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Department of Theory and Practice of Translation from the English Language

## **TERM PAPER**

IN TRANSLATION STUDIES

**Peculiarities of translating English culinary phraseologisms into  
Ukrainian (case study of fictional discourse)**

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## **КУРСОВА РОБОТА З ПЕРЕКЛАДУ**

### **ОСОБЛИВОСТІ ПЕРЕКЛАДУ АНГЛІЙСЬКИХ КУЛІНАРНИХ ФРАЗЕОЛОГІЗМІВ УКРАЇНСЬКОЮ МОВОЮ (НА МАТЕРІАЛІ ХУДОЖНЬОГО ДИСКУРСУ)**

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## ЗАВДАННЯ

### На курсову роботу з перекладу з англійської мови для студентів IV курсу

студентка IV курсу Па08-19 групи, факультету германської філології і перекладу спеціальності 035 Філологія, спеціалізації 035.041 Германські мови та літератури (переклад включно), перша – англійська, освітньо-професійної програми Англійська мова і друга іноземна мова: усний і письмовий переклад  
Тема роботи Особливості перекладу англійських кулінарних фразеологізмів українською мовою (на матеріалі художнього дискурсу)

Науковий керівник Никитченко Катерина Петрівна  
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### Графік виконання курсової роботи з перекладу

№ п/п	Найменування частин та план курсової роботи	Терміни звіту про виконання	Відмітка про виконання
1.	Аналіз наукових першоджерел і написання <b>теоретичної частини</b> курсової роботи ( <b>розділ 1</b> )	1–5 листопада 2022р.	
2.	Аналіз дискурсу, який досліджується, на матеріалі фрагмента тексту; проведення перекладацького аналізу матеріалу дослідження і написання <b>практичної частини</b> курсової роботи ( <b>розділ 2</b> )	7–11 лютого 2023р.	
3.	Написання <b>вступу і висновків</b> дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду	28–31 березня 2023р	
4.	<b>Оцінювання</b> курсових робіт <b>науковими керівниками</b> , підготовка студентами презентацій до захисту курсової роботи	25–30 квітня 2023р.	
5.	<b>Захист</b> курсової роботи (за розкладом деканату)	2-13 травня 2023р.	

Науковий керівник \_\_\_\_\_ (підпис)

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## РЕЦЕНЗІЯ НА КУРСОВУ РОБОТУ З ПЕРЕКЛАДУ З АНГЛІЙСЬКОЇ МОВИ

студентки IV курсу групи Па08-19 факультету германської філології і перекладу КНЛУ спеціальності 035 Філологія, спеціалізації 035.041 Германські мови та літератури (переклад включно), перша – англійська, освітньо-професійної програми Англійська мова і друга іноземна мова: усний і письмовий переклад

Міцерук Валерії Олександрівни

за темою Особливості перекладу англійських кулінарних фразеологізмів українською мовою (на матеріалі художнього дискурсу)

	Критерії	Оцінка в балах
1.	Наявність основних компонентів структури роботи— <i>загалом 5 балів</i> (усі компоненти присутні – <b>5</b> , один або декілька компонентів відсутні – <b>0</b> )	
2.	Відповідність оформлення роботи, посилань і списку використаних джерел нормативним вимогам до курсової роботи — <i>загалом 10 балів</i> (повна відповідність – <b>10</b> , незначні помилки в оформленні – <b>8</b> , значні помилки в оформленні – <b>4</b> , оформлення переважно невірне – <b>0</b> )	
3.	Відповідність побудови вступу нормативним вимогам — <i>загалом 10 балів</i> (повна відповідність – <b>10</b> , відповідність неповна – <b>8</b> , відповідність часткова – <b>4</b> , не відповідає вимогам – <b>0</b> )	
4.	Відповідність огляду наукової літератури нормативним вимогам — <i>загалом 15 балів</i> (повна відповідність – <b>15</b> , відповідність неповна – <b>10</b> , відповідність часткова – <b>5</b> , не відповідає вимогам – <b>0</b> )	
5.	Відповідність практичної частини дослідження нормативним вимогам — <i>загалом — 20 балів</i> (повна відповідність – <b>20</b> , відповідність неповна – <b>15</b> , відповідність часткова – <b>10</b> , не відповідає вимогам – <b>0</b> )	
6.	Відповідність висновків результатам теоретичної та практичної складових дослідження — <i>загалом 10 балів</i> (повна відповідність – <b>10</b> , відповідність неповна – <b>8</b> , відповідність часткова – <b>4</b> , не відповідає вимогам – <b>0</b> )	

**Усього набрано балів:**

**Оцінка:**

«До захисту»

\_\_\_\_\_ **(42-70 балів)**

\_\_\_\_\_ *(підпис керівника)*

«На доопрацювання»

\_\_\_\_\_ **(0-41 балів)**

\_\_\_\_\_ *(підпис керівника)*

” \_\_\_\_\_ ” \_\_\_\_\_ 2023р.

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## INTRODUCTION

**The term paper's main idea** is to investigate the phenomenon of phraseology in general as well as English culinary phraseology (case study of fictional discourse).

**Theoretical background** facilitates the study of phraseology. The phenomenon of phraseology demands special consideration in the study of language as a system of signs. It is well known that phraseology is a component of a major problem in language concerning the relationship between form and meaning, necessitating a thorough theoretical investigation: English language as well as Ukrainian has own idioms and phraseological units. Applied linguistics necessitates the study of phraseology.

This issue has been addressed by different linguists.

L. Smith, A. Cowie, C. J. Fillmore, P. Kay, R. Moon, R. W. Gibbs, and others should be mentioned among the English authors.

I. Bilodid, L. Skrypnyk, M. Zhovtobryukh, N. Shkuratyanaya, S. Shevchuk, A. Grishchenko, and many others studied the phenomenon of phraseology in Ukrainian linguistics.

**Rational topicality for the study** is essential since the phenomenon of phraseology continues to be a subject of debate. There are ongoing discussions concerning their use in the texts. Different perspectives are stated about their definitions, approaches, classifications too.

Furthermore, some sayings, proverbs, and phrasal words are misunderstood as slang. To begin, some idioms have a long history. Slang has only psychological meanings and is used by young people.

Moreover, phraseology is a common occurrence in fictional texts; therefore, this study of idioms is quite relevant not only linguistically, but also stylistically.

**The object of the research** is English culinary phraseological units (i.e., idioms) in fictional texts.

**The investigation subject** is ways of faithful rendering of phraseological units and translating of culinary idioms from English to Ukrainian in fictional discourse.

**The aim of the research** is to investigate the ways of rendering of idioms from English to Ukrainian and to analyse and establish the methods of translation of English

culinary idioms in fictional discourse.

**The objectives of the research:**

- To review and study how various foreign scholars have described phraseology and idioms in English;
- To recognize and study what definitions of phraseology and phraseologisms are in Ukrainian;
- To reveal and describe ways of rendering of phraseological units from English to Ukrainian;
- To review the fictional discourse in general and peculiarities of fictional discourse text analysis;
- To reveal and analyse transformations in the translation of culinary idioms from fictional texts;
- To consider techniques of translating English phraseological units into Ukrainian.

**Methods used in the research.** In order to analyse the theoretical material and to describe diversiform examples, the following methods were used in the research: the method of continuous sampling; the method of translation analysis; the method of comparative analysis; the method of discursive analysis; the method of quantitative calculations.

**Data sources:** Online etymology dictionary, Oxford Advanced Learner's Dictionary, Cambridge dictionary, Meriam-Webster dictionary; Collins English Dictionary; texts (excerpts) from fictional books.

**The theoretical value of the research** is due to the necessity to complement theoretical understanding and knowledge regarding this phenomenon in a linguistic review of idioms and their translations in fictional texts.

**The practical value of the research** lies in the results' practical application: in textbook compilation, lecture and seminar preparation, as well as further, deeper study of this issue.

**A brief outline of the research paper structure:** the term paper consists of an introduction that explains the term paper's main idea, two chapters (chapter 1 dwells

upon the theoretical foundations of the phraseology, ways of translating idioms and fictional discourse, chapter 2 contains practical analysis of transformations and ways of translating English culinary idioms), conclusions where we compile the main points of the term paper and the results of our research, a bibliography, a list of reference sources and a list of data sources, which show all the literature and sources that were used in term paper to give scientific foundations to the ideas and examples provided in the term paper, annex A, which contains an example of fictional discourse , annex B, which contains examples of English culinary idioms and their translation, and a summary where we give the final thoughts and conclude the term paper.



# CHAPTER 1

## PHRASEOLOGY AS A LANGUAGE PHENOMENON AND TRANSLATION CHALLENGE

### 1.1 Phraseology as a language phenomenon

Words make up a sizable part of the vocabulary of any language, and this also includes phraseological units, which are combinations of words. The phraseology, which is drawn from the depths of the populace's language, is the dictionary's most variable section as well as is the most challenging aspect of the language to comprehend and learn, compared to all other aspects. Generally, a branch of the linguistics which studied fixed language phrases is called phraseology. It also examines the meaning and origin of fixed collocations.

Despite the fact that phraseology permeates and enhances the text's content, one should exercise caution while using it. It is obvious that phraseological units have two meanings, and the meanings of the words that make up a stable phrase each paint a different picture that results in a whole new image. Since ancient times, phraseological terms have been employed often in speech and everyday routine. These days, they are employed more frequently in the media and, especially, in literature, because the phraseological units, which reflect the people's customs, traditions, historical allusions, and folklore, are the most scenic and emotive components of the language's vocabulary.

Phraseology was applied to literary analysis for the first time. It became impossible to translate word combinations that cannot be separated while translating some fictional works from one language into another. Next, studies were done on those languages' phraseological unities. The educator and philologist Michael Neander coined the term phraseologia [45] and then used it in philology for the first time in 1558. Neander had to make use of this phrase when interpreting the literary works. Although vocabulary and other sources provide the majority of phraseological resources, research on phraseology theory has only sometimes been found in linguistics-related sources by L. Smith, Ch.Bally etc.

Despite the fact that academic Ch.Bally [17] introduced the term phraseologie to the linguistics, Western European and American linguists did not utilise it in their works. Due to the lack of established primary requirements supporting phraseology as a separate subject of linguistics, phraseology remained a component of lexicology. On the whole, phraseology is taught as a component of lexicology even nowadays.

Obviously, the theory of phraseology has made significant progress in recent decades both in Ukraine and Europe. For example, nowadays there are several criteria for defining phraseological units, various classification schemes for their distribution, active research into the structural-semantic characteristics of phraseological units and how they function in the language of artistic works, and even theoretical underpinnings for phraseography.

Well, two main approaches for fixed collocations can be seen throughout history of studying phraseology. The *first approach* mostly deals with word-like pairings, i.e. collocations and composites, according to Cowie and Konecny [20; 31], in contrast to sentence-like, according to Finkbeiner [26] i.e. phraseological combinations and expressions, according to Lueger [32], phraseological expressions, pragmatic phrasemes, according to Mel'čuk [36], functional expressions, according to Howarth [30], communicative formulas, according to Fleischer [27: 125]. In general, phraseological units, also known as fixed phrases, phraseologisms, set phrases, or set/stable word combinations, is thought of as including both of these categories as subcategories. The *second approach*, developed by Eastern European linguists, relies mostly on figurativeness and motivational factors, according to Vietri [43] and Dobrovol'skij and Piirainen [24]. Different interpretations of the concept of phraseological units have existed historically as a result of combining these two approaches. However, depending on the user's linguistic proficiency and cultural experience, the level of motivation is not always obvious but rather somewhat subjective.

Also worth mentioning is the fact that one of the most contentious issues in phraseology is still whether or not a phraseology can have both a sentence structure and a communicative meaning. Some linguists refer to phraseological constructs as

only idioms and phraseological combinations having a single, firmly defined relationship between the components. They classify other stable combinations as non-phraseological constructions. The most controversial is the inclusion of proverbs, sayings and catchphrases in the phraseology.

Thus, the terms "phraseology" and "phraseologism" are interpreted differently, as is always the case. Additionally, those that already exist may be in conflict with one another. The term "phraseology" (from Greek φράσις *phrasis*, "way of speaking" and -λογία *-logia*, "study of") is generally defined broadly by various linguists:

- 1) a set of phraseological units found in a particular language;
- 2) a field of linguistics dedicated to researching a language's phraseological organisation.

A fairly broad definition is provided by the Oxford Advanced Learner's Dictionary: "the particular way in which words and phrases are arranged when saying or writing something" [46]. A definition which is taken from Cambridge dictionary is very similar: "way in which language is used, especially in the choice of words and expressions" [47].

It is obvious the term "phraseologism/idiom" should be considered in detail and from all possible points of view, because it is both the subject of phraseology as a science and the focus of our work. As we already know, in order to describe the same idea or concept, linguists employ a range of terminology (such as phraseological unit, phraseologism, phraseme, idiom, fixed phrase, etc.).

Scientists are tended to use terms "idiom" and "fixed expression" in the Anglo-Saxon tradition, for example, Fillmore, Kay, & O'Connor [25] and Gibbs [28], and the term "phraseme" in the Romance and Germanic traditions, for example, Burger, Buhofer, & Sialm [19] and Mel'čuk [35]. It is important to point out the term "phraseology" is not used at all in Anglo-Saxon tradition. We must agree with Čermak who talk of "perennial problems" [23] with the substance of idioms, and Moon who considers idiom as "an ambiguous term used in conflicting ways" [37: 3]. It generally tends to mean a fully idiomatic unit, a "fossilized collocation", according to Saeed [39: 60], but also occasionally refers to any fixed phrases and sometimes includes even

simple or complex words or any metaphorical expression, according to McArthur [34: 495-496].

Additionally, the word "idiom" in English has multiple meanings and can be used to describe a variety of things, including a person's or a group of people's unique language, style, etc. This is one of the reasons we find the concept inconvenient. The second, broader argument against it is that the concept of a phraseological units as an idiom (if we are ever able to define it) is too narrow as it omits the majority of stable units with low or medium degrees of idiomaticity.

Moreover, the boundary between a fully idiomatic phrase and a partially idiomatic phrase is vague as the phraseological stock normally consists of a varied set of expressions, starting with idioms and then gradually decreasing in idiomaticity to stable, non-idiomatic combinations on the periphery of idiomatic microsystems. Idiomaticity is scalar, ranging from strong to weak idiomatic constructions [29: 22]. The gradation and transition of units with varying degrees of idiomaticity represents a universal feature of phraseology [33: 415], and it seems wrong to restrict some of the range artificially. Besides, some studies and linguists argue that there is much more regularity underlying most idioms, which we are normally not aware of when focusing on the arbitrariness of idiom semantics.

The term "idiom" is used by the English phraseologist L.P. Smith in its narrow sense. He characterizes it as follows "...idiosyncrasies of our language...phrases which are verbal anomalies, which transgress, that is to say, either the laws of grammar or laws of logic" [41: 168].

The first significant contribution to the science of phraseology in our tradition was made by the Ukrainian linguist, academician and teacher I.Bilodid, who devoted several works to the history of the Ukrainian literary language. He defines phraseologism as "the lexical-grammatical unity of two or more differently designed components, grammatically organized according to the model of a word combination or a sentence, which, having a complete meaning, is reproduced in the language according to tradition, automatically" [12]. L. Skrypnyk [10], N. Shkuratyanaya and S. Shevchuk [16: 252] agree with this definition and uses it in their works. Furthermore,

I. Bilodid includes in the phraseological composition all fixed formations that are retained in memory – "from idioms, semantically equivalent to a word, to proverbs and catchwords, which are the expression of "predicative information" [12: 30].

For the first time in Ukrainian linguistics, M. Zhovtobryukh clearly formulated the concept of phraseologism, phraseological units should be called “stable phrases that are perceived as a whole, as a single expression or phrase that cannot be divided into separate parts without losing its meaning” [2: 80]. Then, L. Palamarchuk [44] was engaged in compiling academic phraseological dictionaries, which most fully reflect the commonly used phraseology of the modern language.

M. Alefirenko favours the notion of "phraseme" and defines it as “analytical in structure, but semantically integral and syntactically indivisible language sign, which is formed as a result of integrative diffusion of lexical and grammatical meanings of its free syntactic genotype, caused by the processes of secondary semiosis” [1: 4].

A. Hryshchenko calls a phraseologism a semantically related combination of words, which, unlike syntactic structures similar to it in terms of form (word combinations or sentences), is not created in the process of speech in accordance with the general grammatical and semantic regularities of the combination of words, but is reproduced in the form of a fixed construction with its own lexical structure and meaning [13: 226].

We can understand that the major concerns of phraseology, which are still open to debate today, concern its domain and breadth as well as the specific definitions of “idiom”, “phraseological unit” and “phraseologism.” Cowie highlights [22: 210] that “phraseology is bedevilled by proliferation of terms”, and, “categorization is notoriously difficult in phraseology because of the bristling array of variables – syntactic, pragmatic, stylistic, semantic”.

Thus, based on numerous studies and dozens of written works, we can draw the conclusion that phraseological units are of great interest to scientists. It has just recently published a number of candidate theses and doctoral theses in Ukraine, including research works by L. G. Skrypnyk, L. I. Kolomiets, and O. S. Yurchenko. Phraseological dictionaries have been created, numerous doctorate and candidate

theses have been written, and great progress has been achieved in the study of phraseology theory in recent years. There is no consensus among linguists over what constitutes a phraseology as well as no unity of views on the composition of these units in the language. Given that the term “phraseologism” has no single definition, it is important to note that it is now used to describe phrases like idioms, phrasemes, stable or fixed phrases, proverbs and sayings, and catchphrases. The inclusion of proverbs, sayings, and catchphrases in phraseological units is still up for debate among some scientists. Modern linguists continue to investigate the issue of phraseology, deepening and narrowing down the researched phraseological problems of a specific language system.

## **1.2 Theoretical background of translating phraseological units**

The earliest translation techniques that were suggested were typically not original ideas or observations of any one translator in particular, but rather were mostly taken from another translator. Possibly the first author to propose guidelines for the reproduction of poetic works was Étienne Dolet, from whom John Dryden later borrowed and doubled (up to ten) the guidelines of translation. The Englishman A.F. Tytler (1791) shortened Dolet and Dryden's specifications for a poetic translation, but only to the following three: 1) flawless command of both the source and target languages; 2) full conveyance of the original author's style and even the ease of perception of the translated work as well as by the carriers of the original; 3) transmission of the original's entire content, etc.

It is important to know that Christianity was introduced to Ukraine in the 10th century (988), that is when the Ukrainian translation tradition first began. Ilko Korunets points out that “our translation began on a vast scale, at the state level, as proved by our annals, which were maintained by our first great historian, Nestor, who wrote in 1037: “Yaroslav the Wise gathered together many scribes and translated various texts into Slavic” [5: 47].

Since phraseology is a very complicated phenomenon, it is essential to choose

phraseological units that perfectly reflect the mindset and culture of the target language. They frequently have a metaphorical component, making it impossible to interpret them literally because they frequently have a distinct national flavour. This, along with a few other variables, contribute to the fact that phraseological units frequently lack equivalents in other languages.

Thus, it can be quite challenging to transfer phraseological units during translation. The peculiarities of phraseological units, which the translator must be able to understand and convey their meaning, brightness, and expressiveness, determine which form of translation should be used. A skilled translator should not permit errors in the translation of any phraseology because phraseological units are frequently utilised in literature of all genres. It is impossible to appreciate the brightness and expressiveness of speech, to comprehend jokes, or sometimes even just the content of a sentence, without a basic knowledge of phraseology.

The opinions of researchers who examine the challenges of translating English phraseological units into Ukrainian must be considered in detail.

V. Caravan has categorised the several approaches to translate Ukrainian phraseological units into English and vice versa. The researcher highlights the following techniques [3: 356-358]:

1. Monoequivalent translating. There are two types of phraseological translation that use the term "monoequivalent translation": the absolute phraseological equivalent and the relative phraseological equivalent. In monoequivalent translation, the Ukrainian phraseological unit directly correlates to one English phraseological unit (with possible lexical or grammatical deviations). When translating foreign idioms that have been lifted from the Bible, ancient Greek, and ancient Roman mythology, monoequivalent translation could be seen, for instance, *to cut the Gordian knot* 'розрубати гордіїв вузол'.(1) In terms of meaning, imagery, and stylistic colouring, as well as grammatical structure and lexical expression, an absolute phraseological equivalent is a phraseologism in the target language that completely or almost completely (while accounting for some variability in grammatical and lexical characteristics) corresponds with the

- phraseologism in the source language, for instance, *to read between the lines* ‘читати поміж рядків’. (2) In terms of meaning and stylistic colouring but differ from the latter in particular grammatical properties or lexical composition, a relative phraseological monoequivalent is a phraseologism in the target language that coincide with the phraseologism in the source language, for instance, *a fly in the ointment* ‘ложка дьогтю у бочці меду’.
2. Selective translating. This is a way of transferring phraseological units, when the most appropriate alternative option is chosen from a group of synonymous phraseological units. Choosing the option depends on the situational context and stylistic characteristics. For instance, the English language has two options for the phraseologism ‘розв’язати собі руки’: the first one is ‘*to be a free agent*’, which has a positive connotation, and ‘*to have a free hand*’, which has a negative connotation.
  3. Free translating. It is used in situations where there is no English option of the Ukrainian phraseologism. In essence, a suitable counterpart is made by the translator themselves. Tracing and descriptive translation are the two basic techniques for free translation of phraseological units. (1) Tracing is the literal translation of a phraseologisms that adheres to all translational conventions. Literalism, or literal translation without taking into account the norms of the target language, results from breaking the rules during translation and is seen as a serious translation error. When phraseological unit is translated using this method, it is done sothat native speakers of the target language may grasp it completely. For instance, *to sit with one’s arms folded* ‘сидіти, склавши руки’. (2) The revealing of a phraseologism's meaning without maintaining its figurativeness is known as descriptive translation. For instance, *such as can walk quickly andwithout fatigue* ‘легкий на ноги’.

The following techniques are suggested by I. Korunets while examining the peculiarities of translating phraseological units from English to Ukrainian [5: 188-195]:

- By choosing absolute/complete equivalent: *the Trojan horse* ‘троянський кінь’, *the golden age* ‘золотий вік’.



- By choosing near equivalent: *as pale as paper* ‘блідий мов стіна’, *a lot of water had run under the bridge since then* ‘багато води сплигло відтоді’.
- By choosing genuine idiomatic analogies: *to have the ready tongue* ‘за словом у кишеню не лізти’, *like mistress, like maid* ‘яблуко від яблуні недалеко падає’.
- By choosing approximate analogies: *to lose one’s breath* ‘кидати слова на вітер’, *to come off scot free* ‘вийти сухим із води’.
- Descriptive translating of idiomatic and set expressions. It could be one word, a phrase, a sentence or a longer explanation: *to go aloft* ‘померти’, *to sell someone short* ‘недооцінювати когось’, *to cut off with a shilling* ‘лишити без спадщини’.

He highlights that depending on the speech style of the passage/work, in which the idiomatic/phraseological expressions are used, and taking into account the nature of them (literary, colloquial, historical) some modifications of the above-given methods of translations and even new variants of translation may be suggested by the translator. Nevertheless, the aim of translation will always remain the same, viz. to fully render in the target language the lexical meaning and where possible also the structural peculiarities, the picturesqueness, the expressiveness, and the connotative meaning (if any) of the source language idiomatic or stable expressions and this is far from always easy or even possible. How and with what means it can be achieved will be shown on some examples of rendering the meaning of several national idioms [5: 196].

It is known that the concepts of translation reflect the experience of both separate people and the whole communities. By means of a concept, a person can get acquainted with a certain lingua culture. Phraseological units as specific language creations, which are characterized by imagery and metaphors, contain so-called tacit knowledge. Properly unrealized part of the meaning is psychologically real. It is revealed in language and influences translation processes [14]. O. Solodyuk and other translation scientists underline the significant meaning of translating phraseological units while studying the separate concept or the whole concept system [11: 107-109].

The history of nutrition is reflected in phraseology. Translation of phraseological units with culinary component is rather complicated assignment, as the recipient should understand how speaker's knowledge and vision influences the fulfilment of the sign function of a phraseological unit. Besides, he should reproduce in the target language what world knowledge concerns the semantic space of a phraseologism. The main problems appearing in the process of rendering the contents of a phraseological unit with culinary concept into the Ukrainian language can be connected with certain divergences between the source language and the target language. These are different differentiation of the meanings of words, absence of information about certain events in the source language; cultural peculiarities; the peculiarities of environment etc.

We can distinguish the main categories of alterations usual for phraseological units translating from English to Ukrainian after analysing the abovementioned opinions of linguists:

1. Partial transformations, which are used for phraseological units while translating. Translation based on partial idiomatic equivalents suggests that there can be some discrepancies between the source language and the source language. This group includes phraseologisms that coincide in meaning, stylistic colouring in the source language and the target language. They are similar to imaginary but differ in lexical composition. As a rule, in such cases, addition and omission should be applied, as well as using partial equivalence etc.

2. The full transformation, which is used for the vast majority of phraseological units with ethnocultural component. Such phraseological units coincide with the Ukrainian phraseological units in their meaning, stylistic colouring, but completely differ in lexical composition.

The complexity of the semantic structure, the figurative nature, and the national-cultural specificity of the meaning of each phraseological unit all contribute to the difficulty of translating English phraseological units using Ukrainian. These factors are independent of differences in the structure of the English and Ukrainian languages and their units.

Applying a variety of translation approaches and techniques, as well as

translation transformations, is important to translate phraseological units as adequately as possible. Sometimes, some English phraseologisms undergo a thorough rethinking of their meaning in translation, which frequently results in the loss of their imagery. Equivalence in the target language should obligatorily reproduce the rendered meaning of this phraseologism, express the same emotional relation and have the same stylistic characteristics. As the target text is attributed to the foreign source, and the appearance of nationally coloured phraseologisms can be inappropriate in some cases. It is also expedient to apply descriptive translation. Such type of approach requires reproduction of some special profound knowledge, which will become “key” for interpretation of a phraseological unit.

However, it is sometimes more expedient to translate the phraseological unit by choosing the analogue Ukrainian phraseologism with similar meaning and imagery, but which is formed on another verbal and imaginative basis. Often similar in meaning, but different in forms phraseologisms in different languages possess different emotional and associative colouring and are not always exchangeable. Other technique applying for translation of phraseological units is compression, namely more compact presentation of ideas through omission of unnecessary elements and extra-linguistic context.

### **1.3 Specifics of fictional discourse text analysis**

The idea of discourse has been studied for centuries by philosophers, linguists, literary academics, and psychologists. In-depth research on this idea started in the second half of the 20th century in a number of humanities and social science disciplines. They started studying the language taking into account both its grammatical structure and its direct use in social context. The term "discourse" has a somewhat vague connotation because it refers to any form of social communication and is often regarded as the information carrier during communicative process. Scholars' perspectives on the idea of discourse vary, and research into it is still ongoing.

The idea of discourse is treated differently in modern linguistics. The various

methods that scientists from various fields of the humanities have identified for determining the discourse might be summed up as follows [9: 31]:

- Discourse is defined by the text, or through the discourse.
- Discourse is understood as a cognitive process associated with the creation of verbal behaviour.
- Discourse is seen as a series of interrelated propositions united by common target job.
- Discourse is defined as a means of conversation and thinking that as genres can become ritualized.
- Discourse interpreted as verbal education unit higher than the offer level.
- Discourse seen as a form of verbal communication, which involves the relationship between the speaker and the listener, as interpersonal activities.
- Discourse is understood as a complex communicative event.
- Discourse interpreted as sociolinguistic structure that is created by the addressee in specific communicative, social and pragmatic situations.
- Discourse - Interaction is a communication of the sender and addressee, which occurs in a particular situation and aimed at the implementation of cognitive, emotional, physical and pragmatic impact on the recipient.
- Discourse is defined as a coherent text combined with its extra, social, pragmatic, mental health and other factors.
- Discourse is understood as text - taken in terms of events as socially-oriented action.

On the whole, most linguists concurred that a text can occasionally be discourse.

O. Perelomova points out that “the linguistic study of the text, the task of which is to identify not only the linguistic features, but also the ratio of actual linguistic and non-linguistic factors in the creation of a particular linguistic work, is multifaceted. One of the areas of such analysis is the theory of discourse” [8].

The paper *Discourse analysis* written by Zellig S. Harris [38] contains one of the earliest uses of the term “discourse analysis” and “discourse” in linguistics. Harris

decided to choose the problem of discourse as his new research topic: a sequence of statements, the length of the text exceeds the supply.

Y. Habermas [15] developed the idea of discourse around the same period. He defined the term “discourse” as a particular dialogue that is founded on an objective analysis of reality.

According to E. Benveniste [18], discourse served as an explanation of the speaker's position inside the utterance, speech inseparable from the speaker. Discursive was first limited and divided by scientists into two categories: it assigned to those who says, and plan for the story.

T. Van Dijk states that “discourse” is a complex communicative event that takes place between those who speak and those who listen to a specific temporal and spatial context. Scientist described it as “an essential component of socio-cultural interaction which characteristics are interests, goals, and styles”: he notes that it is communicative action can occur both orally and in writing and contain all the features of communicative events [42].

First of all, it should be noted that fictional texts are structural elements of fictional discourse. These texts reflect various fictional words, they are sets of statements about a possible world [40: 52]. So, studying and analysing fictional texts involves engaging in fictional discourse. Because the primary goal of fictional discourse is to have an emotional, volitional, and aesthetic impact on people it addresses, its pragmatic core is its primary defining characteristic. Outside of dialectical relationships (writer – fictional text– reader) fictional discourse cannot function. Then, we should know that fictional discourse is traditionally subdivided into four subcategories: discourse of prose, discourse of drama, discourse of poetry and discourse of feature films [7: 54].

According to I. Korunets [5: 23], literary translation can be defined as a “faithful conveying of content and of artistic merits of a fiction passage or work”. In other words, a translated fictional text should produce the same pragmatic effect upon the target language reader as the original text has on the source language reader. V. Koptilov emphasizes that imagery is the backbone of any fictional text, which raises the

question: what can be defined as the unit of literary translation – a word, a combination of words, a sentence or, possibly, an artistic image? He suggests calling this unit “translateme” and writes further on that in the drama or comedy the translateme includes an exchange of cues between the characters, in a poem it is equal to a metaphor and in the text of prose it may correspond to a sentence or even to a paragraph, because “translateme” each time functions as an “atom of contents”, which cannot be divided without running the contents” [6: 13].

The traditional approach to the analysis of a literary text involves the study of text units, grammatical categories, connections and stylistic devices. However, N. Kondratenko [4] believes that considering solely the actual textual parameters is insufficient for the analysis of fictional discourse. Analysing the author's pragmatic didactics is crucial. Extralinguistic rules that highlight the relationship between the text and the outside environment enable the creation and operation of a fictional text as a work of art.

The speaker's speaking activity is what gives a piece of art its uniqueness. It has to do with the speaker's discursive activity that extends beyond the text itself and makes it possible to view the fictional creation as a particular kind of discourse. In addition to the speaker, the reader must also be considered because it is their job to understand the fictional content. As a result, the process of interaction between the text and the reader might be described as fictional (aesthetic) discourse. The fictional text is one of the elements of the act of creative communication. It represents a particular fictional reality and, when coupled with the author's and reader's discourses, produces a new kind of discourse that is fictional.

Therefore, we can analyse the fragments from the book *Ninth house* by Leigh Bardugo written in 2019:

**Text analysis (see Annex A).**

We should start with discourse parameters of the text.

We can see one crucial extralingual factor that determine the type of discourse this text belongs to: it is a picture (a detailed map of Yale university, with streets and buildings) at the beginning of the book. It helps reader to navigate in the space of the

entire huge territory of the university. The reader can easily imagine streets where characters walk and can walk with them in mind.

It is obvious that the text is written in the belles-letters functional style. So, we understand that it is fictional (aesthetic) discourse, and its subcategory is discourse of prose. Hence, it is a mentafact text which reflect the fictional word.

Communicative intention of this text is to persuade the reader to believe the author thus this text has an indirect influence upon the as a reader through the appeal to our emotions.

Well, we should analyse stylistic characteristics of the text.

This small fragment of the novel contains various stylistic devices and expressive means:

**Epithets** – *firm skin; bright shard; sunny house; callused feet; messy tangle; loud torrents; nasty-ass club; pearly pink jelly shoes; showy pediments;*

**Hyperbole** – *she couldn't breathe; she was going to black out; shit still in her system;*

**Simile** – *you smell like hot lunch; tears looked like silver against her cheeks; throwing her out like trash; Len and Betcha had her body slung between them like a hammock; she smells like shit; trying to jam the shoe back on like some kind of a footman in Cindirella;*

**Euphemism** – *Hellie was gone;*

**Metaphors** – *something broke inside her; with each swipe she glimpsed a bright shard of Hellie's life;*

**Assonance** – *Smelly Hellie;*

**Onomatopoeia** – *rat-a-tat-tat;*

**Rhetorical questions** – *How long had her ghost lain there waiting for Alex to wake? You want to go to jail? You want Eitan and Ariel coming after us?*

**Nominative sentences** – *Her parents' sunny house in Carpinteria.; Her callused feet on a surfboard.; Ariel with his fingers jammed into her mouth. Every night.;*

**Ellipsis** – *“Let's get the fuck out of here,” Alex said. “For good. We're done with this place”; I don't know. That nasty-ass club on Hayvenhurst.” “Crashers?”;*

**Repetitions** – *there was such sweetness in her face, such sadness; straight through it, straight through the place where; those eyes so sad, so sad; Hellie..Hellie; her arms passing through her again and again; you didn't have to do it, you didn't have to; he was saying the same thing over and over again; he squeezed her tighter and tighter; you can't do this to her...you can't do this to her;*

**Detachment** – *her body was lying on the mattress, on her back, a foot away, her T-shirt splattered with vomit, still and cold;*

**Parallelisms** – *her body was ...her skin was ...; there were two Hellies in the room...there were no Hellies in the room.; his shirt untucked, his hair a messy tangle; his big belly hanging over his basketball shorts, his T-shirt gapping; Hellie shouldn't have to go to the hospital, she shouldn't be fount that way; he wasn't going to step in, he wasn't going to actually do anything to stop Len; she hadn't taken them, she hadn't noticed;*

**Aposiopesis** –*Is she..? We can get her in the car, drop her...I don't know; Ariel must have given her ...; Oh shit, is she...? And then he giggled;*

**Emphatic constructions** – *It was what she should have said the previous night.; It was only when Alex followed them into the living room that she saw Ariel was still there;*

**Antithesis**–*such sweetness...such sadness;*

**Allusion** – *a footman in Cindirella;*

Finally, we need to review and analyse the words, that is, the vocabulary of the fragment:

**Proper names** – *Carpinteria* (small seaside city in south-eastern Santa Barbara County, California); *Crashers* (club); *Hayvenhurst* (street);

**Vulgar words** – *let's get the fuck out of there; fuck fuck fuck; shut the fuck up; you stupid bitch; oh shit; don't be fucking stupid; shit, man; oh for fuck's sake; for shit's sake;*

**Slang** – *yeah, cops.*

**Idiom** – *bread and butter;*

We can see that there are no poetic and highly literary words in this passage,



although it is a fictional text. In contrast, there are a plenty of vulgar words and some items of slang. We can conclude that the author decided to emphasize the environment in which the main character is and the situation, which is generally shocking.

## CHAPTER 2

### ENGLISH CULINARY PHRASEOLOGY: TRANSLATION OPTIONS

#### 2.1 Transformations in the translation of fictional discourse phraseology

**2.1.1 Lexical transformations.** Generalization: (6) “*Dick*” – *said the dwarf, thrusting his head in at the door, “my pet, my pupil, the apple of my eye, hey, hey!”* (TOCS, URL) – “Діку”, – покликав карлик, просунувши голову в двері, – “мій учню, мій улюбленцю, гей, гей!”

First, *the apple of my eye* is the noun phrase. It consists of two nouns, and it has N+N structure. When rendering this idiom into Ukrainian, a **generalization** of the meaning has occurred. Thus, we can observe minor differences in the near equivalents.

Loan translation: (4) *But it was not, and Polly's fun cost more than the price of gloves and bonnet, for, having nibbled at forbidden fruit, she had to pay the penalty.* (AOFG, URL) – Але це було не так, і забава Поллі коштувала більше, ніж ціна рукавичок і капелюшка, бо, скуштувавши заборонений плід, їй довелося заплатити штраф.

First, *forbidden fruit* is a noun phrase. It consists of an adjective and a noun in both languages. In Ukrainian, this idiom is translated as *заборонений плід*, which is a direct translation of the original English phrase. The word *плід* means ‘fruit’ in Ukrainian, and *заборонений* means ‘forbidden or prohibited’, making it a **loan translation** of the English idiom.

Modulation: (34) “*Thank you very much, my dear,*” *said Aunt Augusta. “You're a good egg.”* (ТМА, URL) – “Дуже дякую тобі, люба моя”, – сказала тітка Августа. “Ти чудова дівчинка”.

First, *a good egg* is a noun phrase. It consists of an adjective and a noun in both languages and it has Adj+N structure. A **modulation** occurred when this idiom was translated into Ukrainian.

Thus, we can see that lexical transformations occur when English culinary idioms are translated. They are the most elusive. This could be because much deeper

transformations, particularly in grammar, occur in idioms.

**2.1.2 Grammatical transformations.** Morphological replacement: (20) *In the constitution of this small, maritime banana republic was a forgotten section that provided for the maintenance of a navy.* (СК, URL) – *У конституції Анчурії, цієї невеличкої бананової республіки, є напівзабутий розділ, який передбачає створення військового флоту.* (КК, URL)

First, *banana republic* is the noun phrase. It consists of two nouns, and it has N+N structure. When rendering this idiom into Ukrainian, the noun *banana* is replaced by the adjective *бананова*. Thus, in the Ukrainian language, the idiom has Adj+N structure. This is a **morphological replacement**.

Grammatical replacement: (8) *Even in adopting this course, he had to make up his mind to the certainty of several days of famine at the outset, for it would take that time to reach the last Indian lodges from which he had parted, and until they should arrive there, his people would have nothing to subsist upon but haws and wild berries, excepting one miserable horse, which was little better than skin and bone.* (AAERM, URL) – *Навіть обравши цей шлях, він мусив відразу змиритися з думкою, що на нього чекає голод впродовж кількох днів, бо саме стільки часу знадобиться, щоб дійти до останніх індіанських стійбищ, які він покинув. Допоки вони туди прибудуть, його люди не матимуть нічого їстівного, окрім глоду та лісових ягід, за винятком одного жалюгідного коня, від якого лишилися тільки шкіра та кістки.*

First, *skin and bone* is the noun phrase. It has N+N structure. Nouns are linked by coordinating conjunction. In the English sentence, the word *bone* is in the singular, and in the Ukrainian sentence the word *кістки* is in the plural, so it is a **grammatical replacement**.

Morphological replacement: (25) *I've had ups in my life, and I've had downs, but I've learned not to cry over spilled milk.* (SF, URL) – *Я стільки лиха зазнав у житті, що навчився не плакати за збіглим молоком.* (ЗЧ, URL)

First, *to cry over spilled milk* is the verb phrase. It consists of a verb, a

preposition, a past participle and a noun. When conveying this idiom into Ukrainian, the past participle *spilled* is substituted by the adjective *збіглий*. This is a **morphological replacement**.

Syntactical replacement: (30) *She told me an apple a day keeps the doctor away*. (GO, URL) – Вона повторювала мені: хто яблуко в день з'їдає, у того лікар не буває.

First, *an apple a day keeps the doctor away* is the clause. It consists of three nouns, a verb and an adverb. When conveying this idiom into Ukrainian, we substituted the simple sentence by the complex sentence *хто яблуко в день з'їдає, у того лікар не буває*. Thus, in this case, we have transformation – a **syntactical replacement**.

Syntactical replacement: (39) *There's no real satisfaction in poking around in a job you don't like, but I've found that sometimes the appetite comes while eating*. (TATS, URL) – Немає справжнього задоволення в тому, щоб копирсатися в роботі, яка тобі не подобається, але я зрозумів, що іноді апетит приходить під час їжі.

First, *an appetite comes while eating* is the clause. It consists of a noun and two verbs. When rendering this idiom into Ukrainian, we substituted the complex sentence by the simple sentence. Therefore, in this case, we have transformation – a **syntactic replacement**.

Omission: (21) *It made Philip's mouth water, for in one way and another he was spending more than he had expected, and it would have suited him very well to make a little money by the easy method Macalister suggested*. (ОНВ, URL) – У Філіна від цих розмов текла слинка — він витрачав більше, ніж розраховував, і був не проти заробити трохи грошень тим простим методом, який радив Макалістер. (ТІЛ, URL)

First, *to make one's mouth water* is the verb phrase. It consists of a verb and two nouns. Ukrainian near equivalent *тече слинка* consists of a verb and a noun. Thus, one componental part of the idiom is omitted in the Ukrainian language. We have transformation – an **omission**.

Addition: (46) “*You two are like chalk and cheese,*” said Mr. Weasley irritably,

*as they splashed across the yard to the Ministry cars.* (HPOP, URL) – Ви двоє схожі один на одного як батіг на мотовило, – роздратовано сказав містер Візлі, коли вони побігли через подвір'я до машин міністерства.

First, *as like as chalk and cheese* is the pseudo-compositional simile. When conveying this idiom into Ukrainian, we added *схожий*, because in Ukrainian this word is used inseparably with the idiom and added *один на одного* to compensate the semantic loss. Thus, we have two **additions** in this idiom.

Thus, as we can see, grammatical transformations occur much more than lexical transformations. We can conclude that grammatical transformations are more widespread.

**2.1.3 Lexical and grammatical transformations.** Transformation of idiom in translation: (1) *A library is a better world, built by the brains and hearts of poets and dreamers, as a refuge from the real world outside; and in it alone is to be found the land of milk and honey which it promises.* (TQGG, URL) – Бібліотека – значно кращий світ, створений розумом і серцями поетів і мрійників, як сховок від реального світу; і тільки там можна віднайти молочні ріки і масляні береги, які вона обіцяє.

First, *the land of milk and honey* is the noun phrase in English as well as *молочні ріки і масляні береги* – in Ukrainian. It has N+N+N structure in English and Adj+N+Adj+N structure in Ukrainian. This is a case of the **transformation of idiom in translation**.

Transformation of idiom in translation, differentiation: (29) *Roy is the dumbest man I ever saw, dumb as an oyster, but he's pretty good company for all that.* (DS, URL) – Рой – наймовчазніший чоловік, якого я коли-небудь знав, німий, як риба, але він все одно досить хороший товариш для цієї подорожі.

First, *as dumb as an oyster* is the pseudo-compositional simile. To convey a similar meaning, the **transformation of idiom in translation** is used, because the word *oyster* is substituted by the word *риба*. Furthermore, in this idiom we can see **differentiation** of meaning, because the word *dumb* has multiple meanings.

Transformation of idiom in translation, transposition: (15) *He was as cool as a cucumber when he told us about the murder.* (MMOS, URL) – Розповідаючи нам про це вбивство, він був спокійний, як удав.

First, *as cool as a cucumber* is the pseudo-compositional simile. To render a similar meaning, the **transformation of idiom in translation** is used, because the word *cucumber* is substituted by the word *удав*. Moreover, we can notice in this sentence another transformation – **transposition**.

Transformation of idiom in translation, antonymic translation, transposition: (22) *It's not easy being the big cheese. You have to watch your back, guard your reputation and defend your turf, day in, day out.* (TD, URL) – Великим цабе бути важко. Вам потрібно бути обережними, захищати свою репутацію і відстоювати свою землю кожного дня.

First, *big cheese* is the noun phrase. Then, **antonymic translation** and **transposition** were used to translate the sentence (*it's not easy being the big cheese – великим цабе бути важко*). And, of course, **the transformation of idiom** in translation was employed, because the idiom has no absolute equivalent, but it has near equivalent.

Descriptive translation: (23) *It was a man's responsibility to bring home the bacon, as they say.* (TCO, URL) – Вважають, що бути годувальником – виключно чоловічий обов'язок.

First, *to bring home the bacon* is the verb phrase. It consists of a verb and two nouns and has V+N+N idiom structure. We used **descriptive translation** to render the meaning of the idiom into Ukrainian – *годувальник*.

Descriptive translation: (49) *When I was at Whooton old Luce used to hate it – you really could tell he did – when after he was finished giving his sex talk to a bunch of us in his room we stuck around and chewed the fat by ourselves for a while.* (TCR, URL) – В Гутоні Льюса починало бісити, – це в нього на лобі було написано, – коли він, каналія, закінчував виступати у себе в кімнаті перед нами зі своїми сексуальними проповідями, а ми не розходились і теревенили собі далі. (ЛЖ, URL)

First, *to chew the fat* is a verb phrase, which has V+N structure. The **descriptive translation** was used to convey the sense of the idiom. The translator chose a stylistically colored verb – *теревенити* – and, therefore, the meaning is fully conveyed.

Thus, these are the most common transformations. This subdivision is responsible for nearly half of the idioms chosen. It is understandable that this occurs due to the inability to find an equivalent, which is why transformation of idiom in translation and descriptive translation are prevalently used.

## 2.2 Ways of translating English culinary phraseologisms

**2.2.1 Absolute/Complete Equivalents.** (43) *You have introduced a topic on which our natures are at variance – a topic we should never discuss: the very name of love is an apple of discord between us.* (JE, URL) – *Ви зачепили тему, про яку наші думки розходяться, те, про що ми ніколи не повинні сперечатись, саме тільки слово “любов” – уже яблуко незгоди між нами, то що б ми робили, ставши вічна-віч з дійсністю?* (ДЕ, URL)

The idiom *an apple of discord* means ‘a subject of contention and envy’ and originates from the same source (Greek mythology) in both English and Ukrainian languages. Therefore, it has an absolute equivalent in the Ukrainian language – *яблуко незгоди*. Moreover, the idiom structure is the same in both languages: N+N. Every element of the idiom in the source language is preserved in the target language without change.

(20) *In the constitution of this small, maritime banana republic was a forgotten section that provided for the maintenance of a navy* (СК, URL) – *У конституції Анчурії, цієї невеличкої бананової республіки, є напівзабутий розділ, який передбачає створення військового флоту.* (КК, URL)

The idiom *banana republic* means ‘a small dependent country usually of the tropics’. This idiom was first used by well-known American author O. Henry, and it is now a common expression. This idiom has spread around the world due to its frequent

use in belles-lettres. Of course, it has an absolute equivalent in the Ukrainian language – *бананова республіка*. The structure of the idiom in English and Ukrainian is different: N+N and Adj+N respectively.

(8) *Even in adopting this course, he had to make up his mind to the certainty of several days of famine at the outset, for it would take that time to reach the last Indian lodges from which he had parted, and until they should arrive there, his people would have nothing to subsist upon but haws and wild berries, excepting one miserable horse, which was little better than skin and bone.* (AAERM, URL) – Навіть обравши цей шлях, він мусив відразу змиритися з думкою, що на нього чекає голод впродовж кількох днів, бо саме стільки часу знадобиться, щоб дійти до останніх індіанських стійбищ, які він покинув. Допоки вони туди прибудуть, його люди не матимуть нічого їстівного, окрім глоду та лісових ягід, за винятком одного жалюгідного коня, від якого лишилися тільки шкіра та кістки.

The idiom *skin and bone* means ‘*very thin in a way that is unattractive and unhealthy*’. It originates from the same source (Bible) in both English and Ukrainian languages. It appears in the Old Testament Book of Job. Therefore, it has an absolute equivalent in the Ukrainian language – *шкіра та кістки*. Moreover, both languages have the same idiom structure: N+N. Every component of the idiom in the source language is retained in the target language unchanged.

(28) *No, the bread and butter of the Lettermen is intelligence, gathered from a network of dead informants, who traffic in all manner of gossip and who needn't listen at keyholes when they can simply walk unseen through walls.* (NH, URL) – *Ні, на хліб з маслом Буквоїди заробляють розвідданими, зібраними за допомогою мережі загиблих шпигунів, які передають усілякі плітки й не мусять підслуховувати в замкові шпарини, адже можуть просто пройти крізь стіни.* (ДД, URL)

The idiom *bread and butter* means ‘*a means of sustenance or livelihood*’. When the term bread and butter was first used in the 1700s, it referred to one’s basic needs. It wasn’t until the 1800s that the phrase came to mean one’s income or livelihood. Obviously, it has an absolute equivalent in the Ukrainian language – *хліб з маслом*. The idiom structure in both languages is the same: N+N. The target language retains



each element of the phrase just as it was in the source language.

(4) *But it was not, and Polly's fun cost more than the price of gloves and bonnet, for, having nibbled at forbidden fruit, she had to pay the penalty.* (AOFG, URL) – Але це було не так, і забава Поллі коштувала більше, ніж ціна рукавичок і капелюшка, бо, скуштувавши заборонений плід, їй довелося заплатити штраф.

The idiom *forbidden fruit* means ‘*an immoral or illegal pleasure*’ and it originates from the same source (Bible, Genesis) in both English and Ukrainian languages. Therefore, it has an absolute equivalent in the Ukrainian language – *заборонений плід*. Moreover, the structure of the idiom is the same in both languages: Adj+N. Every component of the idiom in the source language is maintained without change in the target language.

(38) *The people who live here are the salt of the earth.* (TKM, URL) – Люди, які тут проживають, – сіть землі.

The idiom *salt of the earth* means ‘*a very good and honest person or group of people*’. The origin of the idiom comes from the Bible. The proverb appears in Matthew 5:13 in the King James Version of the text, so it originates from the same source in both English and Ukrainian languages. It has an absolute equivalent in the Ukrainian language – *сіть землі*. Of course, in both languages, the idiom has an identical structure: N+N. Every element of the idiom in the source language is retained in the target language without adjustment.

(25) *I've had ups in my life, and I've had downs, but I've learned not to cry over spilled milk.* (SF, URL) – *Я стільки лиха зазнав у житті, що навчився не плакати за збіглим молоком.* (ЗЧ, URL)

The idiom *to cry over spilled milk* means ‘*to express vain regrets for what cannot be recovered or undone*’. This phrase was first used by British historian and writer James Howell in one of his works “*Paramoigraphy*” in 1659. Generally, this idiom has a genuine analogy in Ukrainian language – *що з воза впало, те пропало*, but translator decided to convey the meaning with a monoequivalent – *плакати за збіглим молоком*. As we can see, the idiom structure differs between English and Ukrainian: V+ past participle+N and V+Adj+N respectively.

(30) *She told me an apple a day keeps the doctor away.* (GO, URL) – Вона повторювала мені: хто яблуко в день з'їдає, у того лікар не буває.

The idiom *an apple a day keeps the doctor away* means that ‘*eating an apple each day can help to keep you healthy*’. This sentence idiom consists of the subject, the predicate, object and adverbial modifier. It has a monoequivalent in Ukrainian – *хто яблуко в день з'їдає, у того лікар не буває*. Moreover, we can see that some minor changes have been made to the word order and idiom structure.

(39) *There's no real satisfaction in poking around in a job you don't like, but I've found that sometimes the appetite comes while eating.* (TATS, URL) – Немає справжнього задоволення в тому, щоб копирсатися в роботі, яка тобі не подобається, але я зрозумів, що іноді апетит приходить під час їжі.

The idiom *the appetite comes while eating* means ‘*starting an activity increases one's desire to continue it*’. The subject, predicate, and adverbial modifier make up this sentence idiom. It is a calque of François Rabelais's French phrase *l'appétit vient en mangeant*. It has a monoequivalent in Ukrainian – *анетит приходить під час їжі*.

Therefore, there are 9 sentences that contain absolute/complete equivalents. This accounts for 18% of the material examined.

**2.2.2 Near Equivalents.** (1) *A library is a better world, built by the brains and hearts of poets and dreamers, as a refuge from the real world outside; and in it alone is to be found the land of milk and honey which it promises.* (TQGG, URL) – Бібліотека – значно кращий світ, створений розумом і серцями поетів і мрійників, як сховок від реального світу; і тільки там можна віднайти молочні ріки і масляні береги, які вона обіцяє.

The idiom *the land of milk and honey* means ‘*a place where life is pleasant and easy and people are very happy*’. This phrase comes from Bible, Exodus. However, there is a near equivalent in Ukrainian – *молочні ріки і масляні береги* which means ‘wealthy, full of abundance, carefree life’. Obviously, the structure of idioms differs between English and Ukrainian: N+N+N and Adj+N+Adj+N respectively.

(21) *It made Philip's mouth water, for in one way and another he was spending*

*more than he had expected, and it would have suited him very well to make a little money by the easy method Macalister suggested.* (OHV, URL) – У Філіна від цих розмов текла слинка — він витрачав більше, ніж розраховував, і був не проти заробити трохи грошень тим простим методом, який радив Макалістер. (ТІЛ, URL)

This idiom *to make one's mouth water* means 'to be very attractive or appealing to someone' and alludes to salivating when one anticipates food and has been used figuratively since the mid-1600s, whether it refers to food. In Ukrainian, there is a near equivalent – *тече слинка*. Moreover, we can see that the translator used transformations to change the sentence structure in the target language. The idiom structure differs between English and Ukrainian: V+N+N+N and V+N respectively.

(29) *Roy is the dumbest man I ever saw, dumb as an oyster, but he's pretty good company for all that.* (DS, URL) – Рой – наймовчазніший чоловік, якого я коли-небудь знав, німий, як риба, але він все одно досить хороший товариш для цієї подорожі.

The idiom *as dumb as an oyster* means 'a closemouthed or uncommunicative person, especially one who keeps secrets well'. It has a near equivalent in Ukrainian, which is traditionally expected – *німий, як риба*. So, we can see that the slight divergence in the near equivalents manifests themselves in the substitution of an image in the target language (*oyster* and *риба* 'fish').

(6) *"Dick" – said the dwarf, thrusting his head in at the door, "my pet, my pupil, the apple of my eye, hey, hey!"* (TOCS, URL) – "Діку", – покликав карлик, просунувши голову в двері, – "мій учню, мій улюбленцю, гей, гей!"

The idiom *an apple of one's eye* means 'one that is highly cherished' and it comes from the Bible, where it appears in four books: Deuteronomy, Psalms, Proverbs, and Lamentations. It has several near equivalents in Ukrainian, which are traditionally expected – *зіниця ока* and *улюбленець*. The second option is used in this sentence. So, the slight divergence in the near equivalents is displayed in the generalization of the feature of the source language idiomatic expression.

(15) *He was as cool as a cucumber when he told us about the murder.* (MMOS,

URL) – Розповідаючи нам про це вбивство, він був спокійний, як удав.

The idiom *as cool as a cucumber* means ‘very calm, with no worries’ and it was first recorded in a poem by the British poet John Gay *New Song on New Similies* in 1732. The idiom can be rendered into Ukrainian either by a near equivalent *спокійний, як удав* or descriptive translating *розслаблений or спокійний*. This sentence employs the first option. Therefore, the slight divergence in the near equivalents manifests themselves in the substitution of an image in the target language.

(22) *It's not easy being the big cheese. You have to watch your back, guard your reputation and defend your turf, day in, day out.* (TD, URL) – Великим цабе бути важко. Вам потрібно бути обережними, захищати свою репутацію і відстоювати свою землю кожного дня.

The idiom *big cheese* means ‘an important person’. The idiomatic phrase *big cheese* comes from an Urdu definition of cheese, where *chiz* means ‘a thing’. The British colonization of India brought together English and Urdu speakers, resulting in the phrase ‘the real chiz’. This evolved into the idiom *big cheese* over time. Of course, it has a near equivalent in Ukrainian, which is more fitting – *велике цабе*. The idiom structure in both languages is the same: Adj+N.

Therefore, there are 6 sentences with near equivalents. This represents 12% of the material analysed.

**2.2.3 Genuine Idiomatic Analogies.** (7) *“Do you want to reach the bridge?” said the grenadier. “At the cost of my life — at the cost of the whole world!” “Then forward, march! You can't make omelets without breaking eggs”.* (F, URL) – “Волієш дістатися до мосту?”, – запитав гренадер. “Ціною мого життя – навіть ціною всього світу!” “Тоді вперед, рушаймо! Де борошно, там і порошно”.

The idiom *you can't make omelets without breaking eggs* means that ‘it is impossible to achieve something without there being bad or unpleasant side-effects’. There are several genuine idiomatic analogies in Ukrainian – *де дерево рубують, там тріски летять* and *де борошно, там і порошно*. In this sentence, the second analogy is used.

(3) *As the old saying goes, don't teach your grandmother to suck eggs.* (TGDT,

URL) – Як каже стара приказка, не вчи орла літати, а солов'я – співати.

The idiom *to teach your grandmother to suck eggs* means 'to give advice about something to someone who actually knows more about it than you do'. In Ukrainian, there are a number of genuine idiomatic analogies: *не вчи вченого, не вчи орла літати, а солов'я – співати, не вчи плавати щуку, щука знає всю науку, яйця курку не вчать* etc. The second one is employed in this sentence.

(44) *You're a highly eddicated lady and Cornelia isn't, but you're like as two peas when it comes to that.* (AHD, URL) – *У вас є вища освіта, а в Корнелії ні, та щодо логіки ви схожі, як викапані.* (ЕДМ, URL)

The idiom *two peas (in a pod)* is used to say that 'two people or things are very similar to each other'. There are a few genuine idiomatic analogies in Ukrainian: *схожі, як викапані, як дві краплі води, волос-у-волос* etc. In this case, the translator decided to use the first option.

(16) *He was slender to emaciation, cavernously checked, roll after roll of skin, no longer encasing flesh or muscle, hanging grotesquely down his neck and swathing the Adam's apple so that only occasionally, with queer swallowing motions, did it peep out of the mummy-wrappings of skin and sink back again from view.* (MBJ, URL) – *Він був худий, аж світився, із запалими щоками, і широкі зморшки шкіри, без ніяких м'язів, чудернацько звисали йому на шиї, закриваючи борлак, що тільки часом, коли старигань ковтав слину, показувався з тих зморщок, схожих на завої мумії, і ховався знову.* (МБД, URL)

The idiom *an Adam's apple* means 'the projection in the front of the neck formed by the largest cartilage of the larynx'. In the Ukrainian language, there are two genuine idiomatic analogies: *борлак* and *кадик*. In this sentence, the translator chose the first option.

(40) *The whole world is run on carrots and sticks, Principal Stratton.* (TBC, URL) – *Метод батогаі пряника – ось на чому тримається світ, директоре Страттон.*

The idiom *carrot and stick* means 'a system in which you are rewarded for some actions and threatened with punishment for others'. There are several genuine

idiomatic analogies in Ukrainian: *бич й калач* and *батіг і пряник*. The second analogy is used in this case.

(11) *He looked like a kid who'd been caught with his hand in the cookie jar.* (PGW, URL) – Він був схожий на дитину, яку спіймали на гарячому.

The idiom *to be caught with your hand in the cookie jar* means ‘*to be caught stealing or doing something wrong*’. There are several genuine idiomatic analogies in Ukrainian: *бути спійманим на гарячому*, *бути спійманим за руку* etc. In this sentence, the first analogy is used.

(45) *You're using a sledgehammer to crack a nut.* (CYKS, URL) – Ти з гармати в горобців гатиш.

The idiom *to use a sledgehammer to crack a nut* means ‘*to use stronger measures than are really necessary to solve a problem*’. There are a few genuine idiomatic analogies in Ukrainian: *іти на комара з дрючком*, *іти на муху з обухом*, *стріляти (гатити) з гармат по горобцях* etc. The last option is employed in this sentence.

(9) *“First catch your hare then cook him,” said John, when I suggested a cooking-stove, and Joe made a clumsy contrivance out of a baking-tin.* (GE, URL) – “Скажеш «гоп», як перескочиш”, – відповів Джон, коли я запропонував скористатися плитою, а Джо сконструював незграбний казанок з форми для випікання.

The idiom *first catch your hare then cook him* means ‘*do not make plans about what you will do when you have something until you actually have it*’. Of course, in Ukrainian, there are a number of genuine idiomatic analogies: *скажеш «гоп», як перескочиш*, *не скуби, доки не зловиш* etc. In this case, first option is chosen.

(46) *“You two are like chalk and cheese,” said Mr. Weasley irritably, as they splashed across the yard to the Ministry cars.* (HPOP, URL) – Ви двоє схожі один на одного як батіг на мотовило, – роздратовано сказав містер Візлі, коли вони побігли через подвір'я до машин міністерства.

The idiom *as like as chalk and cheese* means ‘*completely different from each other*’. In the Ukrainian language, there are two genuine idiomatic analogies: *як свиня*

на коня and як батіг на мотовило. In this case, the second option is employed.

(2) *And I wouldn't marry you for all the tea in China», she said, half-laughing, half-serious.* (SP, URL) – І я не стала б твоєю дружиною ні за які гроші, – сказала вона не то жартівливо, не то серйозно.

The idiom *not for all the tea in China* means ‘not for any reason’. There are a few genuine idiomatic analogies in Ukrainian: *нізащо в (на) світі* and *ні за які гроші*. In this context *ні за які гроші* is more appropriate.

(19) *“I'm afraid I've bitten off more than I can chew”, said Harry, feeling overwhelmed by the amount of homework he had to complete.* (HPGF, URL) – “Боюсь, я взявся за те, що мені не по зубах”, – сказав Гаррі, приголомшено думаючи про домашні завдання, які йому треба виконати.

The idiom *to bite off more than one can chew* means ‘to undertake more than one can handle’. There are a few genuine idiomatic analogies in Ukrainian: *братися за те, що не до снаги (не до сили), братися за те, що не по зубах*. It was decided to use the second option in this sentence.

(36) *The effort to find a better job wasn't worth it for him, and the pay was so low the cake wasn't worth the candle.* (TWW, URL) – Для нього спроби знайти кращу роботу були майже марні, оскільки зарплата була настільки низькою, що шкурка вичинки не варта.

The idiom *the cake is not worth the candle* means ‘not worth the necessary effort, cost, or trouble’. In the Ukrainian language, there are two genuine idiomatic analogies: *гра не варта свічок* and *шкурка вичинки не варта*. In this sentence, the second analogy is chosen.

Therefore, there are 12 examples that have genuine idiomatic analogies. This is 24% of the material examined.

**2.2.4 Approximate Analogies.** (50) *When they attacked the working class, he always retorted, “The pot calling the kettle black; that is no answer to the charge that your own face is dirty”.* (ТИН, URL) – Коли вони напали на робітничий клас, він заперечував: “Навіщо кивати на інших, від цього ваші руки не стануть

*чистіші*”. (ЗП, URL)

The idiom *the pot calling the kettle black* means that ‘*someone with a particular fault accuses someone else of having the same fault*’. The translator decided to use approximate analogy *кивати на інших* in this case.

(26) *I was hopeless at school – I was no good at languages, and I couldn't do maths for toffee*. (EN, URL) – У школі я був безнадійним учнем: я не знав жодної мови і був абсолютним нулем у математиці.

The idiom *cannot do something for toffee* means that ‘*someone is extremely bad at doing something*’. In this sentence, it was decided to use the approximate analogy *абсолютний нуль*, which is the most appropriate in terms of context.

(17) *“If you interfere with me, I’ll cook your goose,” he growled*. (TMRA, URL) – Якщо ти втручатимешся у мої справи, я сплутаю всі твої карти, – гаркнув він.

The idiom *to cook someone's goose* means ‘*to make it certain that someone will fail, lose, etc.*’ Its lexical meaning can be expressed by using the approximate analogy *сплутати всі карти* in this sentence.

(5) *But when I know that it was by your special request, of course I must take his eulogy with a grain of salt*. (TA, URL) – Але коли я розумію, що це було написано на ваше особливе прохання, звичайно ж, я не можу сприймати його надгробну промову за чисту монету.

The idiom *to take something with a grain of salt* means ‘*to have a skeptical attitude*’. The approximate analogy *сприймати за чисту монету* can be used to express the lexical meaning of idiom.

(48) *“We’re looking for the cream of the crop, the best of the best, the top one percent,” said the recruiter to the job applicants*. (TJ, URL) – “Ми шукаємо спеціаліста високої марки, найкращого із найкращих, лише одного”, – повідомив рекрутер претендентам на роботу.

The idiom *the cream of the crop* means ‘*the best of a group*’. In this sentence, the lexical meaning can be conveyed by the Ukrainian phraseologism *висока марка*.

Therefore, there are 5 examples with approximate analogies. This accounts for 10% of the material analysed.



**2.2.5 Descriptive Translating.** (35) *The big winter season shops were closed but she found finger licking good to eat and solid values to drink.* (TGE, URL) – Великі зимові крамниці були зачинені, але вона щоразу знаходила якісь делікатеси та рідкісні дорогі напої. (PC, URL)

The idiom *finger licking good* means ‘very delicious; delectable, scrumptious’. Because there are no equivalents or analogies in Ukrainian, the translator rendered its meaning in a descriptive way. The translator chose to render its meaning by a single – *делікатеси*.

(10) *He felt grand and strong and full of beans.* (UM, URL) – Він був у піднесеному настрої, дужий і жвавий.

The idiom *full of beans* means ‘full of energy and life’. Because Ukrainian has no equivalents or analogies, this idiom can be rendered through explication only. Therefore, in this context, it can be conveyed by a single word – *жвавий*.

(13) *Her carrot top was a stark contrast to the black leather she wore, but somehow it made her look even more fierce.* (CB, URL) – Її руде волосся різко контрастувало із чорним шкіряним одягом, в якому вона ходила, але якимось чином в такому образі вона виглядала ще лютішою.

The idiom *carrot top* means ‘a person who has red hair’. It has historically been used negatively. Now, it is slowly but steadily being reclaimed as a positive word. This idiom can be expressed using a free combination of words – *руде волосся*.

(32) *She went away in an opposite direction, turning her head and saying to the unconscious Jim, “There is a fine rod in pickle for you, my gentleman, if you carry out that pretty scheme.”* (TRAM, URL) – Вона пішла в протилежному напрямку, злегка повернувши голову назад і прошептавши сторону Джима, який нічого не підозрював: “Джентельмене, якщо ви тільки спробуєте здійснити свій чарівний план, то будьте готові до покарання”.

The idiom *rod in pickle* means ‘a reproof, punishment, or penalty ready for future application’. The lexical meaning of the idiom is based on a nationally specific conception which is alien to the Ukrainian language. Because there are no equivalents

or analogies in Ukrainian, it was decided to render the sense of idiom with the help of free combination of words — *готовий до покарання*.

(37) *The film was a bit lacking in substance, but it was still enjoyable thanks to the eye candy on screen.* (THUG, URL) – Фільму трохи не вистачало змісту, але все одно його переглядом насолоджувалися завдяки гарній картинці на екрані.

The idiom *eye candy* means ‘*something superficially attractive to look at*’. We can only convey the meaning of the idiom in a descriptive way. Therefore, we can use free combination of words *гарна картинка*.

(31) *She was a magnificent woman, Mr. Moody, and she dropped me like a hot potato.* (MLM, URL) – Вона була неперевершеною жінкою, містере Муді, і вона пішла від мене без вагань.

The idiom *to drop someone like a hot potato* means ‘*to get rid of something or someone as quickly as possible because they are difficult to deal with, or because you do not want them any more*’. In this sentence the idiom can be conveyed by a longer explanation – *ніти від когось без вагань*.

(42) *“To be sure, to be sure!”, said the Jew, who had entered unseen by Oliver. “It all lies in a nutshell my dear; in a nutshell, take the Dodger's word for it”.* (ОТРВР, URL) – Чудово сказано! – вигукнув єврей, який непомітно для Олівера увійшов до кімнати. – Вся суть у цьому, дорогесенький, вся суть, можеш повірити Пройди на слово. (ПОТ, URL)

The idiom *in a nutshell* means ‘*in essence; briefly*’. It refers to Roman writer Pliny's description of Homer's Iliad being copied in such a small hand that it could fit in a nutshell. Because there are no equivalents or analogies in Ukrainian, the translator conveyed its meaning through explication – *суть*.

(18) *“I like to know the news as well as any man”, said Toby, slowly; folding it a little smaller, and putting it in his pocket again, “but it almost goes against the grain with me to read a paper now”.* (TCH, URL) – “Мені подобається бути в курсі подій, як і будь-кому”, – повільно промовив Тобі, згортаючи газету ще раз і знову кладучи її в кишеню, – “але читати такі новини – суцільне розчарування”.

The idiom *against the grain* means ‘*contrary to one's feelings, nature, wishes,*

*etc.; irritating or displeasing*'. The lexical meaning of this idiom is based on a specific notion which is alien to the Ukrainian language. Thus, we can only convey the lexical meaning through description, that is *суцільне розчарування*.

(14) *He's about as much use as a chocolate fireguard.* (THIG, URL) – Він нам нічим не може допомогти в цій ситуації.

The idiom *as much use as a chocolate fireguard* means 'utterly useless'. The lexical meaning of the idiom is based on a particular notion which is strange to the Ukrainian language, so we should render it by a longer explanation – *нічим не може допомогти*.

(24) *I've got bigger fish to fry than waste time teaching a beginner how to ride.* (R, URL) – У мене є набагато важливіші справи, ніж гаяти час на те, щоб навчити новачка їздити верхи.

The idiom *to have bigger fish to fry* means 'to not be interested in something because you have more important, interesting, or profitable things to do'. So, in this case, we can translate the idiom deceptively using free combination of words: *матиму важливіші справи*.

(23) *It was a man's responsibility to bring home the bacon, as they say.* (TCO, URL) – Вважають, що бути годувальником – виключно чоловічий обов'язок.

The idiom *to bring home the bacon* means 'to provide the family with the money they need to live'. There is a word in Ukrainian that perfectly expresses the meaning of this idiom, namely, *годувальник*.

(33) *Sir William sat above the salt, and the duchess at his left hand, and the other guests arrayed down either side of the table according to their rank.* (TRK, URL) – Сер Вільям сидів на почесному місці, герцогиня – зліва від нього, а інші гості розташувалися по обидва боки столу відповідно до свого титулу.

The idiom *to sit above the salt* means 'to sit in a more honored position'. Because there are no equivalents or analogies in Ukrainian, the meaning of the idiom is rendered through the use of a free combination of words – *сидіти на почесному місці*.

(41) *This time he stopped before the girl's door, as if to chew the cud of the*

*situation.* (ОММ, URL) – Цього разу він зупинився перед кімнатою дівчинки, ніби розмірковуючи про ситуацію.

The idiom *to chew the cud* means ‘*to reflect or think over something*’. Because Ukrainian has no equivalents or analogies, this idiom can be rendered through explication only. So, in this context, we can express the meaning by a single word – розмірковувати.

(12) *He had a reputation for currying favour with his superiors, often at the expense of his subordinates.* (ТРЕ, URL) – Він здобув репутацію людини, яка вислужується перед начальством, часто за рахунок своїх підлеглих.

The idiom *to curry favour* means ‘*to seek to gain favor by flattery or attention*’. Because there are no equivalents or analogies in Ukrainian, the idiom should be conveyed in a descriptive way. A single word *вислужуватися* is used to express the sense of the idiom.

(47) *Well, I don't think my father could cut the mustard as a magician, but he sure had some great stories to tell.* (ТМЕ, URL) – Що ж, не думаю, що мій батько міг би бути успішним чарівником, але він точно міг розповісти кілька чудових історій.

The idiom *cut the mustard* means ‘*to achieve the standard of performance necessary for success*’. The meaning of this idiom can be rendered through explication only, so we can convey its sense with the help of free combination of words – *бути успішним*.

(27) *John was in a stew about the meeting tomorrow; he wasn't sure if he was fully prepared.* (ТЛС, URL) – Джон хвилювався щодо завтрашньої зустрічі; він не був упевнений, що повністю готовий до неї.

The idiom *to be in a stew* means ‘*to be excited, worried, or confused*’. Ukrainian has no equivalents or analogies, thus, in this case the idiom can be expressed by a single word – хвилюватися.

(34) *“Thank you very much, my dear,” said Aunt Augusta. “You're a good egg.”* (ТВМА, URL) – “Дуже дякую тобі, люба моя”, – сказала тітка Августа. “Ти чудова дівчинка”.

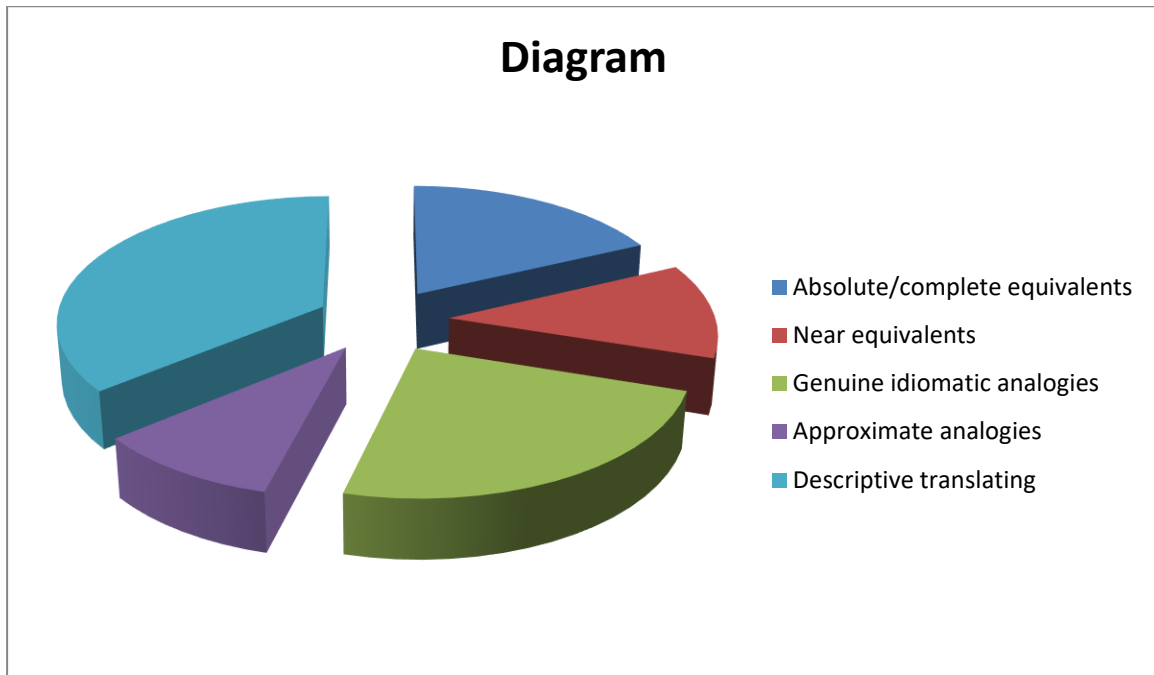
The idiom *good egg* means ‘*a likeable person*’. Because there are no equivalents or analogies in Ukrainian, the idiom should be rendered in a descriptive way. We can convey its meaning by using a free combination of words – чудова дівчинка.

(49) *When I was at Whooton old Luce used to hate it – you really could tell he did – when after he was finished giving his sex talk to a bunch of us in his room we stuck around and chewed the fat by ourselves for a while.* (TCR, URL) – *В Гутоні Льюса починало бісити ,– це в нього на лобі було написано, – коли він, каналія, закінчував виступати у себе в кімнаті перед нами зі своїми сексуальними проповідями, а ми не розходились і теревенили собі далі.* (ЛЖ, URL)

The idiom *to chew the fat* means ‘*to make friendly familiar conversation*’. In Ukrainian, there is a stylistically colored word that completely expresses the sense of this idiom, that is, *теревенити*.

Therefore, there are 18 sentences that contain descriptive translating. This represents 36% of the material examined.

Thus, it can be concluded that descriptive translating prevails in the researched material, because it makes up 36% of all ways of rendering. Then, translation by choosing genuine idiomatic analogies is in second place (24%), translation by choosing absolute/complete equivalents is in third place (18%), translation by choosing near equivalents is in fourth place (12%) and, finally, translating by choosing approximate analogies is in last place (10%) (see Figure 2.1).



**Fig. 2.1 Ways of translating English culinary phraseologisms into Ukrainian**

## CONCLUSIONS

In the course of the work, a large amount of material on this topic was analysed and investigated. The translation of culinary idioms from English to Ukrainian was investigated. 50 English phraseological units were used to accomplish the objectives. Therefore, phraseology in English and Ukrainian was successfully studied.

All the objectives of the research were considered to some extent:

- The various definitions of phraseology and phraseological units in English and Ukrainian were studied and considered;
- The ways of rendering of phraseological units from English to Ukrainian were revealed and described;
- The techniques of translating English phraseological units into Ukrainian were studied;
- The fictional discourse in general was reviewed;
- The specifics of fictional discourse text analysis were considered;
- Some transformations in the translation of culinary idioms from fictional texts were investigated and analysed;
- The ways of translation of culinary idioms which are often used in fictional texts were identified, described and classified.

Many linguists' points of view on this issue were reviewed in this term paper and, as a result, we can make the following conclusions:

- Phraseology is inevitable process in the development of any language;
- The phraseology section of the dictionary is the most variable, as well as the most complicated element of the language to learn and to understand;
- Phraseology remains a part of lexicology due to a lack of established primary requirements supporting phraseology as a separate subject of linguistics;
- Throughout the history of phraseology research, there have been two main approaches to phraseological units.
- In the Anglo-Saxon tradition, scholars use the terms “idiom” and “fixed expression,” while in the Ukrainian tradition, scientists tend to use the term “phraseologism.”

Based on the analysis of examples, we found the following:

- Idioms are widely used in fictional discourse, because of the expressiveness and the picturesqueness;
- Because all types of transformations (lexical transformations, grammatical transformations, lexical and grammatical transformations) are employed while translating the English culinary idioms into Ukrainian, there are numerous examples of their use in fictional discourse;
- Because all ways of faithful rendering are used while translating the English culinary idioms into Ukrainian, the translator can sometimes select the translation technique that best suits the style of the text;
- Out of 50 analysed examples, 9 were conveyed by an absolute equivalent (18%), 6 — by a near equivalent (12%), 12 — by a genuine idiomatic analogy (24%), 5 — by an approximate analogy (10%) and 18 — by a descriptive translating (36%).

Idioms are a frequent occurrence in fictional discourse. Phraseology translation is a creative process that requires the ability to find the appropriate linguistic means to express and preserve the semantic load and artistic value of the translated text.

Although the topic of phraseology has been the focus of many researchers and linguists, it can be concluded that it has not been thoroughly examined in terms of transformations and ways of rendering in fictional discourse with a focus on culinary idioms. There are multifarious opportunities for additional research; therefore, this problem can be studied in the following ways: techniques used in Ukrainian to convey meaning of the English culinary idioms, a closer analysis of the phenomenon in terms of transformations and ways of rendering in fictional discourse, typological comparative studies.



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- 23.R – Ricochet by Sandra Brown ([https://books.google.com.ua/books?id=H5AHmTgiVY0C&pg=PT3&hl=uk&source=gbs\\_selected\\_pages&cad=3#v=onepage&q&f=false](https://books.google.com.ua/books?id=H5AHmTgiVY0C&pg=PT3&hl=uk&source=gbs_selected_pages&cad=3#v=onepage&q&f=false))
- 24.SF – Sign of the Four by Arthur Conan Doyle (<https://www.gutenberg.org/files/2097/2097-h/2097-h.htm>)
- 25.SP – Strong Poison by Dorothy L. Sayers (<https://gutenberg.ca/ebooks/sayersdl-strongpoison/sayersdl-strongpoison-00-h.html>)
- 26.TATS – The Adventures of Tom Sawyer" by Mark Twain (<https://www.gutenberg.org/files/74/74-h/74-h.htm>)
- 27.TA – The American by Henry James (<https://www.gutenberg.org/files/177/177-h/177-h.htm>)
- 28.TBC – The Butterfly Clues by Kate Ellison ([https://archive.org/details/butterflyclues0000elli\\_g9e3](https://archive.org/details/butterflyclues0000elli_g9e3))
- 29.TCR – The Catcher in the Rye by J.D. Salinger (<https://www.allfreenovel.com/Book/Details/61682/Catcher-in-the-Rye>)
- 30.TCH – The Chimes by Charles Dickens (<https://www.gutenberg.org/files/653/653-h/653-h.htm>)
- 31.TCO – The Coroner by Jennifer Graeser Dornbush (<https://www.goodreads.com/book/show/39875981-the-coroner>)
- 32.TD – The Devouring by Simon Holt



- (<https://www.goodreads.com/book/show/3374819-the-devouring>)
- 33.TGE – The Garden of Eden by Ernest Hemingway  
(<https://ld.johannesville.net/hemingway-06-the-garden-of-eden>)
- 34.TGDT – The Girl with the Dragon Tattoo by Stieg Larsson  
(<https://www.allfreenovel.com/Book/Details/2153/The-Girl-with-the-Dragon-Tattoo--Millennium-1->)
- 35.THIG – The Hitchhiker’s Guide to the Galaxy by Douglas Adams  
(<https://jaydixit.com/files/PDFs/TheultimateHitchhikersGuide.pdf>)
- 36.TUHG – The Hunger Games by Suzanne Collins  
(<https://www.allfreenovel.com/Book/Details/458/The-Hunger-Games--The-Hunger-Games-1->)
- 37.TIH – The Iron Heel by Jack London  
(<https://www.gutenberg.org/files/1164/1164-h/1164-h.htm>)
- 38.TJ – The Job by Janet Evanovich  
(<https://books.google.com.ua/books?id=g3woAwAAQBAJ&hl=uk>)
- 39.TLS – The Lost Symbol by Dan Brown  
(<https://www.allfreenovel.com/Book/Details/6806/The-Lost-Symbol--Robert-Langdon-3->)
- 40.TME – The Magician’s Elephant by Kate DiCamillo  
(<https://books.google.com.ua/books?id=ZqpIAGAAQBAJ&hl=uk>)
- 41.TMRA – The Murder of Roger Ackroyd by Agatha Christie  
(<https://www.gutenberg.org/files/69087/69087-h/69087-h.htm>)
- 42.TOCS – The Old Curiosity Shop by Charles Dickens  
(<https://www.gutenberg.org/files/700/700-h/700-h.htm>)
- 43.TPE – The Pillars of the Earth by Ken Follett  
(<https://spread.epub.pub/epub/5f670b7b6c8df87eddb9f2e>)
- 44.TQGG – The Quest of the Golden Girl by Richard le Gallienne  
(<https://www.gutenberg.org/files/461/461-h/461-h.htm>)
- 45.TRK – The Red Knight by Miles Cameron (<https://zlibrary.to/pdfs/the-red-knight>)

46. TRAM – The Romantic Adventures of a Milkmaid by Thomas Hardy  
(<https://www.gutenberg.org/files/2996/2996-h/2996-h.htm>)
47. TWW – The Woman in White by Wilkie Collins  
(<https://www.gutenberg.org/files/583/583-h/583-h.htm>)
48. TKM – To Kill a Mockingbird by Harper Lee  
(<https://docs.google.com/viewer?a=v&pid=sites&srcid=YW5udXJpc2xhbWljc2Nob29sLm9yZ3xzaXN0ZXIta2F0ZWx5bnxneDo2NjVmZmE1NzNjNjc4NWm>)
49. TWMA – Travels With My Aunt by Graham Greene  
(<https://archive.org/details/travelswithmyaun00greeuoft/page/250/mode/2up>)
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(<https://www.gutenberg.org/cache/epub/6684/pg6684.html>)

**The fragments from the book *Ninth house* by Leigh Bardugo**

*Alex wrinkled her nose at the stink. “Good morning, Smelly Hellie,” she said. Hellie smiled, and there was such sweetness in her face, such sadness. “Let’s get the fuck out of here,” Alex said. “For good. We’re done with this place.” Hellie nodded. “Take that shirt off. You smell like hot lunch,” Alex said, and reached for the hem. Her hand passed straight through it, straight through the place where the firm skin of Hellie’s abdomen should have been. Hellie blinked once, those eyes so sad, so sad. She just lay there, still looking at Alex, studying her, Alex realized, for the last time. Hellie was gone. But she wasn’t. Her body was lying on the mattress, on her back, a foot away, her tight T-shirt splattered with vomit, still and cold. Her skin was blue. How long had her ghost lain there waiting for Alex to wake? There were two Hellies in the room. There were no Hellies in the room. “Hellie. Hellie. Helen.” Alex was crying, leaning over her body, feeling for a pulse. Something broke inside her. “Come back,” she sobbed, reaching for Hellie’s ghost, her arms passing through her again and again. With each swipe she glimpsed a bright shard of Hellie’s life. Her parents’ sunny house in Carpinteria. Her callused feet on a surfboard. Ariel with his fingers jammed into her mouth. “You didn’t have to do it. You didn’t have to”. But Hellie said nothing, just wept silently. The tears looked like silver against her cheeks. Alex started screaming. Len slammed through the door, his shirt untucked, his hair a messy tangle, already swearing that it was three in the morning and couldn’t he get some rest in his own house, when he saw Hellie’s body. Then he was saying the same thing over and over again. “Fuck fuck fuck.” Just like Hellie’s no no no. Rat-a-tat-tat. A moment later he had his palm pressed against Alex’s mouth. “Shut up. Shut the fuck up. God, you stupid bitch, be quiet.” But Alex couldn’t be quiet. She sobbed in loud torrents, her chest heaving as he squeezed her tighter and tighter. She couldn’t breathe. Snot was running from her nose, and his hand was clamped tight against her lips. She scrabbled against him as he squeezed. She was going to black out. “Jesus fuck.” He shoved her away, wiped his hands on his pants. “Just shut up and let me think.” “Oh shit.” Betcha was in the doorway, his big belly hanging over his basketball shorts, his T-shirt gapping.*

*“Is she?” “We’ve got to clean her up,” said Len, “get her out of here.” For a moment, Alex was nodding, thinking he meant to make her look nice. Hellie shouldn’t have to go to the hospital with vomit on her shirt. She shouldn’t be found that way. “It’s still early. No one’s out there,” said Len. “We can get her in the car, drop her ... I don’t know. That nasty-ass club on Hayvenhurst.” “Crashers?” “Yeah, we’ll put her in the alley. She looks used up enough, and there’s got to be plenty of shit still in her system.” “Yeah,” said Betcha. “Okay.” Alex watched them, her ears ringing. Hellie was watching them too, from her place beside her own body on the mattress, listening to them talk about throwing her out like trash. “I’m calling the cops,” Alex said. “Ariel must have given her —” Len hit her, openhanded but hard. “Don’t be fucking stupid. You want to go to jail? You want Eitan and Ariel coming after us?” He hit her again. “Shit, man, calm down,” said Betcha. “Don’t be like that.” But he wasn’t going to step in. He wasn’t going to actually do anything to stop Len. Hellie’s ghost tipped her head back, looked at the ceiling, started drifting toward the wall. “Come on,” said Len to Betcha. “Grab her ankles.” “You can’t do this to her,” Alex said. It was what she should have said the previous night. Every night. You can’t do this to her. Hellie’s ghost was already starting to fade through the wall. Len and Betcha had her body slung between them like a hammock. Len had his arms under Hellie’s armpits. Her head lolled to the side. “God, she smells like shit.” Betcha gripped her ankles. One of her pearly pink jelly shoes dangled from her foot. She hadn’t taken them off before she came to bed. She probably hadn’t noticed. Alex watched it slide off her toe and thunk to the ground. “Shit, put that back on her.” Betcha fumbled awkwardly with it, setting down her feet, then trying to jam the shoe back on like some kind of a footman in Cinderella. “Oh for fuck’s sake, just bring it with you. We’ll throw it in with her.” It was only when Alex followed them into the living room that she saw Ariel was still there, asleep on the couch in his undershorts. “I’m trying sleep, for shit’s sake,” he said, blinking drowsily at them. “Oh shit, is she ...?” And then he giggled.*

*In truth, the dead are rarely raised beneath their showy pediments. No, the bread and butter of the Lettermen is intelligence, gathered from a network of dead informants, who traffic in all manner of gossip and who needn’t listen at keyholes when they can*

*simply walk unseen through walls.*

### English culinary idioms and their rendering into Ukrainian

	Текст оригіналу	Текст перекладу
1.	<i>A library is a better world, built by the brains and hearts of poets and dreamers, as a refuge from the real world outside; and in it alone is to be found <u>the land of milk and honey</u> which it promises. (TQGG, URL)</i>	Бібліотека — значно кращий світ, створений розумом і серцями поетів і мрійників, як сховок від реального світу; і тільки там можна віднайти <u>молочні ріки і масляні береги</u> , які вона обіцяє.
2.	<i>And I wouldn't marry you <u>for all the tea in China</u>», she said, half-laughing, half-serious. (SP, URL)</i>	І я не стала б твоєю дружиною <u>ні за які гроші</u> , — сказала вона не то жартівливо, не то серйозно.
3.	<i>As the old saying goes, <u>don't teach your grandmother to suck eggs</u>. (TGDT, URL)</i>	Як каже стара приказка, <u>не вчи орла літати, а солов'я – співати</u> .
4.	<i>But it was not, and Polly's fun cost more than the price of gloves and bonnet, for, having nibbled at <u>forbidden fruit</u>, she had to pay the penalty. (AOFG, URL)</i>	Але це було не так, і забава Поллі коштувала більше, ніж ціна рукавичок і капелюшка, бо, скуштувавши <u>заборонений плід</u> , їй довелося заплатити штраф.
5.	<i>But when I know that it was by your special request, of course I must <u>take his eulogy with a grain of salt</u>. (TA, URL)</i>	Але коли я розумію, що це було написано на ваше особливе прохання, звичайно ж, я не можу <u>сприймати</u> його надгробну промову <u>за чисту монету</u> .
6.	<i>“Dick” — said the dwarf, thrusting his head in at the door, “my pet, my pupil, <u>the apple of my eye</u>, hey, hey!” (TOCS, URL)</i>	“Діку”, — покликав карлик, просунувши голову в двері, — “мій учню, <u>мій улюбленцю</u> , гей, гей!”

7.	<p><i>“Do you want to reach the bridge?” said the grenadier. “At the cost of my life — at the cost of the whole world!” “Then forward, march! <u>You can't make omelets without breaking eggs</u>”.</i> (F, URL)</p>	<p>“Волієш дістатися до мосту?”, — запитав гренадер. “Ціною мого життя — навіть ціною всього світу!” “Тоді вперед, рушаймо! <u>Де борошно, там і порошно</u>”.</p>
8.	<p><i>Even in adopting this course, he had to make up his mind to the certainty of several days of famine at the outset, for it would take that time to reach the last Indian lodges from which he had parted, and until they should arrive there, his people would have nothing to subsist upon but haws and wild berries, excepting one miserable horse, which was little better than <u>skin and bone</u>.</i> (AAERM, URL)</p>	<p>Навіть обравши цей шлях, він мусив відразу змиритися з думкою, що на нього чекає голод впродовж кількох днів, бо саме стільки часу знадобиться, щоб дійти до останніх індіанських стійбищ, які він покинув. Допоки вони туди прибудуть, його люди не матимуть нічого їстівного, окрім глоду та лісових ягід, за винятком одного жалюгідного коня, від якого лишилися тільки <u>шкіра та кістки</u>.</p>
9.	<p><i>“<u>First catch your hare then cook him,</u>” said John, when I suggested a cooking-stove, and Joe made a clumsy contrivance out of a baking-tin.</i> (GE, URL)</p>	<p>“<u>Скажеш «гоп», як перескочиш</u>”, - відповів Джон, коли я запропонував скористатися плитою, а Джо сконструював незграбний казанок з форми для випікання.</p>
10.	<p><i>He felt grand and strong and <u>full of beans</u>.</i> (UM, URL)</p>	<p>Він був у піднесеному настрої, дужий і <u>жвавий</u>.</p>
11.	<p><i>He looked like a kid who'd <u>been caught with his hand in the cookie jar</u>.</i> (PGW, URL)</p>	<p>Він був схожий на дитину, яку <u>спіймали на гарячому</u>.</p>

12.	<i>He had a reputation for <u>currying favour</u> with his superiors, often at the expense of his subordinates. (TPE, URL)</i>	Він здобув репутацію людини, яка <u>вислужується</u> перед начальством, часто за рахунок своїх підлеглих.
13.	<i>Her <u>carrot top</u> was a stark contrast to the black leather she wore, but somehow it made her look even more fierce. (CB, URL)</i>	Її <u>руде волосся</u> різко контрастувало із чорним шкіряним одягом, в якому вона ходила, але якимось чином в такому образі вона виглядала ще лютішою.
14.	<i>He's about <u>as much use as a chocolate fireguard</u>. (THIG, URL)</i>	Він нам <u>нічим не може допомогти</u> в цій ситуації.
15.	<i>He was <u>as cool as a cucumber</u> when he told us about the murder. (MMOS, URL)</i>	Розповідаючи нам про це вбивство, він був <u>спокійний, як удав</u> .
16.	<i>He was slender to emaciation, cavernously checked, roll after roll of skin, no longer encasing flesh or muscle, hanging grotesquely down his neck and swathing <u>the Adam's apple</u> so that only occasionally, with queer swallowing motions, did it peep out of the mummy-wrappings of skin and sink back again from view. (MBJ, URL)</i>	Він був худий, аж світився, із запалими щоками, і широкі зморшки шкіри, без ніяких м'язів, чудернацько звисали йому на шиї, закриваючи <u>борлак</u> , що тільки часом, коли старигань ковтав слину, показувався з тих зморщок, схожих на завої мумії, і ховався знову. (МБД, URL)
17.	<i>"If you interfere with me, I'll <u>cook your goose</u>," he growled. (TMRA, URL)</i>	Якщо ти втручатимешся у мої справи, я <u>сплутаю всі твої карти</u> , - гаркнув він.
18.	<i>"I like to know the news as well as any man", said Toby, slowly;</i>	"Мені подобається бути в курсі подій, як і будь-кому", - повільно



	<i>folding it a little smaller, and putting it in his pocket again, “but it almost goes <u>against the grain</u> with me to read a paper now”. (TCH, URL)</i>	промовив Тобі, згортаючи газету ще раз і знову кладучи її в кишеню, - “але читати такі новини - <u>суцільне розчарування</u> ”.
19.	<i>“I’m afraid I’ve <u>bitten off more than I can chew</u>”, said Harry, feeling overwhelmed by the amount of homework he had to complete. (HPGF, URL)</i>	“Боюсь, я <u>взявся за те, що мені не по зубах</u> ”, — сказав Гаррі, приголомшено думаючи про домашні завдання, які йому треба виконати.
20.	<i>In the constitution of this small, maritime <u>banana republic</u> was a forgotten section that provided for the maintenance of a navy. (СК, URL)</i>	У конституції Анчурії, цієї невеличкої <u>бананової республіки</u> , є напівзабутий розділ, який передбачає створення військового флоту. (КК, URL)
21.	<i>It <u>made Philip's mouth water</u>, for in one way and another he was spending more than he had expected, and it would have suited him very well to make a little money by the easy method Macalister suggested. (ОНВ, URL)</i>	У Філіпа від цих розмов <u>текла слинка</u> — він витрачав більше, ніж розраховував, і був не проти заробити трохи грошень тим простим методом, який радив Макалістер. (ТПЛ, URL)
22.	<i>It’s not easy being the <u>big cheese</u>. You have to watch your back, guard your reputation and defend your turf, day in, day out. (TD, URL)</i>	<u>Великим цабе</u> бути важко. Вам потрібно бути обережними, захищати свою репутацію і відстоювати свою землю кожного дня.
23.	<i>It was a man’s responsibility <u>to bring home the bacon</u>, as they say. (ТСО, URL)</i>	Вважають, що бути <u>годувальником</u> — виключно чоловічий обов’язок.

24.	<i>I've got bigger fish to fry than waste time teaching a beginner how to ride. (R, URL)</i>	У мене є набагато <u>важливіші справи</u> , ніж гаяти час на те, щоб навчити новачка їздити верхи.
25.	<i>I've had ups in my life, and I've had downs, but I've learned <u>not to cry over spilled milk</u>. (SF, URL)</i>	<i>Я стільки лиха зазнав у житті, що навчився <u>не плакати за збіглим молоком</u>. (ЗЧ, URL)</i>
26.	<i>I was hopeless at school — I was no good at languages, and I <u>couldn't do maths for toffee</u>. (EN, URL)</i>	У школі я був безнадійним учнем — я не знав жодної мови і <u>був абсолютним нулем</u> у математиці.
27.	<i>John <u>was in a stew</u> about the meeting tomorrow; he wasn't sure if he was fully prepared. (TLS, URL)</i>	Джон <u>хвилювався</u> щодо завтрашньої зустрічі; він не був упевнений, що повністю готовий до неї.
28.	<i>No, <u>the bread and butter</u> of the Lettermen is intelligence, gathered from a network of dead informants, who traffic in all manner of gossip and who needn't listen at keyholes when they can simply walk unseen through walls. (NH, URL)</i>	<i>Ні, на <u>хліб з маслом</u> Буквоїди заробляють <u>розвідданими, зібраними за допомогою мережі загиблих шпигунів, які передають усілякі плітки й не мусять підслуховувати в замкові шпарини, адже можуть просто пройти крізь стіни.</u> (ДД, URL)</i>
29.	<i>Roy is the dumbest man I ever saw, <u>dumb as an oyster</u>, but he's pretty good company for all that. (DS, URL)</i>	Рой — наймовчазніший чоловік, якого я коли-небудь знав, <u>німий, як риба</u> , але він все одно досить хороший товариш для цієї подорожі.
30.	<i>She told me <u>an apple a day keeps the doctor away</u>. (GO, URL)</i>	<i>Вона повторювала мені: <u>хто яблуко в день з'їдає, у того лікар не буває</u>.</i>

31.	<i>She was a magnificent woman, Mr. Moody, and she <u>dropped me like a hot potato</u>. (MLM, URL)</i>	Вона була неперевершеною жінкою, містере Муді, і вона <u>пішла від мене без вагань</u> .
32.	<i>She went away in an opposite direction, turning her head and saying to the unconscious Jim, “There is a fine <u>rod in pickle</u> for you, my gentleman, if you carry out that pretty scheme.” (TRAM, URL)</i>	Вона пішла в протилежному напрямку, злегка повернувши голову назад і прошептавши в сторону Джима, який нічого не підозрював: “Джентельмене, якщо ви тільки спробуєте здійснити свій чарівний план, то будьте <u>готові до покарання</u> ”.
33.	<i>Sir William <u>sat above the salt</u>, and the duchess at his left hand, and the other guests arrayed down either side of the table according to their rank. (TRK, URL)</i>	Сер Вільям <u>сидів на почесному місці</u> , герцогиня - зліва від нього, а інші гості розташувалися по обидва боки столу відповідно до свого титулу.
34.	<i>“Thank you very much, my dear,” said Aunt Augusta. “You’re a <u>good egg</u>”. (TWMA, URL)</i>	“Дуже дякую тобі, люба моя”, — сказала тітка Августа. “Ти <u>чудова дівчинка</u> ”.
35.	<i>The big winter season shops were closed but she found <u>finger licking good</u> to eat and solid values to drink. (TGE, URL)</i>	<i>Великі зимові крамниці були зачинені, але вона щоразу знаходила якісь <u>делікатеси та рідкісні дорогі напої</u>. (PC, URL)</i>
36.	<i>The effort to find a better job wasn’t worth it for him, and the pay was so low <u>the cake wasn’t worth the candle</u>. (TWW, URL)</i>	Для нього спроби знайти кращу роботу були майже марні, оскільки зарплата була настільки низькою, що <u>шкурка вичинки не варта</u> .
37.	<i>The film was a bit lacking in substance, but it was still enjoyable</i>	Фільму трохи не вистачало змісту, але все одно його

	<i>thanks to the <u>eye candy</u> on screen.</i> (THUG, URL)	переглядом насолоджувалися завдяки <u>гарній картинці</u> на екрані.
38.	<i>The people who live here are <u>the salt of the earth</u>.</i> (TKM, URL)	Люди, які тут проживають, — <u>сіль землі</u> .
39.	<i>There's no real satisfaction in poking around in a job you don't like, but I've found that sometimes <u>the appetite comes while eating</u>.</i> (TATS, URL)	Немає справжнього задоволення в тому, щоб копирсатися в роботі, яка тобі не подобається, але я зрозумів, що іноді <u>апетит</u> <u>приходить</u> під час їжі.
40.	<i>The whole world is run on <u>carrots and sticks</u>, Principal Stratton.</i> (TBC, URL)	Метод <u>батога і пряника</u> - ось на чому тримається світ, директоре Страттон.
41.	<i>This time he stopped before the girl's door, as if <u>to chew the cud</u> of the situation.</i> (OMM, URL)	Цього разу він зупинився перед кімнатою дівчинки, ніби <u>розмірковуючи</u> про ситуацію.
42.	<i>“To be sure, to be sure!”, said the Jew, who had entered unseen by Oliver. “It all lies <u>in a nutshell</u> my dear; <u>in a nutshell</u>, take the Dodger's word for it”.</i> (OTPB, URL)	<i>Чудово сказано! — вигукнув єврей, який непомітно для Олівера ввійшов до кімнати. — Вся <u>суть</u> у цьому, дорогесенький, вся <u>суть</u>, можеш повірити</i> <i>Пройді на слово.</i> (ПОТ, URL)
43.	<i>You have introduced a topic on which our natures are at variance — a topic we should never discuss: the very name of love is <u>an apple of discord</u> between us.</i> (JE, URL)	Ви зачепили тему, про яку наші думки розходяться, те, про що ми ніколи не повинні сперечатись, саме тільки слово “любов” — уже <u>яблуко незгоди</u> між нами, то що б ми робили, ставши віч-на-віч з дійсністю? (ДЕ, URL)

44.	<i>You're a highly eddicated lady and Cornelia isn't, but you're <u>like as two peas</u> when it comes to that. (AHD, URL)</i>	<i>У вас є вища освіта, а в Корнелії ні, та щодо логіки ви <u>схожі, як викапані</u>. (ЕДМ, URL)</i>
45.	<i>You're using a sledgehammer to crack a nut. (CYKS, URL)</i>	<i>Ти з гармати в горобців гатиш.</i>
46.	<i>"You two are <u>like chalk and cheese</u>," said Mr. Weasley irritably, as they splashed across the yard to the Ministry cars. (HPOP, URL)</i>	<i>Ви двоє <u>схожі</u> один на одного <u>як батіг на мотовило</u>, — роздратовано сказав містер Візлі, коли вони побігли через подвір'я до машин міністерства.</i>
47.	<i>Well, I don't think my father could <u>cut the mustard</u> as a magician, but he sure had some great stories to tell. (TME, URL)</i>	<i>Що ж, не думаю, що мій батько міг би <u>бути успішним</u> чарівником, але він точно міг розповісти кілька чудових історій.</i>
48.	<i>"We're looking for <u>the cream of the crop</u>, the best of the best, the top one percent," said the recruiter to the job applicants. (TJ, URL)</i>	<i>"Ми шукаємо спеціаліста <u>високої марки</u>, найкращого із найкращих, лише одного", — повідомив рекрутер претендентам на роботу.</i>
49.	<i>When I was at Whooton old Luce used to hate it — you really could tell he did — when after he was finished giving his sex talk to a bunch of us in his room we stuck around and <u>chewed the fat</u> by ourselves for a while. (TCR, URL)</i>	<i>В Гутоні Льюса починало <u>бісити</u>, — це в нього на лобі було написано, — коли він, каналія, закінчував виступати у себе в кімнаті перед нами зі своїми сексуальними проповідями, а ми не розходились і <u>теревенили</u> собі далі. (ЛЖ, URL)</i>
50.	<i>When they attacked the working</i>	<i>Коли вони напали на</i>

<p><i>class, he always retorted, "<u>The pot calling the kettle black</u>; that is no answer to the charge that your own face is dirty. (ТІН, URL)</i></p>	<p><i>робітничий клас, він заперечував: “Навіщо <u>кивати на інших</u>, від цього ваші руки не стануть чистіші”. (ЗП, URL)</i></p>
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## РЕЗЮМЕ

Курсову роботу присвячено дослідженню способів перекладу англійської кулінарної фразеології художнього дискурсу. У ході роботи висвітлено основні етапи наукової думки в галузі фразеології, описано існуючі способи перекладу фразеологічних одиниць у художньому дискурсі, проаналізовано зразок тексту художнього дискурсу і здійснено перекладацький аналіз фактичного матеріалу дослідження (фразеологізмів художнього дискурсу, усього 50 одиниць). Крім того, у курсовій роботі наведено діаграму, що містить кількісні підрахунки результатів дослідження.

**Ключові слова:** переклад, перекладацький аналіз, фразеологія, ідіома, фразеологізм, фразеологічні одиниці, художній дискурс.