of linguistic-literary studies based on linguistic corpora, with the addition of the analysis of the translations of medieval and Renaissance works throughout the ages including contemporary translations, has been taking place since the last decades of the 20th century (Antolí 2015, 2019). For instance, Ausiàs March (Archer, 2006; Martines V, 2009) and Tirant lo Blanch (Calvo 2014) as well as Saint Vincent Ferrer (Ysern (ed.) 2010) Francesc Eiximenis (Martines V., & Justiniano, 2009) Bernat Metge (Cortijo & Lagresa (Eds.) 2013; Cortijo & Martines (Eds.) 2013.) Curial (Barberà, 2007; Wheeler, 2011; Costa R., 2004; Calvo & Giordano, 2014.) Jaume Roig (Costa M.-N., 2004) Roís de Corella (Ferrando, 2013a, 2013b, 2014.) 19th- (Guardiola i Savall, 2015, 2016, 2017, 2018a, 2018b, 2021a, 2021b, 2022) and 20th-c. languages (Martines Llinares 2021, 2021b, 2023a, 2023b, 2023c, 2023d) how it was (is, can be) codified and/or normalized (Martínez Martínez 2019, 2020a, 2021c; Martínez Martínez & Guardiola i Savall (eds.) 2019) and dictionarized (Martínez Martínez 2022d); also as useful approaches to contemporary terminology (Martínez Martínez 2022a, 2022b) and linguistic training (Martínez Martínez & Guardiola i Savall 2022).

This interdisciplinary vision represents an alliance with the purpose of determining the meaning of the old language according to the literary variation of each medieval and Renaissance author. In this conceptual and methodological process, some key studies are those by Hauf on Ausiàs March (Hauf 1983) –although he could only pay attention to the lexicon, word by word– and by Wittlin on Roís de Corella (in the latter case he analyzed binomials) (Wittlin 1991, 1995).

The latter's works have been determinant, despite the curtailments of the technology he could use, at least in his understanding that there was a need to go beyond word-by-word as a unit of measurement. Within ISIC_IVITRA, we have carried out the most significant collective (creation of the metacorpus CIMTAC that encompasses 15 million occurrences, large number of researchers and of publications) and qualitative effort (the ample series of morfo-syntactic (Martínez Martínez 2023) semantic, lexical and phraseological –collocations, locutions, etc.– as well as sequential aspects, including grammaticalization (Antolí 2023) and pragmatic analysis (Martínez Martínez 2020b) that can be analyzed with the computational applications specifically developed as a result of the innovative conceptual and methodological process generated (Antolí 2018, 2021a, 2021b; Garcia Sebastià, 2015a, 2015b, 2017; Martines V., 2015, 2017, 2018, 2022a, 2022b). All these elements are essential to determine in detail an author's style (Dobrovľ'skij 1990 [1992], 2015, 2020). Now it will be possible to know more in detail the essential attributes of our characterization and our understanding of a given literary language (Sánchez-López 2013; Le Fur 2007; Ruiz 1998; Cifuentes, Rodríguez-Rosique 2011; Ginebra 2005; Sinclair 1991).

In general, we will focus on PUs, with special attention to verbal locutions and/or phrases (Corpas & Colson (Eds.) 2020; Fernández & Provencio (Eds.) 2020; Mogorrón & Albaladejo (Eds.) 2018). In the latter case we look at placements that are «phraseological significant» for the whole of medieval and Renaissance Catalan language and those relevant for the literary specificity of a given author (Sánchez López, 2013; Martines & Sánchez-López, 2014; Martínez Martínez 2022c).

This is a conceptualization developed within ISIC-IVITRA which has resulted in several studies (Sánchez-López, 2015, 2017, 2018, 2020, 2021a, 2021b, 2021c, 2023a, 2023b). We base our research on Firth (1957, p. 179): verbal phrases indicate «the habitual company a keyword keeps» and its development by Sinclair (1991, p. 170) from the concept of «collocation [as] the co-occurrence of two or more words within a short space of each other in a text».

2. The CIMTAC Metacorpus: *Corpus Informatizat Multilingüe de Textos Antics i Contemporanis*.

Within ISIC-IVITRA we have created the CIMTAC metacorpus [Corpus Informatizat Multilingüe de Textos Antics i Contemporanis] which includes over 15.000,000 forms of the Catalan language (in addition to the translations of the works included in it) from its origin or first attestation to 1833, the year that frequently marks the beginning of the Renaissance (Renaixença) of the Catalan language and the literary and linguistic Contemporary Period.

The CIMTAC is a corpus composed of several corpora whose constitution follows criteria, principles, methodology and goals mutually coherent, that is, it is a so-called «Metacorpus». With the purpose of optimizing the research possibilities of the abundant linguistic, literary, and traductological source represented by the CIMTAC, we have generated computer tools for the global and specific processing of these corpora. The CIMTAC includes the following corpora

(Martines V. & Sánchez-López, 2014):

- *Corpus Informatitzat de la Gramàtica del Català Antic* (CIGCA).
- *Corpus Informatitzat de la Gramàtica del Català Modern* (CIGCatMod).
- *Corpus Informatitzat Complementari del Català Contemporani* (CICCatCo)
- *Corpus Informatitzat Multilingüe del Català* (CIMulCat): complementary del CIGCA, CIGCatMod and CICCatCO.
- *Corpus Documentale Latinus Valencie* (CODOLVA).¹

3. Approaches to the Relevance of the Corpus Linguistic based Study of Unique, Rare or Scarce cases.

In a previous article (Martines 2015) I tried to make several approaches to develop a multilingual and interdisciplinary method –corpora linguistics, translation and analysis of phraseological units– to better understand what distinguishes individual classical (Catalan) authors. At the same time, the same approaches let us identify what unites authors –it is also possible to apply it to other literary and linguistic traditions– to a common linguistic mastery of literature. In sum, what identifies each one as a specific author and what identifies each one as a member of a common/shared identity within their fellow writers. To this end, I studied PUs that offer rare or unique occurrences. For instance, «*iniqua sort*» a rare –etimologically «rare» means ‘not many samples at all or very few’– form in Roís de Corella and in Catalan literary tradition. Precisely this instance is interesting per se. It seems dominant in the ad usum Corpus Linguistic, and even more when studying the processing of contemporary language, to give more relevance to the cases of numerous occurrences, that is to the most used words, and not to the scarce and rare occurrences, the least used words. When determining the contributions of concrete authors, what separates an autor is precisely the rarely-used forms, those that only appear in his works, or his works and just a few others. They are similar to the «separative errors» in the manuscript tradition of a work that determine the relevance of the testimonies that have transmitted them and are crucial for establishing the *stemma*. In ecdotal science, separative errors always are those that determine that some *testes* in the *stemma*, for instance, belong to this or that family. Words, locutions, collocations, PUs, meanings with rare occurrences are jewels that allow us to capture concrete elements of the literary art of an author/work. At the same time, they offer us the borders within which a semantic change takes place regarding when a PU first appears as a rare instance with few occurrences before or after, or in which particular period the PU appears.

¹ *Vid.*: <http://rua.ua.es/dspace/handle/10045/2372> [retrieved: 10/01/2022].

The analysis of the literary language of the classical (Catalan) authors and the translations of their works throughout history (including contemporary ones) can offer us interesting observations from the linguistic and cultural point of view. The creation of a (literary and non-literary) linguistic corpus with a diachronical and multilingual perspective can help increase our perspective and with the use of the appropriate computer tools –created *ex professo* within ISIC-IVITRA, like the metacorpus CIMTAC– will help us date semantic change with regard to the phraseological Units (PUs) and determine their meaning and when they were established as PUs. It is an interdisciplinary methodology of theoretical and applied linguistics, with the help of history of literature and cultural history, that allows us to acquire a deeper knowledge of the elements that characterize an author, a literary period, a literary movement, as well as the evolution of language and culture.

4. An Example of the Multilingual Analysis of Unique, Rare or Scarce PUs (verbal locutions) referred to Ausiàs March's *Dictats*

4.1. Approaches to the Multilingual Method

We will now offer more examples of the multilingual analysis of PUs applied to Ausiàs March and his *Dictats* –the name used by the poet to refer to his poems. We improve samples studied in previous publications (Martines 2022a, 2022b, 2022c). We focus on March's translations into English, Italian and Spanish:

-The English translations utilized in chronological order are as follows :

- Woolsey (1951).
- Terry (1976).
- Conejero, Ribes, Keown (1986).
- Archer (1993).
- Archer (1994).
- Wittlin (1999).

- The Italian translation is currently being developed within ISIC-IVITRA by Costanzo di Girolamo and Oriana Scarpati (in progress).

- The Portuguese translation is currently being developed within ISIC-IVITRA by Ricardo Costa as the Principal Researcher and Translator of a research team from Brazilian universities under the supervision of Vicent Martines (in progress).

- The Spanish translation was done by Robert Archer, as supervisor, and Marion Coderch & José María Micó (Archer, Coderch, Micó (Eds.) 2018).

Looking at literary PUs to determine with precision the clauses of morphosyntactic and

morphological compromise of syntagmatic interest, we will be able to analyze relevant attributes for the characterization (and understanding) of the poetic language of a given author. In essence, these are «critic units of translation» that constitute the essence of the literary contribution of a given author, that which characterizes him and singles out his style because of his special, specific and unique use of the language. For translators, these are precisely risky passages that are difficult to solve. In fact, in translations PUs determine the criteria to use as a translation strategy precisely because they are elements that characterize individually the source text; the translator must reflect in each instance on how to solve them (transpositions, modulations, equivalences or adaptations.) These are essential elements for the understanding of the construction of a text and the particular contribution of a given author to the literary tradition and the language. Because of it, we deem particularly interesting to pay attention to the PUs that have few, very few or even only one single occurrence. Translators and readers, as well as researchers, do not have an easy task trying to understand them, because being unique they do not appear frequently in that author and they (as well as we) are not familiarized with them nor their context. They are difficult, hardly understandable, just like diamonds, both in terms of hardness and the value added by an author to his language and literature.

4.2. Examples of Multilingual Comparison of PUs:² 15 verbal locutions from Ausiàs March's «Dictats»

1. *caure en dolor* loc. verb. Experience pain.

Poem 16

V. 5

<O > Mas del present *caych en dolor* no llenta:

<CO> But for the nonce I *fall in pain* not slight:

<CdGS> Adesso, però, *cado in un dolore* intenso,

<COSTA> Mas no presente *em dor* implacável *caí*

<ARCoMi> Pero ahora *caigo en un dolor* no aplacado:

There is only one occurrence in the CIGCA, this one.

2 <O> = <Originale>; <TE> = <TErry>; <CO> = <Conejero>; <AR> = <ARcher>; <DGS> = <DiGirolamoOScarpati>; <COSTA> = <COSTA-Ricardo>; <ARCá> = <ArcherCoderchMicó>

2. cometre ofensa ve[r]s algú *loc. verb.* Offend.

Poem 36

V. 29

<O > e si d'açò ves *Déu comet ofensa*,

<CO> Should I to God, through that, *commit offence*,

<CdGS> e se, per questo motivo, *offendo* Dio,

<COSTA> E se disso a Deus *cometer ofensa*

<ARCoMi> Y si con esto *ofendo* a Dios en algo,

There are only two occurrences in the CIGCA. This is one, and the other appears in the *Epistolari de la València Medieval II (3/4)* and also with a religious meaning in: «han comés moltes offenses en los temples de Déu».

3. Dar bandonament *loc. verb.* Abandon / Leave someone without assisting or helping him.

Poem 63

V. 7

<O> axí Amor me *da bandonament*

<TE > so Love *has cast me off*,

<CO> Soo too am I by Love *cast away*,

<COSTA> O amor me *deixou abandonado*

<ARCoMi> así el amor me *deja abandonado*

This is the only occurrence in the CIGCA.

4. Dar lloguer *loc. verb.* Pay a salary.

Poem 6

V. 30

<O > al cavador *dona lloguer* de metge

<CO> He gives a doctor's *wage* to the gravedigger.

<CdGS> allo scavatore paga *salario* di medico;

<COSTA> pois ao coveiro *dá salário* de médico

<ARCoMi> al enterrador *da un jornal* de médico,

There are two occurrences in the CIGCA. This is one, and the other appears in Jaume Roig's *Spill* (also from Valencia in the 15th-c.): «do del noguer *dant-li lloguer* perquè do l fruyt» (v. 3037).

5. *Dar record de* *loc. verb.* Elicit memory in someone, make someone remember.

Poem 92

V. 6

<O > *dant-me recort* de vós, qui tant amava

<TE > *reminding me of you*, whom I loved so much.

<CO> *reminding me of you*, I loved so much.

<COSTA> *dando-me lembrança de vós*, que tanto amava

<ARCoMi> *me recuerda a vos*, a quien amaba tanto.

This is the only occurrence in the CIGCA.

6. *Donar coneixença* [de] *loc. verb.* Make something known.

Poem 39

V. 41

<O > L'ir entre cartes, Déu vos *don coneixença*

<TE> Lily among thorns: may God *make you realize*

<CO> Lily'midst thorns, I pray God *lets you know*

<AR> Lily among thorns, God help *you to realise*

<CdGS> Giglio tra i cardì, Dio *vi faccia capire come*

<COSTA> Lírio entre cardos, que Deus vos *dé a conbecer*

<ARCoMi> Lírio entre cardos, que Dios *os haga saber*

This is the only occurrence in the CIGCA. There are 8 additional instances of the use of a similar locution, but not active like this one, (*h*)*aver coneixença* *bto have knowledge*, 7 of which appear also in Ausiàs March ([Poema] 17, [verse] 45; 24, 35; 100, 253; 101, 6; 105, 104; 113, 381; 116, 27) and 1 in *Tirant lo Blanch*, a work by his brother-in-law and enemy Joanot Martorell. We wish to stress the fact that these two rare locutions appear in two contemporary Valencian classics.

7. Donar departiment [de] *loc. verb.* To create separation.

Poem 97

V. 37

<O > ¡O cruel mal, *donat departiment*

<TE> O cruel evil, *for ever separating*

<CO> O cruel ill, you do but *parting bring*.

<COSTA> Oh, cruel mal, que *causa a separação*

<ARCoMi> ¡Oh, mal cruel que *separas*

This is the only occurrence in the CIGCA.

8. Donar dol *loc. verb.* To provoke affliction. *Vid. infra donar dol e plant.*

9. Donar dol e plant *loc. verb.* To provoke (extreme) affliction.

Poem 99

V. 50

<O > per culpa gran me *dona dol e plant*

<CO> Who through her fault *brings me to mourn and plaint*.

<COSTA> por máxima culpa, *me provoca dor e pranto*

<ARCoMi> por su gran culpa me *provoca pena y llanto*.

This is the only occurrence in the CIGCA. As *per donar dol*, there are only 2 occurrences: *Libre de Antiquitats* (1525-1549) «*Donaren dol a tots los canonges y officials de la Seu*»; and *Memòries* by P. de Vilanova, «en la ciutat y hagué qüestió si donarien altre dol, perquè portaven lo del príncep».

10. Donar enyor *loc. verb.* To cause yearning.

Poem 91

V. 44

<O > *donant enyor* y entr alguns met oblit.

<CO> *Which makes some yearn* and others but forget

<COSTA> *provocando melancolia* e, em alguns, causando esquecimento

<ARCoMi> que *dan lugar a la añoranza* y, en otros casos, al olvido

This is the only occurrence in the CIGCA.

11. *Haver atur* *loc. verb.* Stop, remain somewhere for some time.

Poem 90

V. 27

<O > e si'n lo molt *havia* lonch *atur*,

<CO> If it the greatest *there was* long *soujourn*.

<COSTA> E se no máximo *houvesse perseverança*

<ARCoMi> Si el bien absoluto *durase mucho tiempo*

This is the only occurrence in the CIGCA.

12. *Haver calor* *loc. verb.* To be hot.

Poem 49

V. 4

<O > *haurà calor*, si aigua freda'l banya;

<CO> when he *doth bathe*, e'en if cold water bathes him

>CdGS> *sentirà il calore* se si bagna con acqua fredda;

<COSTA> *sentirá calor* mesmo se em agua fría se banhar,

<ARCoMi> **sentirá calor** aunque se bañe en agua fría;

There are only 6 occurrences in the CIGCA: 2 in Ausiàs March, this current one and «no *hi ha calor* contra'l fred de peresa»(26, 25); 1 in the *Dotzè del Crestià* by Francesc Eiximenis, «que si l'om treballant ha calor, majors e millors remeys trobarà» (77, 23); 1 in the *Epistolari de la València Medieval*, «en casos de importancia havíem acostumat haver calor, consell e ajuda de vostra reverent paternitat» (41, 17). In these 4 occurrences, which appear in Valencian texts (or written in Valencia) between the end of the 15th- and the second third of the 16th c., it is a particularly interesting locution that highlights its metaphoric meaning with the addition of a moral consideration. There are 2 other occurrences, in this case with a more physical meaning because they appear in medical texts: *Llibre de Sent Soví* (1/2 of the 15th-c.) «E si era hom que *agués calor* de fetge, mit-hi un poc de licçons» (74, 21); and *Medicina* (1/2 of the 14th-c.) «on lo malaute deshija fredor, jassia que *aja calor*» (104, 14). These 2 medical occurrences reflect that the «physical» origin of the metaphorization, 'temperature', is not lost and that it acquires a moral value in the 4 previous occurrences. These 2 occurrences that express the «right» (physical) meaning of the locution with regard to the other 4 «translated» occurrences make clear to us the virtue (from Latin *virtus*, 'strength', 'value') that

generates the processes of metaphorization that the Catalan language had then and that allowed literally the «metafor», that is the metaphorization of the expression, of the PUs, beyond the right meaning but without losing the semantic referentiality, despite the change of meaning implied by this translation. In fact, in Ausiàs March this is one of the basis of the virtue (value, strength) of the expression of his «dictats», of his poems –he always refers to them as ‘dictats’ because they should encapsulate (a certain) knowledge, and that is why, even if he does not create neologisms like Lull, he brings meanings beyond the most frequent acception of a given term, that is he applies an etymological «translation» (transference, bringing over).

13. Haver camí *loc. verb.* Move forward.

Poem 95

V. 67

<O > dolor sens tu no *hauria camí*

<CO> Dolour without You would not *have a path*

<COSTA> dor, sem ti, não *encontraria desafogo*

<ARCoMi> sin ti el dolor no *hallaria vía.*

There are 3 occurrences in the CIGCA, all of them in Ausiàs March. In addition to this one, there are following two: «aquests i aquells, *han camí* per on vagen» (113, 211) and «com mes penses no tenen on *hagen camí*» (129, 126).

14. Haver complanyiment de *loc. verb.* Complain about the physical or moral suffering, or about someone's misfortune.

Poem 97

V. 41

<O > Tots mos amichs *hajen complanyiment*

<TE> All my Friends *may pity*

<CO> Let all my friends *commiserate* my lot

<COSTA> que todo os meus amigos *sintam lamentação*

<ARCoMi> Que todos mis amigos *se compadezcan*

This is the only occurrence in the CIGCA.

15. *Haver conhort* [de] *loc. verb.* To console, to receive consolation.

Poem 17

V. 11

<O > no m trob esforç per *haver-ne conhort*;

<CO> I find no strength whreby I *might take comfort*

<CdGS> non trovo le forze *per consolarmi*,

<COSTA> não sinto dificuldade para *ter consolo*

<ARCoMi> No tengo fuerzas *para consolarme*

This is the only occurrence in thew CIGCA.

5. Conclusions

With the examples we have analyzed from Ausiàs March, we have seen how significant it is an approach based on corpus linguistics and multilingual translations of a given author in order to better analyze rare or more infrequent UFs. Because they are rare or only appear in a few authors or even, as seen in our examples, only in one –Ausiàs March in this case–, we do not have many instances to understand properly the difference between the real and metaphorical meanings given to them by the author. Through these scarce (and sometimes unique) occurrences of PUs, we are able to determine the specific contribution of a literary author to the art of words.

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