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## TRANSLATION PECULIARITIES OF IDIOMS: CULTURAL ASPECT, METAPHORICAL GROUNDS

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Today the English language is widely spoken throughout the world. It is the language of 21st century, the language of informative technologies, the mother tongue of the global media. To understand English clearly one should know not only its standard vocabulary but also its different styles, dialects, proverbs, sayings, phrasal verbs and idioms, as they are used in any sphere: books, films, newspapers, formal speeches. One, reading books or looking through some papers, magazines and journals, will discover the same language to sound quite different, because she/he will find familiar words with unfamiliar meanings. She/he will face idioms, phrasal verbs etc. No doubt, oral or written speech lacking idioms loses much in expressiveness, color and emotional force. The interest in phraseology has grown considerably over the last century or so. While the general linguists view of phraseology before that time can probably be described as classifying and researching various kinds of fairly frozen idiomatic expressions, with pragmatics and cognitive linguistics this view has exchanged. Nowadays, the issues of identifying and classifying phraseologisms as well as integrating them into theoretical research and practical application has a much more profound influence on researchers and their agendas in many different sub-disciplines of linguistics as well as in language learning, acquisition, teaching, natural language processing, and translation studies.

Idioms are found in every language and learning them is an important aspect of mastering a language. The English language is no exception as it contains a large number of idioms, which are extensively used. Due to their rigid structure and quite unpredictable meaning, idioms are often considered difficult to learn.

The usual definition of an idiom, that is a construction whose meaning cannot be derived from the meanings of its constituents, for example, see [Glucksberg, McGlone 2001: 68]. In their central (prototypical) case, idioms are non-compositional, lexically simple and opaque; they have some fixed constituents and have some literal reading; and allow only limited syntactic variations [Chang]. See also the review of the traditional approach in *Intuitions of the Transparency of Idioms: Can One Keep a Secret by Spilling the Beans* by Boaz Keysar and Bridget Bly [Keysar, Bly 1995: 90].

In someone's native language, idioms may be a natural part of speaking. Thus an idiom is not really considered to be set in a language. They are more in one's

culture. Idioms are mostly for just one language. In some cases, when an idiom is translated into another language the meaning of the idiom is changed or does not make any sense as it once did in another language [Wehmeier 2000: 108]. We'll cite the classical example of *to kick the bucket*. Most people grow up using idioms as if their true meanings actually make sense. In the English expression "to kick the bucket", for example, a listener knowing only the meaning of kick and bucket would be unable to deduce the expression's actual meaning, which is to die. Although it can refer literally to the act of striking a specific bucket with a foot, native speakers rarely use it that way.

Another kind of idiom is the use of a single word to have multiple meanings, sometimes at the same time, and sometimes one meaning to be discerned from the context. This can be seen in the (mostly uninflected) English art language in polysemes, the common use of the same word for an ability, for those engaged in it, the product, place, or time of an activity, and sometimes for a verb. Idioms tend to confuse those not already familiar with them; students of a new language must learn its idiomatic expressions the way they learn its other vocabulary. Many natural language words have idiomatic origins, but have been sufficiently assimilated so that their figurative senses have been lost. An idiom is generally a colloquial metaphor – a term which requires some foundational knowledge, information, or experience, to use only within a culture where parties must have common reference.

The act of translating a text as one of the most complex types of speech communication is a multidimensional and multi-aspectual process dependant on a variety of linguistic and extra-linguistic factors. It should not only be perceived as an ordinary speech act but as one of the forms of interaction between cultures. One of the main problems in the art of translation is phraseology [Vinogradov 2004: 86]. In this context, it is a disheartening fact that most of the language-pair-related phraseological dictionaries are unidirectional (source language to target language) and based on a selection of the target language's phraseological units. The problem with the unidirectional approach is the very important fact that phraseological units cannot simply be reversed. It is necessary to make a new selection among the idioms of the former target language in order to achieve a central, adequate corpus of lexical units.

Idiomatic or phraseological expressions are structurally, lexically and semantically fixed phrases or sentences having mostly the meaning, which is not made up by the sum of meanings of their component parts. An indispensable feature of idiomatic (phraseological) expressions is their figurative, i.e., metaphorical nature and usage. It is this nature that makes them distinguishable from structurally identical free combinations of words, for example *red tape* as a free word-combination, and *red tape* as an idiom; *the tables are/were turned* as a free word-combination, and *the tables are turned* as an idiom; *to play with fire* as a free word-combination, and *to play with fire* as an idiom).

On rare occasions the lexical meaning of idiomatically bound expressions can coincide with their direct, i.e., not transferred meaning, which facilitates their understanding .

Translation of phraseologisms is a very complicated problem. The right translation is stipulated with finding the most concordant and equivalent words that is usually deprived of coloring in the translation as a usual lexical unit [Baker 2010: 43].

Apart from that, there is also the possibility of a non-phraseological translation of an idiom. This choice is preferred when the denotative meaning of the translation act is chosen as a dominant, and one is ready to compromise as to the presentation of the expressive color, of the meaning nuances, of connotation and aphoristic form.

In the case of non-phraseological rendering, there are two possibilities: one can opt for a lexical translation or for a calque. The lexical translation consists in explicating through other words the denotative meaning of the phraseologism, giving up all the other style and connotation aspects. In the case of the "hammer and anvil" idiom, a lexical rendering could be "to be in an uneasy, stressing situation".

The calque would consist instead in translating the idiom to the letter into a culture where such a form is not recognized as an idiom: in this case the reader of the receiving culture perceives the idiom as unusual and feels the problem to interpret it in a non-literal, metaphorical way. The calque has the advantage of preserving intact all second-degree, non-denotative references that in some authors' strategy can have an essential importance. It is true that the reconstruction of the denotative meaning is left to the receiving culture's ability, but it is true as well that the metaphor is an essential, primal semiotic mechanism that therefore belongs to all cultures [Wehmeier 2000: 744].

One should notice that translating a realia in one or another means it is wanted to lose a trope accordingly phraseologism. Trope should be transferred by tropes, phraseologism by phraseologism; only "filling" will differ from the original one.

In each cultural context there are typical modes of expression that assemble words in order to signify something that is not limited to the sum of the meanings of the single words that compose them; an extra meaning, usually metaphorical, becomes part and parcel of this particular assembly. "To find oneself between hammer and anvil" does not literally mean to be in that physical condition; it means rather to be in a stressing or very difficult situation. In our everyday life we seldom find the hammer or anvil in our immediate vicinity.

Phraseologisms – or expressions that would aspire at becoming so – are formed in huge quantities, but do not always succeed. Sometimes they are formed and disappear almost simultaneously. The only instances that create problems for the translator are the stable, recurrent lexical idioms, that for their metaphorical meaning do not rely only on the reader's logic at the time of reading, but also, and above all, on the value that such a metaphor has assumed in the history of the language under discussion.

Translating of national idiomatic expressions causes also some difficulties for a translator. Being nationally distinct, they can not have in the target language traditionally established equivalents or loan variants. As a result, most of them may have more than one translator's version in the target language. It may be either a regular sense-to-sense variant (an interlinear-type translation) or an artistic literary version rendering in which alongside the lexical meaning also the aphoristic nature, the expressiveness, the vividness of the source language phraseologism or idiom.

Within a single phraseological-semantic field, which is thematically quite extensive, the phraseological units are grouped into smaller sections. The smallest section consists of phraseological units which express one single concept or one extralinguistic characteristics.

The creation of phraseological-semantic fields can serve as a method of description of certain national and cultural specifics. That is, such a description can give us some insight into how phraseological units display a special, nation-specific perception of the world. The fact that a certain phraseological unit appears in the language and remains current in it indicates that the unit contains a generally comprehensible, typical metaphor (or symbol).

To make a conclusion, it's possible to say that phraseological units present quite a large part of vocabulary and to make a good translation from English into Russian it is important to know both about English and Russian idioms and their sense peculiarities because it is important to transfer the emotional, stylistic and functional information of the original idiom. Of course, the translator must try and render idiom by idiom, however, it's not always possible as not always there is an equivalent in the target language or there is an equivalent but it is not suitable according to its stylistic features.

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#### **THE ANALISYS OF TRANSLATION DECISIONS IN EXPRESSING THE METAPHORICAL MEANINGS IN «THE HEARTBREAK HOUSE» BY B.SHAW**

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The transferring of high-quality imagery of the original text is still argued by such outstanding national philologist and linguists as V. Vinogradov, I. Galperin, N. Arutyanova, etc., as well as foreign linguists, among whom we can identify Paul Ricoeur, George Miller, Max Black continue to study the theory of figurative language which was put forward by Aristotle. The grows of theoretical interest to the