

Creative approach to Metaphor Translating into an Idiomatic Expression

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Abstract: This article discusses the reception of updating phraseological units, various types of such updates, their functions, as well as possible ways of transferring them in translation. It should be noted that the transmission of this stylistic device presents very great difficulties, since sometimes it comes close to a play on words.

Key words: phraseological unit, image, component, individual colour, metaphor

One of the types of updating phraseological units is the occasional substitution of one of the components with another word. It can be a synonym or antonym, a word that is similar in its sound form, or even any word determined by the context, intention of the speaker or writer. Many of the synonymous substitutions exist in the language as combinations. Their appearance is caused by the desire for greater expressiveness, since phraseological units lose it due to frequent use. For example, along with combinations “to cry (to shout) blue murder “ there is a combination "to scream blue murder".

The introduction of additional words is one of the types of updating phraseological units. It should be noted that the ease with which the phraseological units in the English language are updated, obviously, is explained by the more loose coupling of their components in comparison with the Russian language, which, in turn, greatly complicates the transmission of this technique in translation. The introduction of an additional element is often not a stylistic device at all. Sometimes this is done to clarify or strengthen the statement, and sometimes it is caused by the

author's desire to "adapt" the combination to the given context. Replacement of any component of a phraseological unit is not necessarily antonymic or background in nature. Any word the author needs can become a substitute, even a proper name. Usually the leading component of the phraseological unit is replaced.

The revitalization of an erased metaphor in an idiomatic expression can be viewed as a kind of renewal of a phraseological unit. This is usually achieved not by substituting a component or introducing an additional element into the combination itself, but by adding words that return the reader or listener to the original meaning of the metaphor, thus "animating it"[1,216].

His body was transparent, so that Scrooge observing him and looking through his waistcoat, could see the two buttons on his coat behind. Scrooge had often heard it said that Marley had no bowels, but he had never believed it until now. (Dickens. A Christmas Carol)

The idiomatic expression "to have no bowels" means to be ruthless, heartless. The context in which it is said that the body of the spirit was transparent and Scrooge could clearly see both buttons on the folds of his tailcoat brings back to the word "bowels" in this combination its basic meaning of "insides". Translation in this case does not present any difficulty, since in the Russian language there is an analogous expression with the word "heart" – "it has no heart".

"His body was transparent, so that Scrooge, looking at him, could see through his vest both buttons on the folds of his tailcoat. Scrooge often I heard it said that Marley had no heart, but he believed it only now".

The metaphor in the expression "to let the cat out of the bag" is also enlivened by the accompanying context:

"Before I thought, I started to tell the others what an experience I was having. The cat was almost out of the bag when I grabbed it by its tail and pulled it back".(J. Webster. Daddy Long Legs)

In this case, it is rather necessary to limit ourselves to translation by meaning, since there is no analogous expression in Russian, even with a different image.

“Without thinking, I began to tell the others how new these impressions were for me. The mystery almost escaped my tongue, but I caught myself in time. ”

In some cases, the preservation of the image, which is the basis of the idiomatic expression, is possible with the help of a well-known sacrifice. The meaning of the idiom disappears in translation, but the image remains. For example, the idiomatic expression “he has not a leg to stand on” means: “he has no excuse”, “there is not a single argument or fact in support of it”. The humorist writer (Woodhaus) uses the technique of updating phraseological units by restoring the direct meaning of the word “leg”. This is achieved by expanding the context, thanks to a joking line:

"Father says the defendant hasn't a leg to stand on. — Awkward , if he wants to roller skate".

If you translate an idiomatic expression according to the meaning, then you have to omit the remark, since it will be devoid of any meaning. It is advisable to preserve the humorous tone of this dialogue, which can be done at the expense of some digression, for example:

“The father says that the defendant has no firm ground under his feet”. "How unfortunate, what if he wants to roller-skate."

Thus, updating a phraseological unit, regardless of how it is carried out, is a very common phenomenon in the English language [2,54].

It is found in all emotionally coloured styles of speech and performs a wide variety of functions. Its prevalence is to some extent conditioned by the fact that it is not only a stylistic device, but also a “linguistic means”.

The translator should remember that the proportion of this technique is different in English and Russian. Preserving it in translation is not always possible, because of its proximity, in some cases, to word play (hell, -hay), because of different imagery (to let the cat out of the bag), but also and because the translation may sound somehow far-fetched and artificial, while in the original this technique is natural. (She blundered into a mess in her cheerful way).

One of the basic principles of translation is equivalence, that is, the transfer of the usual to the usual, and the original to the original. Failure to comply with this principle leads to distortion of

the original in translation.

References

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