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МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ

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З ПЕРЕКЛАДУ

Ідіоматичний аспект відтворення побутових звичаєвих норм (на матеріалі англійськомовних художніх текстів)

Сизоненко Яна

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19

Керівник курсової роботи_____

(підпис)

Галич

Київ – 2023

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CHAPTER 1

IDIOMS AS A LANGUAGE PHENOMENON   AND TRANSLATION CHALLENGE

1.1 Idioms as a language phenomenon

Each of us uses idioms in everyday life, and most of us are not even aware of their use. Among them are, for example, the following: A bird in the hand is worth two in the bush (синиця в руках краще солов'я в лісі), Break a leg (ні пуху, ні пера), Once in a blue moon **(**раз на рік по обіцянці).

Idiom (from the Greek idioma - peculiarity, originality) is a combination of of language units, the meaning of which does not coincide with the meaning of its constituent   elements.

Idioms are not a common phenomenon. There are several definitions of idioms. Cambridge Dictionary defines idiom as "a group of words in a fixed order that has a particular meaning that is different from the meanings of each word on its own" Merriam Webster provides the following interpretation **"**an expression in the usage of a language that is peculiar to itself either in having a meaning that cannot be derived from the conjoined meanings of its elements".

It was difficult for academics to define what an idiom is. Despite the abundance of definitions, it can occasionally be difficult to tell collocations, phrasal verbs, and idioms apart. Grant, L. E., concluded in her dissertation that linguists have not agreed on an idiom definition and classification for language teachers and students after summarizing all of the meanings of an idiom. [1]. Fernando C . considers idioms as "conventionalized multi-word expressions often, but not always non-literal" [2:1].

In the classic works of most prominent researchers, a significant amount of attention is paid to the study of the internal structure of idioms. However, many topical issues

within the traditional approach remain unaddressed [3, p. 19]. Only at the beginning of the XX century foreign, in particular English and American, linguistic tradition began to pay sufficient attention to phraseology. This fact is to some extent explained by the strong influence of behaviorism and generativism [4, p. 21]. The first significant work in phraseology was a collection of articles by L. P. Smith's "Words and Idioms" published in 1925 [5]. There LP. Smith collected examples of idioms and classified them, following the best traditions of etymology. The author mentions the concept of idiom, but does not pay attention to the structural and semantic features of these expressions.

Among the beginners in this field is M. G. Roberts, who, emphasized the importance of the human factor in the emergence of idioms, recognized them as a source of change in language.

Idioms are widespread in all languages and are used in a variety of written and spoken communications in both formal and informal context. They play an important role in everyday language use and are an engaging subject of study due to the abundance of idiomatic expression in all languages. Idioms are a crucial component of everyday speech, however they are still understudied in language studies.

Similar to words, idioms are indivisible lexical units with inherent meaning integrity. In her research, Hala Mohamed Elshamy separated idioms into three categories: ideational, which describes the message's essence; interpersonal, which serves an interactional purpose; and relational, which ensures the text's coherence. [6:16].

After studying the function of idioms in conversation, it is clear that more research on this linguistic phenomena is required, with a particular emphasis on the significance of idioms in speech.

According to Longman's Essential Idioms in English, idioms have long played a significant role in the English language. Because idioms are used so frequently, it is crucial to know them in in order to keep effective communication. Also, according to Fernando, "No translator or language teacher can afford to ignore idioms or

idiomaticity if a natural use of the target language is an aim" [2: p. 234]

There are 1) intralingual and 2) interlingual idioms. The latter are characterized by the impossibility of "literal" translation.[4:68]

A lexical idiom is an involuntary combination of words (a type of phraseological units) characterized by the fusion of meaning that cannot be derived from lexical components; it has the functional characteristics of a word as a nominal unit of language and is reproduced as a "ready-made" unit of language "to beat around the bush", "Achilles' heel", "so far so good"). [6:76].

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The term "idiom" in linguistics has both a wide and specific meaning. According to tradition, an idiom in the strict sense is a stable, metaphorical, or semantically opaque unit from which "whose meaning cannot be deduced from the meaning of its pieces," such as kick the bucket or spill the beans. Idiom, in a broad sense, refers to a variety of polysemous components, whether or not they are semantically "opaque." [7:4]

It should be noted that in British and American linguistics, a "broad approach" to the problem of idiom is more popular. Western linguists include not only phraseological units of all types, but even paremics, such as sayings, proverbs, catchphrases, quotations, etc., as idioms. For example, Richard Speirs in his preface to the Dictionary of American Idioms explains the selection of units for this edition as follows: "Every language has phrases or sentences that cannot be translated literally. Many clichés, proverbs, slang phrases, phrasal verbs, and

common sayings offer this kind of problem. A phrase or sentence of this type is usually said to be idiomatic. This Dictionary is a collection of the idiomatic phrases and sentences that occur frequently in American English" [8:32].

Idioms have been researched mostly at the level of phrases (i.e., idioms-phraseologisms), while one-word idioms have gotten almost no attention. This is due to an overly restrictive and structurally limited interpretation of idiomatics. Nevertheless, one-word idioms are a pertinent and fascinating topic for linguistic research, as the findings of the analysis of the scientific literature and illustrative material demonstrate.

Idioms are an integral part of the cultural and historical heritage of the English language, but they can be difficult for a potential Ukrainian learner to translate and use.

1.2 Theoretical background of translating idiomatic units

There is still no comprehensive study and final solution to many problems related to the peculiarities of translating English idioms in Ukrainian translation studies. It should be noted that the world of English idiomatic expressions is vast and diverse, so it is impossible to cover them all in order to highlight the peculiarities of translation. However, it definitely deserves attention and a more detailed study. The purpose of this paper is to analyze and highlight the main ways of translating idiomatic expressions.

 The main task of a translator is to be able to recognize an idiom in a text, to distinguish a stable compound from an unstable one. Sometimes a translator has to restore idioms that have undergone authorial transformation and convey the effect they achieved. Another unavoidable difficulty is the national and cultural differences between idioms that are similar in meaning in different languages. While similar in meaning, they perform different functions and have different

stylistic colors. In order to achieve equivalence, the following methods of translation are proposed

the following ways to translate them:

1. Descriptive explanation of the meaning. If an English idiom has no equivalent or analog in Ukrainian and the literal translation is unclear, the translator should abandon the figurative meaning and use a descriptive translation, explaining the meaning of the idiom unit by means of a free combination of words. I wouldn't offend you for all the tea in China. – Я б ніколи тебе не образив, якою б не була причина! [7]

2. Transliteration with an explanation, i.e. additional knowledge necessary to understand the idiom. This method is quite convenient for translating most of the phraseological units with proper names. of phraseological units with proper names, as it helps to form a certain the reader's mind a certain idea that will appear every time the reader or or listener comes across the corresponding anthroponym. For example, the idiom a honest Abe – чесний Ейб should be accompanied by a clarification that it is about Abraham Lincoln, the sixteenth president of the United States. In this case, the translator must have the background knowledge to make an adequate translation [4].

3. Equivalent translation - such figurative phraseological units in the native language that fully correspond in meaning to any English phraseology and which are based on the same image are translated by by means of equivalents: Burn bridges – спалити мости; like riding a bicycle - я водити велосипед. [7]

4. Phraseological analogs. There aren't many metaphorical expressions that share the same meaning and imagery in both languages. A Ukrainian idiom with a

similar meaning to the English one but based on a different image is required far more frequently: a drop in the bucket – капля у морі; a fly in the ointment – ложка дьогтю в бочці з медом; it is raining cats and dogs – ллє як із відра [8]

5. Contextual substitutions in translation consist of trying to find a Ukrainian idiom, which, while not exactly matching the English meaning, conveys its meaning with the meaning of the English word, but conveys its meaning with sufficient accuracy in this context: fetch and carry for – бути на побігеньках, to work one's fingers to the bones – працювати не покладаючи рук, to pull foot – рвати кігті (швидко тікати).

6. Literal translation (calquing) of idioms. Sometimes a translator trying to preserve the imagery of the original when translating an idiom for which there is no equivalent or analog in the native language, resorts to a literal of the image. This method can be used in the case when, as a result of calquing results in an expression whose imagery is easily perceived by the by the recipient and does not violate the norms of the Ukrainian language. A literal translation is not a is not a phraseological translation because it does not use ready-made idioms in the target language, and each time creates a new figurative turn of phrase that is not peculiar to the native language, although it is understandable: to keep a dog and bark oneself – тримати собаку, а лаяти самому [8].

Translators must deal with national and cultural distinctions between idiomatic units that have similar meanings in two different languages in addition to the challenge of differentiating across idioms. Idioms can have distinct stylistic colors, different figurative bases, and diverse affective purposes even while their meanings are similar.

A translator must be able to examine the stylistic and cultural-historical aspects

of the source text in relation to the possibilities of the target language while dealing with phraseological units. A similar idiom that shares the same meaning as the source can be used to translate an idiom in the lack of direct equivalents. It is important to keep in mind that idioms that have a similar meaning but a distinct form across languages have various emotional and associative undertones and are not always equivalent. In any case, a translator can use explanatory phraseological dictionaries in addition to the translator's own memory while working with idioms. The problem of translating idioms has always been relevant, since there is a certain asymmetry in the correlation between the meaning of the idiom and the meaning of the expression itself, and therefore it is very difficult to preserve the specificity of each idiom when translating it into another language. Among the ways of translating idioms, we have identified the following: descriptive explanation of the meaning; transliteration with explanation, i.e. additional knowledge necessary to understand the idiom; equivalent translation; phraseological analogues; literal translation (calquing) of idioms; translation by contextual substitutions. It is worth noting that when dealing with idioms, a translator must not only know both languages, but also be able to analyze the stylistic, cultural and historical aspects of the source text in comparison with the capabilities of the target language.

1.3 The concept and features of discourse

The term «discourse» is one of the most widely used in the humanities disciplines. In general, the concept of «discourse» was first introduced by the founder of the distributive and transformational analysis of Zellig Harris in 1952 a superphrase unit in the context of other units.

Today, the concept of discourse is one of the basic concepts linguistics, studied in the framework of pragmalinguistics, cognitive linguistics, text linguistics, etc. The concept of «discourse» can be called central in linguistics. This is a rather complex

communicative phenomenon combines extralinguistic factors and elements of cognition. In view of the the multifaceted and complex nature of the phenomenon of discourse, not in modern linguistics formulated its universal clear definition, which would cover all cases of using the term «discourse» [12]

"When studying discourse, like any natural phenomenon, the question arises the question of its classification: what types and varieties of discourse exist. The first distinction in this area is the opposition between written and oral discourse. This distinction is related to the channel of information transmission: in oral discourse the channel is acoustic, while in written discourse it is visual" [13: 30]. Sometimes the difference between oral and written forms of language use is sometimes equated with the difference between discourse and text, but such a mixing of two different oppositions is unjustified.

Traditionally, the term "discourse" refers to a text that is the result of of purposeful social action and the text as a set of linguistic, linguistic, sociocultural, pragmatic, cognitive and mental factors.

Discourse is a term that is frequently used in relation to speech patterns and styles. In his list of discourse kinds (TV and radio discourse, newspaper discourse, theater discourse, cinema discourse, advertising discourse, political discourse, religious discourse), G. Batsevych also includes literary (arts) discourse.

Studying fiction involves engaging in artistic dialogue, which is primarily expressed in the language of authors from the late 20th and early 21st centuries. According to researchers, this time period has seen the rise of new literary trends, orientations, and the hunt for novel text organizing principles.

The choice and application of language is a topic on which writers concentrate a lot of their attention.

A work of fiction's specificity is determined by the speaker's use of language. Here, we refer to the speaker's discursive activity, which transcends the text itself and distinguishes the interpretation of a work of fiction as a unique kind of discourse. In

addition to the speaker, we must also consider the reader, whose responsibility it is to comprehend a literary work. Thus, a process of interaction between the text and the reader might be described as literary discourse.   "A literary text is one of the components of an act of artistic communication, representing a special artistic reality, which, when combined with the discourses of the author and the reader, creates a new type of discourse - artistic discourse" [14:160]

In existing linguistic studies, scholars "express different opinions about the function(s) of artistic discourse. For example, it is argued that this discourse is characterized by the function of catharsis (moral purification through a surge of emotions), voluntary (influencing the consciousness of the perceiver of a work of art) modal (expression of the artist's attitude to the depicted reality), aesthetic (perception and reproduction of beauty), ethical (reflection of the level of morality of society), emotional and evaluative (assessments and emotional reactions), accumulative (accumulation and storage of aesthetic information), transmission (transmission of aesthetic, ethical, emotional and evaluative information) [15:57].

The discourse of a work of art differs significantly from other types of discourse - it implies a special nature of the relationship and interaction between between the writer and the reader, involving cultural, aesthetic and personal knowledge of the world and reflecting a special attitude to the surrounding reality. Largely due to its genre, thematic, and ideological diversity diversity, a literary text has a discursive diversity. It is in connection with these distinctive features, the study of the discourse of a work of fiction is of particular research interest.

The concept of a literary text is based on the following definitions by linguists,
such as expressiveness, limitedness, and structure.

A literary text, characterized by emotionality and wide possibilities for creativity, is a kind of discourse form, being a product of both speech and thinking embodied in writing. Literary texts are divided into prose and poetry. The basis of this

division is the speech organization of the text.

The modern literary process is characterized by the fact that in fiction the boundaries of different types of literature are blurred, and synthetic genres appear: poetry in prose, lyric prose, lyrical prose, lyrical drama, dramatic poem, etc. Signs of one kind of literature pass into another, grow into it, giving rise to new sprouts of the word.

In conclusion, artistic discourse can be defined as a communicative exchange between the addressee (the author of a work of art) and the addressee (a possible reader) that occurs within a particular historical, cultural, and social context. It takes the form of texts from artistic works and is based on the beliefs, ideas, and worldview of the author-addressee. It aims to control the ideas, beliefs, and worldview of the reader-addressee.

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