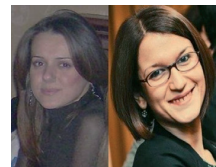


This book suggests a classification of idiomatic expressions on the basis of the manner of creation, the context of use and the level of formality, whereas special focus is put on literary as well as on professional idioms. Furthermore, authors discuss specificities of translating different types of idiomatic expressions and suggest applicable translation strategies in order to address problems of inadequate translation of both culturally specific and professional idiomatic expressions. The insights presented in this book are based on contemporary theoretical concepts and on a corpus-based study of comparative examples. Additionally, by offering practical exercises, this book also enables the users to practise and to master techniques and strategies for overcoming both classification and translation problems with an educational purpose: to raise awareness of what translation really means and the standards to be met.



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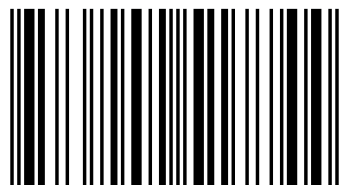


The authors work as assistant professors at the Department of Translation and Interpreting within the Faculty of Philology in Skopje, North Macedonia, hold a Ph.D. degree in philology and teach subjects in the field of translation, contrastive analysis of text and speech, specialised terminology, translation and interpreting theory and EFL.

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Katarina Gjurchevska-Atanasovska

Classification and Translation of Idiomatic Expressions

Theory And Practice



978-620-2-51774-4



**Milena Sazdovska-Pigulovska
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Cover image: www.ingimage.com

Publisher:

LAP LAMBERT Academic Publishing

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International Book Market Service Ltd., member of OmniScriptum Publishing Group

17 Meldrum Street, Beau Bassin 71504, Mauritius

Printed at: see last page

ISBN: 978-620-2-51774-4

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1. DEFINITION AND CLASSIFICATION OF IDIOMS

“Phraseological units” is an umbrella term encompassing different types of frozen and fixed expressions with fixed word order and transferred meaning which is not easily derived from the meaning of their constituent parts. In fact, different authors use different terminology to refer to the different types of set expressions. As a result, authors perform different classifications of phraseological units.

There are three main approaches to the classification of phraseological units: semantic, functional and contextual approach. The semantic approach was proposed by Russian author Vinogradov and is based on the criterion of motivation of the components’ meaning, i.e. idiomaticity. Based on this criterion there are three types of phraseological units: (a) phraseological combinations; (b) phraseological unities; and (c) phraseological fusions. Smirnitsky suggests a classification on the basis of the functional approach and whether the phraseological units are metaphorical or non-metaphorical. This author differentiates between two types: (a) phraseological units; and (b) idioms. Amosova suggests a contextual classification based on the connection between meaning of words and context. This author differentiates between two types of phraseological units: (a) phrasemes; and (b) idioms.

This book is concerned with idioms (or idiomatic expressions). As seen from the above classifications, idioms are one type of phraseological units. Relevant classification of idioms and fixed expressions in the English language is performed by O’Dell and McCarthy (2002; 2010; 2017). This is a more recent classification based on the manner of creating idioms and fixed expressions. Under this criterion, O’Dell and McCarthy define idioms and fixed expressions as a type of formulaic language and suggest seven different groups.

The examples used in the first two chapters of his book are excerpted from the PhD thesis entitled “*The Lexis in Translations from English into Macedonian of Scientific and Professional Literature in the Field of Economics and Finance*” (title of the original: *Лексиката во преводите од англиски на македонски јазик на научна и стручна литература од економско-финансиската област*“, where Sazdovska-Pigulovska also performs classification of different types of lexis and phraseological expressions on the basis of numerous examples of colloquial as well as professional idioms. On the basis of the provided examples, this author makes a distinction between colloquial as well as several

groups of professional idioms that enjoy broad use in different situational and professional contexts.

For the purpose of the research in this book, three classifications of idioms (or idiomatic expressions) are suggested, on the basis of the following three criteria:

- I. Manner of creation;
- II. Context of use; and
- III. Level of formality.

Namely, in order to fully understand idioms and to properly use them, it is important to take into account how idioms are created and how the constituents' meaning affect the idiomaticity of the whole phrase, what is their meaning under the influence of different types of context as well as where idioms should be used (register). Under the above-mentioned three criteria for classification, different sub-classifications of idioms can be made.

1.1. Classification of Idioms Based on the Manner of Creation

Based on the manner of their creation, idioms can be classified into ten groups: (1) frozen similes, (2) binominals and trinominals, (3) sayings, (4) quotations, (5) proverbial idioms, (6) idiomatic clichés, (7) euphemisms, (8) internationalisms, (9) idiomatic neologisms, and (10) puns.

1.1.1. Frozen Similes

It is a type of idiomatic expression used to make a comparison of two things by emphasizing their characteristics. Such expressions are typically introduced by the words 'as' or 'like'. The word simile actually means 'similar' and it describes something or someone in a vivid and picturesque manner 'He walked inside **as angry as a bull**' (when someone is extremely angry we compare them with a bull, as a bull can get outraged).

Similes enjoy broad use in both written and spoken form, from everyday speech 'My new bag is **as light as a feather**' (not heavy at all, as a feather weighs very little), to business context 'Building a company from zero is **as complicated as a Rubik's cube**' (a difficult task is compared to something highly complex and not done by the average person such as solving a Rubik's cube).

Speakers or writers have the freedom to create their own similes to sound clearer or more interesting. Furthermore, similes are sometimes used in a mocking or

even ironic way ‘My father has a **memory like a sieve**’ (is very forgetful, as soft materials easily pass through a sieve) as opposed to ‘Her mind is **as sharp as a razor**’ (someone is mentally acute). Certain similes are well established and enjoy international use ‘She is **as cunning as a fox**’ (someone is witty and sly).

Similes related to health:

Although she is 60, my mother is **as fit as a fiddle**. (very fast)

Eating too much cake makes me **as sick as a dog**. (very sick)

When I was younger I had **eyes like a hawk**. (excellent eyesight)

My teenage brother is **as strong as an ox**. (strong and tough)

My grandfather is **as deaf as a post**. (barely hears anything)

Her health is **as delicate as a flower**. (fragile)

The new coffee machine was **as dead as a doornail**. (unusable)

My teacher is **as old as the hills**. (very old)

I felt **as right as rain** as soon as recovered from the flu. (healthy and well again)

Similes related to movement:

After a long flight I usually feel **as stiff as a board**. (rigid or unable to bend)

He stood **like a bump on a log**, while everyone else was chatting. (silent and unsocial)

He walked inside soaking wet and **shaking like a leaf**. (trembling from cold or fear)

My younger brother runs **as fast as the wind**. (very fast)

The thief ran out of the store **like greased lightning**. (very quickly)

Similes related to appearance:

He took the bad news **as cool as a cucumber**. (calm and relaxed)

When she saw her ex-boyfriend she became **as white as a ghost**. (confused and terrified)

Being the only foreign student, I felt **like a fish out of water**. (very uncomfortable)

Anna returned from an exotic vacation **sparkling like a diamond**. (fresh and happy)

My new boss is pretentious and **as cold as stone**. (unemotional)

When he passed the exam, he was **as proud as a peacock**. (visibly proud)

Although she knew his secret, she was **as silent as the grave**. (quiet or confidential)

Similes related to people's character:

My younger brother is **as quiet as a mouse**. (rarely talks and keeps to himself)

You must be **as brave as a lion** to do bungee jumping. (extremely courageous)

They are twins, but they are **as different as night and day**. (have totally different characters)

Although just recently employed, he was **as bold as brass**. (rude and direct)

My parents **fight like cats and dogs**. (argue all the time)

A woman is **like a cat with nine lives**. (tough and resilient)

Similes related to work:

In underdeveloped countries, people **work like a dog** for minimum salary. (very hard)

Hardworking people are **as busy as a bee**. (constantly active)

When Anna suddenly lost her job it hit her **like a ton of bricks**. (severely)

Ever since we have a new boss, the plan **works like a dream**. (perfectly)

Exercise 1 – Explain the meaning of the following similes. Then, try to use them in a sentence.

- a. **as good as it gets**
- b. **as happy as a clam**
- c. **as clean as a whistle**
- d. **as thin as a rake**
- e. **as dry as a bone**
- f. **like herding cats**
- g. **like riding a bicycle**
- h. **like a sore thumb**
- i. **to cry like a baby**
- j. **to fit like a glove**
- k. **as sound as a bell**
- l. **as sturdy as an oak tree**
- m. **as thick as a brick**
- n. **as wise as an owl**
- o. **to grow like a weed**

Exercise 2 – Think of how you would describe the following experiences (by using a simile):

- a. Going to the dentist... makes me **as scared as a rabbit**. (a common simile for being scared)
- b. Taking a difficult exam...
- c. Traveling abroad to an exotic destination...
- d. Eating your favourite meal...
- e. Having to deal with a difficult person...

- f. Getting your dream job...
- g. Meeting a Hollywood superstar...
- h. Getting fired from a job...
- i. Making a terrible mistake...

1.1.2. Binominals and Trinominals

They are fixed phrases consisting of two words connected with the conjunctions ‘and’ ‘I put my **heart and soul** in my job’ (my very best) or ‘or’ ‘**Take it or leave it**’ (accept a final offer or refuse it). These doublets are sometimes joined by other words ‘Cars drive **bumper to bumper** at rush our’ (with almost no space between them), ‘Follow the instructions **step by step**’ (very closely). Binominal pairs can sometimes be a part of another idiomatic expression ‘We’ve looked for her **under every nook and cranny**’ (everywhere).

These frozen doublets have fixed meaning and fixed word order that cannot be changed ‘We stayed at a lovely **bed and breakfast**’ (small establishment offering overnight accommodation and breakfast). Binominals are created in the following ways:

- (a) Pairs of doublets containing different words: ‘I get paid well but the job is **ball and chain**’ (very restrictive and demanding), ‘He treated her awful with **no rhyme or reason**’ (with no explanation);
- (b) Pairs of doublets containing synonyms: ‘I don’t remember her well, only **bits and pieces**’ (small things or fragments);
- (c) Pairs of doublets containing antonyms: ‘This product is intended for everyone, **big or small**’ (young or old), ‘She won’t do it **for love nor money**’ (under no circumstance), ‘It’s **now or never**’ (not to be repeated again), You will either **sink or swim** in this company (either fail or succeed);
- (d) Pairs with repetition: ‘My job includes **day to day** management of the company’ (everyday activities), ‘**Little by little** she managed to save enough money’ (gradually), ‘The election results were **neck and neck**’ (a tie), ‘We have a **share and share alike** policy in this house’ (to have an equal amount or share);

(e) Pairs with alliteration: ‘The old man had no **kith and kin**’ (friends and relatives), ‘My house is going to **rack and ruin** if we don’t renovate’ (destroyed), ‘Sometimes professional success is **slow but sure** (gradual, but stable); and

(f) Pairs with rhyme: ‘I won **fair and square**’ (honestly), ‘French people invented the **wine and dine** concept’ (to entertain with food and drink), ‘Your presentation will **make or break** this deal’ (be a factor in the final outcome of something).

Trinominals are fixed phrases made up of three words connected with a conjunction, for example ‘He is **tall, dark and handsome**’ (a very good looking person). These triplets contain different words ‘Meditation is a **mind, body and soul** philosophy’ (mental and physical health), or synonyms ‘Remain **cool, calm and collected** at the interview’ (not bothered or scared by anything).

Below is a list of common binominals and trinominals.

Everyday binominals:

We arrived **safe and sound**. (in good condition)

I fought **tooth and nail** to get this job. (fiercely)

I am **done and dusted** with being a stockbroker. (finished)

I was disappointed when my best friend left me **high and dry**. (without any help)

I was **born and raised** in New York. (where one is raised influences your identity)

Many families **scrimp and save** and still can’t afford a vacation. (spend as little as possible)

Life is full of **twists and turns**. (complicated circumstances)

A hectic lifestyle brings many **aches and pains**. (health discomforts)

The police fear the terrorist is still **alive and kicking**. (very active)

Employees **bow and scrape** to their CEO. (act nice to someone in authority)

Binominals joined by other words:

I know the rules **back to front**. (thoroughly)

Sooner or later you will have to face the problem. (eventually)

It's **now or never**, you have to make a decision. (do something urgently)

The protesters demand **all or nothing**, they don't accept compromise. (something is done completely or not at all)

You can rely on me **day or night**. (at any time)

I drive a bicycle to work every morning, **rain or shine**. (no matter what)

The political candidate belongs **neither here nor there** because he has always worked in his own interests. (irrelevant)

Many people live **from hand to mouth**. (able to satisfy only one's basic needs)

Certain beliefs are passed on **from generation to generation**. (through time)

She looked amazing **from head to toe**. (over the whole body)

I will get the extra money we need **by hook or by crook**. (by one way or another)

Popular binominals and trinominals:

To have and to hold from this day forward. (to have someone or something for life)

Keep it **short and simple** (KISS). (concise and relevant)

They work well together like **Bonny and Clyde**. (a good team)

Binominals and trinominals in sayings:

You **live and learn**. (learn something from experience)

Better **late than never**. (rather have something happen later than not happen at all)

Better **safe than sorry**. (better to be precautious than to regret something later)

Political opponents engage in **tit for tat** retaliation. (an intentional action to get back at somebody)

Parents love their children **for better or for worse**. (no matter what happens)

Neither chick nor child. (no children at all)

Could've, would've, should've. (wishing one did things differently in the past)

Business binominals and trinominals:

Due and payable (the time for payment has arrived)

Loss and gain (expenses and revenue of a company)

Profit and loss account (account showing income and expenses of a company thus showing net profit of loss)

The economy is experiencing periods of **ebb and flow**. (period of decline and growth)

Small and medium-sized enterprises (SME's) (businesses employing less than 250 employees).

Legal binominals and trinominals

Aid and abet (to assist in committing a crime)

Accord and satisfaction (to fulfil a contract by using different terms than those originally agreed)

Appoint and dismiss (to assign to or remove from a position)

Assault and battery (to threaten a person in addition to making physical contact)

Breaking and entering (the crime of forceful entering property with the intent to commit a crime)

Law and order (obedience of the laws in a country)

Null and void (having no legal force)

Ownership and possession (proprietorship and right if use)

Terms and conditions (detailed rules for fulfilment of a contract)

Signed, sealed and delivered (a fully and formally executed document)

Exercise 3 – Explain the meaning of the following binominals and trinominals and use them in a sentence:

Give or take

Back to front

All in all

Back and forth

Now and then

By and large

By leaps and bounds

Odds and ends

Come and go

Beck and call

Neck and neck

Far and wide

Right or wrong

Ready, willing and able

Vim, vigor and vitality

Exercise 4 – Translate the following binominals and trinominals into your mother tongue. Is it possible to find equivalent expressions in your mother tongue?

Neat and tidy

Wear and tear

Odds and ends

Bump and grind

Skin and bone

Head and neck

An arm and a leg

Bumper to bumper

1.1.3. Sayings

A saying is a familiar expression that is well-known among people and enjoys daily use. The term saying is a broad one and encompasses several groups of expressions. However, not all sayings are proverbs, so it is important to differentiate between them. The following are typical examples of sayings which enjoy common use:

It's a small world!

Global village.

Been there, done that.

A dog is a man's best friend.

It's all Greek to me.

Practice makes perfect.

Pardon my French.

Keep my fingers crossed!

There are also many Latin sayings that enjoy popular use even today: **In vino veritas!** (In wine lies the truth), **Carpe diem** (Seize the day), **Repetitio est mater studiorum** (Repetition is the mother of all learning), and French sayings: **Déjà vu** (Already seen or experienced).

One form of sayings are greetings: **See you later; Howdy; What's up?; Long time no see.**

1.1.4. Quotations

Quotations are types of sayings that are used by exactly repeating somebody's words. They are created by famous people and become widely used and popular by repeating them in different situations. For example, quotations are often borrowed from literary texts **To be or not to be – that is the question** (“Romeo and Juliette” by Shakespeare).

These expressions are often taken over from real persons **If it ain't broke, don't fix it** (Jimmy Carter), from historic persons **You must be the change you wish to see in the world** (Gandhi) or even from fictional characters **Life is like a box**

of chocolates (Forrest Gump) and movies **Asta la vista baby** (Terminator). They are often preserved in their original language **Veni, Vidi, Vici** ‘I came, I saw, I conquered’ (Napoleon Bonaparte). These are all well-known expressions that are mainly used in spoken language.

There are many modern-day quotations: **You Brexit, you fix it** (Alistair May ‘You created a problem, now you deal with it’) is related to Britain’s troublesome withdrawal from the EU (Macedonian: **Сами си го баравте (Брегзит)**, Serbian: **Tražili ste, dobili ste (Bregzit)**).

Exercise 5 – Is it possible to find equivalent expressions in your mother tongue for the following sayings?

- a. **I’ll believe it when I see it.**
- b. **Finder’s, keeper’s!**
- c. **I heard it through the grapevine.**
- d. **Olly olly oxen free!**
- e. **One photo paints a thousand words.**
- f. **What you see is what you get (WYSWYG).**
- g. **Not for all the tea in China.**
- h. **Another thing coming.**
- i. **Beauty is only skin deep.**
- j. **Behind every great man there’s a great woman.**
- k. **Before you can say Jack Robinson.**
- l. **Let bygones be bygones.**
- m. **Carbon copy.**
- n. **Act the giddy goat.**

Exercise 6 – Translate the following quotations into your mother tongue and explain their meaning.

- a. **Think globally, act globally.** (Paul McCartney)
- b. **The world doesn't reward perfectionism, it rewards productivity.** (Matthew Hussey)
- c. **Eat my shorts!** (Bart Simpson)
- d. **No one remembers who came in second.** (Walter Hagen)
- e. **Life is what happens when you're busy making other plans.** (John Lennon)
- f. **You only live once.** (Unknown)
- g. **Stay hungry, stay foolish.** (Steve Jobs)
- h. **A great man is always willing to be little.** (Ralph Waldo Emerson)

1.1.5. Proverbial Idioms

Proverbs are types of sayings that are mainly related to everyday life and folklore. In order to differentiate between proverbs and ordinary sayings it is important to keep in mind that proverbs are wise sayings as they offer guidance and advice to people. They are created by the common folk and express popular belief and even people's mentality and give advice. Often called proverbial sayings, these expressions convey words of wisdom and are therefore passed on to generations.

Proverbs are related to every aspect of life, such as the way of life, work, food etc. **As you brew, so shall you bake** stems from the XVI century and its variant is **As you sow, so shall you reap** or **Reap what one sows**. It also exists in the Macedonian language with identical meaning **Што си сеел, тоа ќе жнееш** (To deal with the consequences of your own actions).

Some proverbs exist in several languages because they are historic, for example **The hasty bitch bringeth forth blind whelps** is in fact of Sumerian origin (also in English: **Haste makes waste**) and is also borrowed in other languages (Italian: **La gatta frettolosa ha fatto i gattini ciechi**; Macedonian: **Брза кучка слепи кучиња раѓа**). When an idiom exists in several languages, it is difficult to say with certainty from which language an idiom is borrowed, however idioms have the same source.

Proverbs are also borrowed from literature or the Bible, for example **If the mountain will not come to Mohamed, Mohammed must go to the mountain.** This proverb is directly borrowed in Serbian: **Ako neće Muhamed brdu, onda će brdo Muhamedu**, and is adapted into Macedonian: **Ако не милум, тогаш силум.**

Proverbs are often adapted when borrowed into other languages. When an idiom is adapted into another language, it loses authenticity. For example, the proverb **A burnt child dreads the fire**, which means ‘Taking caution as a result of an unpleasant experience’, is adapted into French: **Chat échaudé craint l'eau froide** (A scalded dog fears cold water), into Macedonian: **Кoj се попарил од млеко дува и на матеница** (Once burnt by scalded milk, one blows on yoghurt as well), etc. Its equivalent English counterpart is **Once bitten, twice shy.**

Proverbs enjoy wide use because they reveal who we are and they express our culture and identity, for example **When pig fly!** (Never), French: **Quand les poules auront des dents** (When hens have teeth), Dutch: **Als de kalveren op het ijs dansen** (When cows are dancing on ice); **Кога врбата ќе роди грозје.**

Many proverbs are culture-specific and unique, and make no sense if they are literally translated into another language without a similar expression. The following are completely different expressions with the same meaning, for example in English: **You cannot make a silk purse out of a sow's ear**, French: **La caque sent toujours le hareng** (The herring barrel will always smell of herring), Polish: **I w Paryżu nie zrobią z owsa ryżu** (Even in Paris they will not change oat for rice), Macedonian: **Од секое дрво свирче не бидува** (You can't make a whistle out of every wood).

The following are well-established and authentic proverbs:

The cow knows not the value of her tail till she has lost it.

You can lead a horse to water, but you can't make him drink.

Don't put all your eggs in one basket.

A bird in the hand is worth two in the bush.

Where there is life, there's hope.

The early bird catches the worm.

When in Rome, do as the Romans do.

Like mother, like daughter.
The bigger they are, the harder they fall.
Too much of a good thing is worse than none at all.
Birds of a feather flock together.
Don't put too many irons in the fire.
Curiosity killed the cat.
A leopard can't change its spots.
Money is a very excellent servant, but a terrible master.
Beggars can't be choosers.

The following are more recent and popular proverbs:

Necessity is the mother of invention.
All good things must come to an end.
You can't fill an empty bucket from a dry well.
Ignorance is bliss.
(Not) Reinvent the wheel.
What goes around comes around.
Absence makes the heart grow fonder.
A journey of a thousand miles begins with a single step.
A watched pot never boils.
Beauty is in the eye of the beholder.
Better late than never.

Exercise 7 – Explain the meaning of all of the above proverbs. Then, replace the underlined part of each sentence in this exercise with a proverb, by keeping the same meaning.

- a. I know that your current job is not much at the moment, but it is better than having nothing at all.
- b. I failed most of my exams because I missed an entire semester at university. Now it is time to deal with the consequences.
- c. Do not lose faith because every beginning is difficult.
- d. I cannot feel sorry for her because she deserves everything she got!
- e. Be wise in business and do not bet everything on one card.
- f. I seem to make friends with those who understand where I am coming from. You know what they say - we tend to be with people similar to us.
- g. I am worried by my moving abroad because people grow distant when they do not see each other. Don't worry, when someone is away we usually start to miss them.
- h. It is better to stay ahead of others, than to miss out on an opportunity. Yes, they say it is better to be the first one.
- i. No matter how difficult something seems now, there is still hope that everything will turn out well in the end.
- j. He is a very immature person and he will not change his personality for anyone.
- k. I have tried everything I can with the new employee, but he is a useless member of this team. Unfortunately, you cannot force him to change or get smarter.
- l. I had no idea Anna's medical procedure was so complicated. Sometimes, it is better not knowing something.
- m. Don't do too many activities at the same time. You could underperform at each one in the end.
- n. Stop being so anxious. Time goes by very slowly when you're waiting for something. You will get the results soon.
- o. I am proud of how you handled the problem, I had no idea you were so resourceful. Fortunately, what needs to be done cannot be avoided.

Exercise 8 – Write English synonyms for the proverbs bellow.

- a. **If the mountain will not come to Mohamed, Mohammed must go to the mountain.**
- b. **A leopard can't change its spots.**
- c. **When pigs fly!**
- d. **The cow knows not the value of her tail till she has lost it.**
- e. **Barking dogs seldom bite.**
- f. **The early bird catches the worms.**
- g. **Like mother, like daughter.**
- h. **Birds of a feather flock together.**
- i. **Curiosity killed the cat.**
- j. **Necessity is the mother of invention.**
- k. **Nothing lasts forever.**
- l. **Ignorance is bliss.**
- m. **Beauty is in the eye of the beholder**
- n. **Money is a very excellent servant, but a terrible master.**
- o. **Appearances are deceiving.**
- p. **Actions speak louder than words.**
- q. **Look before you leap.**
- r. **Every cloud has a silver lining.**
- s. **As you sow, so shall you reap.**
- t. **Don't look a gift horse in the mouth.**
- u. **Fortune favours the bold.**

Exercise 9 – Read the proverbs below and try to find equivalent expressions in your mother tongue. Is it always possible to find equivalent expressions?

- a. **Haste makes waste.**
- b. **Once bitten twice shy.**
- c. **Money is a very excellent servant, but a terrible master.**
- d. **A watched pot never boils.**
- e. **The drop that makes a vase overflow.**
- f. **Like a fish out of water.**
- g. **Don't throw the baby out with the bath water.**
- h. **You can't fill an empty bucket from a dry well.**
- i. **Gone water does not mill anymore.**

1.1.6. Idiomatic Clichés

A cliché is a stereotyped expression with frequent use in certain styles or genres. Idiom-clichés are widely used in both speech and writing. However, not all familiar phrases are clichés as the latter are typically associated with certain speech/text types. They range from conversational (informal) to administrative (formal).

Informal clichés

They are often used in colloquial conversation as fixed statements:

God bless you.

I didn't do it. **I swear to God!**

Jesus Christ! I can't believe it.

#OMG (Oh my God!)

Have a nice weekend!

Should you have any questions do not hesitate to call

Formal clichés

Clichés are also found in formal writing. For example, administrative style is characterized by standardization and fixed expressions and repetitive phrases. The following phrases are typically used in legislation:

Pursuant to Article

By virtue of paragraph

The Minister hereby issues a decree

The Law is hereby promulgated

Hereinafter referred to as

Hereby adopts the following

Unless otherwise provided by

Directive concerning

Shall enter into force on

By way of derogation from

Without prejudice to

Law Amending the Law on

Idiomatic clichés are overused fixed expressions in certain genres. They can be found in all domains of life, such as:

- (a) publishing: **Reserves the right to edit an article;**
- (b) correspondence: **Please find attached/enclosed; With reference to; Yours faithfully;**
- (c) food industry: **Best before;**
- (d) colloquial conversation: **24/7; ASAP;**
- (e) legislation: **By virtue of paragraph 1;**
- (f) contracts: **Hereinafter referred to as; Act of good faith; As may be specified; In two identical copies; The contracting parties agree as follows;**

(g) administration: **Payment upon submissions; Preferred payment method; According to convenience;**

(h) shipping: **By registered post; Date and time of receipt; For value received;** etc.

Exercise 10 – Find equivalent idiomatic clichés for the following expressions:

- a. In accordance with
- b. As an exception
- c. Mentioned throughout this text
- d. On the basis of
- e. With this the law is adopted
- f. Starts to apply from
- g. Only if this is differently determined
- h. To make formal changes
- i. By not affecting something
- j. Around the clock
- k. As one deems suitable
- l. With honest intention, action or performance
- m. Make the following agreement

1.1.7. Euphemisms

Euphemisms are polite expressions or politically correct expressions that used to avoid a harsh or pejorative term. There are two types of euphemisms: (i) polite expressions related unpleasant or offensive situations, and (ii) taboo-related expressions refer to socially inadequate or taboo topics.

(i) Typical examples of polite expressions are:

To powder one's nose (to go to the bathroom)

To see someone **in a state of nature** (naked)

Not playing with a full deck (stupid)

I work as a **sales representative** (seller)

Our company is looking for an **office manager** (secretary)

Second-hand clothes (used)

(ii) The following are typical examples of taboo expressions and they are related to different topics:

Age:

The elderly (ageing population)

Senior citizens (old persons)

Third age (period of active retirement)

Bodily functions:

To pass gas (to flatulate)

To empty your bowels (to defecate)

Crime:

Capital punishment (death penalty)

Correctional facility (prison)

Loss of freedom (incarceration)

Indecent exposure (showing genitals in public)

Economics:

Developing economy (underdeveloped country)

Loss making company (bankrupt)

Negative cash flow (broke)

Death:

To pass away (to die)

Deceased (dead)

Medicine:

Euthanasia (mercy killing of suffering patient from something incurable)

Geriatrics (dealing with health care of old people)

To put to sleep (killed by a veterinarian)

To terminate pregnancy (abortion)

Physical inability:

Disabled persons (handicapped)

Hearing impaired (deaf)

Visually impaired (blind)

Politics:

Community members (minority)

Ethnic cleansing (genocide)

Relocation centre (prison camp)

Unemployment:

To let someone go (to fire someone)

Redundant workers (fired persons)

To downsize (to massively reduce the number of employees)

To get a golden handshake (a large amount of money paid to someone leaving a job due to termination or retirement)

War:

Friendly fire attack (military attack resulting in accidental deaths on their own side)

Collateral damage (incidental victims)

Weight:

Big-boned (overweight)

Obese (fat)

Plus-size (wearing large size clothes)

Exercise 11 – Rewrite the following sentences by using euphemisms in order to make them politer or more acceptable.

- a. Fat people in our country are organizing a campaign.
- b. Employers are legally obligated to check whether a job candidate has ever been to prison.
- c. Every bank must employ a watchman.
- d. The Chief Army General died during World War 2.
- e. People with no computer skills will get fired.
- f. Poor people cannot apply for a bank loan.
- g. The company is firing people.
- h. He works as a cleaner.
- i. Old people are not illegible for private health insurance.
- j. My mother did not get the job because she is too old.
- k. The university features an elevator for people with physical handicap.
- l. You can find clothes in the fat people section.
- m. Soldiers often get a bonus when they are no longer needed to perform national services.
- n. Minorities often have employment precedence at certain jobs.

1.1.8. Internationalisms

International phraseologisms are phrases and fixed expressions that originate from dominant languages (usually Latin, Greek, French, English) and are taken over in a number of other languages either in original form or in (semi) translated form.

Latin phrases

Ex officio (in official capacity or position)

De jure (from a legal point of view)

De facto (from a factual point of view)

Interim accord (temporary agreement)

Ad hoc committee (temporary committee)

French phrases:

A la carte (food that can be ordered separately)

Bon appetite (enjoy your meal)

Cordon bleu (a chef or cooking standard of the highest class)

Coup d'état (unconstitutional overthrow of a government)

Deja-vu (already seen or experienced)

Laissez-faire (liberal; without any government intervention)

Force majeure (in case of unforeseeable circumstances)

Haute Couture (high-end fashion)

Nouveau riche (newly rich people)

The following are translated phrases of Greek origin with current use in numerous languages, which symbolize different situations even in modern-day context: **Achilles heel** (a person's weakness), **Gordian knot** (extremely difficult situation or problem), **Oedipus complex** (medical term in the theory of psychosexual development), **Pandora's box** (a process that once started creates many

problems), **Trojan horse** (a disguised person or thing with a secret mission to undermine someone or something), etc.

Exercise 12 – Find equivalent expressions in your mother tongue for the following internationalisms:

- a. **Ex officio**
- b. **Bon appetite**
- c. **Laissez-faire laissez-passer**
- d. **Status quo**
- e. **Avista deposit**
- f. **Seigniorage**
- g. **Franchise**

Exercise 13 – The following expressions are internationalisms of English origin and are commonly used in a number of different languages in identical or adapted form. Explain what they mean and check whether they have been adapted into your mother tongue.

- a. I cried my eyes out.
- b. The icing on the cake.
- c. I have butterflies in my stomach.
- d. And the rest is history.
- e. To make history.
- f. History is repeating itself.
- g. Water under the bridge.
- h. You are out of his/her league.
- i. To be or not to be.
- j. To break the ice.
- k. Break a leg.

- l. Misery loves company.
- m. It takes two to tango.
- n. To have domino effect.

1.1.9. Idiomatic Neologisms

These are newly created idioms as a result of recent developments. Idiomatic neologisms are not yet considered mainstream expressions. Some of them will be accepted in speech and obtain common use, whereas others will cease to exist.

Idiomatic neologisms are typically created in propulsive sectors, such as economics, marketing, technology, corporate management, etc. Many examples of novel expressions can also be found in everyday speech. Here are some typical examples.

a. Colloquial neologisms:

To be a sleep camel (a sleep deprived person who tries to make up for lost sleep)

To tear a tear (to emotionally recover from a difficult situation)

Funemployed person (a person who makes money through hobby, not a real job)

To rip a façade off a lie (to reveal the truth)

b. Economics-related neologisms:

Managing in the cappuccino economy (an economy with severe growth in one sector and slow growth in another)

Bursting of the housing bubble (a credit crisis caused by excessively giving mortgages to bad borrowers)

Jamming phase transition (a transition that never ends)

Crashing of the real estate market (severe recession in the housing sector)

To experience a credit crunch (a period of decreased bank loans)

To bail out somebody (to save a company/country/currency from bankruptcy)

Economy on the rocks (unstable period when urgent reforms are necessary to avoid collapse)

c. Corporate neologisms:

The market never sleeps (there is always a stock market open somewhere, whereas online trading has no work hours)

To headhunt someone (to find the best qualified candidates for a job)

To poach an employee (to steal away an expert already working for a rival company)

In the name of higher profits (to do something for the sake of more money)

d. Marketing neologisms:

To think outside the box (to think differently or creatively)

Over the wall (to send something to a client)

To step out of the B2B mindset (to start focusing on consumers rather than on companies)

To twist and turn through the sales funnel (used to describe the customer journey from first point of contact to possible purchase)

e. Technology-related neologisms:

To surf the web (to browse the internet)

Collapse of the hi-tech bubble (crisis caused by rapid price growth due to excessive speculation in technology stocks)

To survive a dot-com crash (to avoid being wiped out by potential rival companies due to excessive competition)

To speak digital (to have digital competencies and literacy)

f. European Union-related neologisms:

To get a Greek haircut (a reduction in the value of troubled borrower's debt)

Most-favoured-nation treatment (status of treatment given to one state by another state in international trade)

g. Political neologisms:

To make a lawful excuse (to getting punished for a mistake made because you are in a position of power)

To lie at the heart of a crisis (to be the most important part of an issue or a problem).

Vertical envelopment (tactical manoeuvre when an enemy is surrounded by air)

Europeisation of policy making (political harmonization of Southeastern European countries with the European Union)

Exercise 14 – Find recent idiomatic neologisms in your mother tongue with modern day use as well as idiomatic neologisms with professional use in different propulsive sectors.

1.1.10. Puns

Puns involve word play or deliberate playing with idioms in order to make an effect. They are used in advertising slogans, newspaper headlines and catchy names. The only exception from the rule of fixed word order in idioms is made for puns and newspaper headlines. Here it is possible to change the fixed word order of idioms in order to attract attention or to make an effect on the reader, either humorous, ironic or memorable effect.

Puns are particularly used by the media (in popular journalism: newspapers, magazines, TV shows) as well as in advertising (advertisements and advertising slogans). Below are some creative examples or word play in popular journalism and advertising.

Puns in newspaper headlines

From Brexitology to Regretology (related to British exit from the EU)

Harry, Meghan and the Origin of “Megxit” (related to British royal developments)

It's prime time the government got off their behind! (ironic criticism of laziness)

Puns in websites

Post-traumatic dress syndrome (stress arising from the clothes one wears)

Puns in advertisements

Get the roll bowling (bowling alley advertisement)

Say CHEESE...BURGER (fast food restaurant advertisement)

Donut worry. Eat and Relax. (donut shop advertisement)

Puns in movie names

The fast and the furriest (movie teaser)

Puns in entertainment

To have Ginger Frankenstein hairstyle (humorous expression for people with red hair spiky hairstyle)

Puns in jokes

A friend with need is not a friend indeed. (joke on friendship)

Exercise 15 – Find puns in your mother tongue which are used in newspaper headlines and translate them into English by using an idiom with the same meaning.

Exercise 16 – Match the examples from box 1 with the type of idiomatic expression from box 2. The first example is already completed.

<i>I came, I saw, I conquered.</i>	1 Saying
The new government is only de facto elected.	2 Frozen simile
He is as poor as a church mouse .	3 Binominal
Rome wasn't built in a day.	4 Trinominal
Unless otherwise provided by law.	5 Latin expression
He is not long for this world .	6 Quotation
Give or take , 5000 people came to the concert.	7 Proverbial idiom
Let's get the roll bowling!	8 Idiomatic cliché
The CEO want the document signed, sealed, delivered .	9 Euphemism
To cut one's own throat.	10 Idiomatic neologism
To headhunt people.	11 Pun

1.2. Classification of Idioms Based on the Context of Use

Based on the context of their use, idioms can be classified into four groups: (1) universal idioms, (2) literary idioms, (3) professional idioms and (4) group-specific idioms.

Idioms are used in both spoken and written form. There are different types of idioms and they are generally considered informal, but there are also many (semi) formal idioms. Idioms should not be understood literally, because their meaning largely depends on the context. Therefore, it is very important to consider meaning in context. In terms of the context of their use, idioms are classified as:

1.2.1. Universal (General) Idioms

They have universal use in both everyday situations and professional settings, and don't require pre-knowledge of culture or history:

To nip in the bud (to stop something from the very beginning)

No man's land (a disputed or unowned land or undefined place of state)

To see the light of day (to realize or implemented something in practice)

Blessing in disguise (not being able to recognize something good at first)

To give the benefit of doubt (to trust someone until it is proven that you shouldn't)

To zero in on something (to focus one's entire attention on something)

1.2.2 Literary Idioms

They are used in literary style, such as poetry, prose and fiction, whereas some literary idioms are of Biblical origin:

Alpha and omega (the beginning and the end)

Like a cat on a hot tin roof (synonym: **Like a cat on hot bricks**) (extremely nervous or anxious)

Ask not for whom the bell tolls (we will all die, so one day the bell will toll for each one of us)

Come what may (no matter happens or how difficult it is)

May the Lord have mercy upon your soul (used as prayer for the souls of the condemned, whereas in modern day for those facing execution imposed by a court of law).

1.2.3. Professional Idioms

They are used in professional settings and range from informal to (semi) formal, whereas many professional idioms are neutral:

- Informal professional idioms:

Back to square one (back to the beginning)

To cut corners (not to do something by the rules)

To work one's fingers to the bone (to work extremely hard for something)

To bite the bullet (to make a difficult decision)

To hit someone in the pocket (to undertake an action that makes someone lose money)

To cost an arm and a leg (to be extremely expensive)

To bite off more than you can chew (to undertake an overwhelming task)

To burn the midnight oil (to work very long hours, especially overnight)

Don't give up the day job (do not take risks by doing something that you are not good at)

- (Semi) formal professional idioms:

To hit a glass ceiling (to reach a point at work where one can no longer attain success)

First come – first served (principal of administrative preference)

Sleeping partner (secret business partner)

To climb the corporate ladder (to achieve professional success and promotion to higher position)

To teeter on the brink of something (to struggle in a difficult situation)

Off the record (to state something unofficially)

- Neutral professional idioms:

To reap rewards (to get a reward as a result of work performance)

To be in a tailspin (a situation in which something loses value or gets out of control)

To corner the market (to be more successful than rival or competitors in a specific field)

To put into circulation (to make something available for use)

To service a debt (to settle a debt)

To create jobs (to create employment opportunities)

1.2.4. Group-specific Idioms

They are used by limited groups associated by membership to a group, for example idioms used by:

- Sailors:

To be in the same boat (to be in the same situation)

Cash on the nail (money paid in person as cash)

The ship has sailed (an opportunity is missed)

To know the ropes (to know how to do your job)

To throw a lifeline (to help someone escape from a difficult situation)

To lose one's bearings (to become lost or disoriented)

- Aviation professionals:

To request radar vectors (to request route advisories in order to avoid traffic)

To grant clearance (to give permission)

To start taxi and line-up procedure (to approach the runway and wait for take-off permission)

To take a nosedive (rapid drop of an aircraft; also used in professional context as rapid decrease in value)

- Politicians:

To smooth taxes (to allocate taxes gradually with the purpose to minimise taxation distortion later on)

To plunder the state treasury (to unlawfully use state money)

- Bankers:

To create banking panic (extraordinary situation when depositors frantically withdraw their bank deposits)

Currency speculation (to convert money from one currency into another in order to make profit)

To peg the exchange rate (to express the value of one currency through the value of another currency)

- Businessmen:

To tighten one's belt (to spend less)

To export jobs overseas (to create employment opportunities abroad)

To drive down sales (to reduce the amount of something for sale)

Product bundling (to make the purchase of one product dependent on buying another product, e.g. services package)

To distort competition (to limit competition on the market)

To plunge into recession (to suddenly experience a severe and long-lasting economic crisis with serious repercussions)

- Investors and stock brokers:

To lose one's shirt (to lose all invested money to the last cent)

Copper-bottom investment (a stable and solid investment)

Over-the-counter trading (to trade securities of companies that are not officially listed on a stock exchange market)

Short selling (to sell something without coverage on the regular stock exchange market in a country)

- Athletes:

The ball is in your court (when one needs to make the next move or step; also has professional use with the same meaning)

To do a hat trick (to score three goals in one game)

To give a red card (to suspend a payer; also has professional use to suspend somebody from something)

Exercise 18 – Match the following idioms (a-h) with the context of their use given in the right box. Then, find their meaning and use them in proper context in the sentences bellow by replacing the underlined parts (1-8).

a. Country codes will be out of circulation in the near future.	universal (general)
b. Sometimes it is necessary to tighten one's belt .	
c. If my boss doesn't approve, my project will never see the light of day .	literary
d. Many companies teeter on the brink of collapse .	
e. To be the alpha and omega of something.	professional
f. Many payments are made under the table .	
g. To take a nosedive .	group-specific
h. To feel like a cat on hot bricks .	

1. The economy in our country is about to experience a crash.
2. Knowledge of emergency procedures is the ABC of medical education.
3. Due to the recession, the company must reduce costs.
4. Certain lawyers give a discount in case of covert payment.
5. Small coins in many countries are no longer in use.
6. We need government support if we want educational reforms to become implemented in practice.
7. We all awaited the news very eagerly.
8. The value of the national currency suddenly decreased rapidly.

Professional idioms enjoy wide use and can be divided into several categories depending on the context of their use:

(a) General context - include idioms with general use in different types of discourse and contextual situations:

Level playing field (fair and equal chances)

To be on par with someone/something (to be on the same level so that someone or something can be compared to someone/something else)

To jump on the bandwagon (to do or act the same way as a group)

In the interim (meanwhile)

(b) Political context – include idioms used in political discourse:

To find a loophole (vagueness in a rule or law)

Pay-as-you-go social security (pension insurance based on the model of generational solidarity)

To stand one's ground (to remain resolute in one's position and not retreat in the face of an opponent)

(c) Economic context – include idioms used in economic discourse:

The invisible hand (economic concept of the invisible market force that created supply and demand equilibrium)

Ballpark figure (an estimate of the value of something)

To corner the market (to be more successful than rival companies)

To be in the red (to lose money)

Under the table (secretly or covertly)

To get one's walking papers (to get fired from a job)

Ring fencing (to guarantee that earmarked funds for a specific purpose will not be spent on something else)

To get a golden handshake (payment given for termination of employment or early retirement)

(d) Financial context – include idioms used in financial discourse:

To live on the breadline (to be extremely poor)

To be at a loss (to experience more expenses than profit)

To suck profits out of something (uncontrolled spending of funds in a specific sector or for a specific purpose)

To inflate prices (to artificially set high prices by disregarding supply and demand for a specific product);

To inject money in the economy (to provide capital to companies in need)

(e) Court-related context – include idioms in court discourse:

In cold blood (ruthlessly)

To give the benefit of doubt (not to assume malice before there is certainty or actual proof)

Beyond reasonable doubt (to confirm or prove something undisputedly)

To take a pro bono case (to represent a case free of charge)

(f) Medical context – include idioms used by medical professionals in medical and clinical discourse:

Over-the-counter medicine (OTC) (medicines that can be sold without a doctor's prescription)

Somebody's biological clock is ticking (to get past the female reproductive years)

To get a thunderclap headache (a sudden headache that strikes suddenly and heavy like lightning)

Orphan drug (a medicine not profitable to invest in, because it only treats rare medical conditions)

(g) Journalistic context – include idioms used in publicist discourse:

To keep your finger on the pulse (to stay alert and up to date with recent developments)

Big fish in a small pond (to be powerful only in a small group of people)

Exercise 19 – Match the following professional idioms (a-g) with the context of their use given in the right box. Then, find their meaning in a dictionary and use them in proper context in the sentences below by replacing the underlined parts (1-8).

a. Diversify your portfolio by not putting all your eggs in one basket .	General context
b. The epidemics sucked millions of euro in profits out of the health care system.	Political context
c. Health minister jumps on the bandwagon with other European countries imposing mandatory vaccination.	Journalistic context
d. A jury can only pass verdict when they are satisfied of guilt beyond all reasonable doubt .	Economic context
e. The ruling party expects opposition to stand their ground on the immigration issues.	Financial context
f. Many celebrities decide to go under the knife .	Court-related context
g. Leaders meeting ends in broad exchange of opinions on immigration.	Medical context

The following examples in 1-7 demonstrate that you can also use the above professional idioms in a completely different context:

1. It is best to stick to your own opinion when making important life decisions.
2. Global warming is without hesitation the main reason for climate change.
3. With all my friends watching the world football championship, I might as well do the same thing although I am a girl.
4. More and more teenagers undergo medical operations to change their appearance.
5. It is wise to never put all your money on one card.

6. Negotiations will create a chance for both parties to exchange opinions and views on the problem.

7. My college tuition is making a deep hole in my parents' pockets.

1.3. Classification of Idioms Based on the Level of Formality

Based on the level of formality (register), idioms can be classified into six groups: (1) official idioms, (2) (semi) formal idioms, (3) neutral idioms, (4) informal idioms, (5) popular idioms, (6) old-fashioned idioms, (7) taboo idioms, and (8) humorous or ironic idioms.

Idioms enjoy wide use, so it is therefore necessary to pay attention to the level of formality. In that way a person ensures that their use in a given situation is adequate. In terms of the level of formality (type of use or register), idioms can be:

1.3.1. Official Idioms

Include technical, professional and administrative (bureaucratic) idioms, which are used in official communication and are also known as officialese:

Providing for a derogation from (to legally foresee an exception from a rule or law)

Notified under number (recorded with a specific number)

In conjunction with Article ... (relating to Article ...)

In the light of the joint text (by considering a legal document)

1.3.2. (Semi) Formal Idioms

They are used in more formal context, especially in professional context such as meeting, formal address, as well as in educational context, such as lecture, report, etc.:

At your earliest convenience (as soon as possible)

If you will (if one agrees or wishes to do something)

I hereby give notice of my intention (formal way of stating that someone is undertaking an action)

To take effect (to become valid)

1.3.3. Neutral Idioms

To liaison with (to establish relations with an authority)

The bottom line (the most important part or the overall result of something)

In a fortnight (in a period of two weeks)

1.3.4. Informal Idioms

Include colloquial idioms that are frequently used in informal context, for example in everyday conversation, movies, songs, etc. The use of informal or colloquial idioms is not adequate in (semi) formal context and situations:

At a loose end (not having or knowing what to do)

The ship has sailed (to miss out on an opportunity)

To fall on deaf ears (not to pay attention to what someone is saying or advising)

To the bitter end (to fight or struggle until the end itself)

Cut to the chase (to get to the main point already)

1.3.5. Popular Idioms

They are newly created idioms as a result of recent developments, up-to-date idioms:

To be in the loop (to stay informed about something)

Play devil's advocate (said about someone who regularly expresses opposite opinion or provokes debates about an issue)

To take a rain check (to postpone or reschedule something)

To keep the ball rolling (to continue something going)

To bend the curve (to change the terms of a problem, so that the result improves)

1.3.6. Old-fashioned Idioms

Include archaic and outdated idioms that are no longer used:

To spend a penny (I am going to the bathroom)

To be heavy with child (is pregnant)

To tickle someone's fancy (to like someone or something)

A little bird told me (when someone knows a secret, but does not want to reveal the source)

1.3.7. Taboo Idioms

Include slang and pejorative expressions with limited use in colloquial and literary context:

Karma is a bitch (what goes around comes around)

To be hammered (very drunk)

In deep ship (in a lot of trouble)

A load of crap (nonsense)

1.3.8. Humorous or Ironic Idioms

They are expressive idioms and are used in different informal contexts:

When chicken have teeth (humorous way of saying that something will never happen)

To want someone's head on a platter (ironic way of saying you want to get back on someone)

As clear as mud (ironic way of saying that someone or something is dull and incomprehensible)

Tongue in cheek (speaking in an ironic or sarcastic way)

Exercise 20 – Match the following idioms with the type of their usage given in the right box. Consult a dictionary on idioms if you are not certain.

On a quarterly basis.		1 official
He seems of good cheer today.		2 (semi) formal
Bust one's balls.		3 neutral
In the light of the new law.		4 informal
He is very good at bluffing his way out of trouble.		5 popular
I am going over to my friend's house to chew the fat.		6 old-fashioned
The decision shall take effect immediately.		7 taboo
Small town hospitals sometimes bend the curve when they face financial difficulty.		8 humorous or ironic

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2. CULTURAL DIFFERENCES AND IDIOMS

Many English idioms originate from the history of English speaking countries as well as from their everyday activities, professional activities, sports, food, culture, literature, religion, etc. Very often there are differences in these areas across different countries, for examples sailing are not typical for landlocked countries, so expressions related to sailing are unfamiliar in these countries. This means that there are cultural differences across countries when it comes to idiomatic expressions. The following are typical examples.

- a. **Knight in shining armour.** (history)
- b. **Throw down the gauntlet.** (history)
- c. **Pay through the nose.** (history)
- d. **Like money for old rope.** (sailing)
- e. **To be left high and dry.** (sailing)
- f. **Beat around the bush.** (hunting)
- g. **Barking up the wrong tree.** (hunting)
- h. **Throw a curveball on somebody.** (baseball)
- i. **It's a whole new ballgame.** (baseball)
- j. **Dish fit for the gods.** (Shakespeare)
- k. **Wear your heart on your sleeve.** (Shakespeare)
- l. **Don't count your chickens before they are hatched.** (Aesop's Fables)
- m. **At your wit's end.** (Bible)
- n. **A leopard cannot change its spots.** (Bible)
- o. **I will give a penny for your thoughts.** (money)
- p. **It's not worth a dime.** (money)
- q. **Bite off more than you can chew.** (tobacco)
- r. **The proof is in the pudding.** (food)
- s. **Give the cold shoulder.** (food)

t. **To pass the buck.** (poker)

u. **Born with a silver spoon in one's mouth.** (society)

Exercise 21- Find the origin of the following idioms and find idioms with equivalent meaning in your mother tongue.

1. **To know your ropes.**
2. **In stitches.**
3. **To feel under the weather.**
4. **To hold out an olive branch.**
5. **To blow off steam.**
6. **From rags to riches.**
7. **A penny saved is a penny earned.**
8. **It's not my cup of tea.**
9. **A wolf in sheep's clothing.**
10. **To rock the boat.**
11. **Like a sitting duck.**
12. **Let's play hardball.**

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3. TRANSLATION OF IDIOMS

3.1. A Word or Two on Translation

“As this world shrinks together like an aging orange and all peoples in all cultures move closer together (however reluctantly and suspiciously) it may be that the crucial sentence for our remaining years on earth may be very simply: TRANSLATE OR DIE. The lives of every creature on the earth may one day depend on the instant and accurate translation of one word.”

(Engle and Engle in Genzler, 1993:9)

The quotation above is a perception of translation as a very important, essential activity. This seems to be paradoxical though since translation as a scientific discipline reached its zenith as late as the mid-twentieth century. This may be the reason why translation studies have never enjoyed the reputation of other well-established professions which have lasted for much longer. Up until recently, translation has been regarded as an inferior, secondary occupation in comparison to linguistics or literature, for example. According to Bassnett, “having emerged onto the world stage in the late 1970s, the subject began to be taken seriously, and was no longer seen as an unscientific field of enquiry of secondary importance” (Bassnett, 2002: 2).

The interest in translation has a long history, but after the 1970s it has been growing steadily, which has resulted in its overall presence in every aspect of modern living. Bassnett explains that “ the electronic media explosion of the 1990s and its implications for the process of globalisation highlighted issues of intercultural communication” (ibid: 2). Similarly, according to Genzler, translation studies have made substantial progress for a relatively short time and have established a place in universities and academic institutions as well as drawn general public interest (Genzler, 1993).

This shows that, despite having been regarded as marginal at the beginning, translation has legitimately been at the core of the social interest. Its recognition as a relevant scientific discipline appears to be justified, because it has found its way towards becoming an essential aspect of everyday life, which in the era of multiculturalism and multilingualism is unthinkable without translation. Translation connects, unifies, reconciles differences and goes beyond the limits which until recently seemed impossible to cross.

3.2. What Exactly is Translation?

Bearing in mind the ubiquitous nature of translation, it would be useful to pay attention to what it really means, how we define it and how it is to be approached from a scientific point of view.

According to Merriam-Webster Advanced Learner's Dictionary, in its broadest sense translation is defined as "a rendering from one language into another; the product of such a rendering is called translation" (Merriam Webster Advanced Learner's Dictionary).

According to The Concise Oxford Companion to the English Language, translation is defined as "the restatement of the forms of one language in another: the chief means of exchanging information between different language communities" (The Concise Oxford Companion to the English Language, 1992).

The Encyclopaedia Britannica gives general information on translation and defines it as "conversion of a written text in one language into a written text in another, though the modern emergence of the simultaneous translator or professional interpreter at international conferences keeps the oral side of translation very much alive (Encyclopaedia Britannica Online).

Elsevier Science Encyclopaedia of Language and Linguistics defines translation as "an activity whereby source language (SL) text is changed into text of the target language (TL) – while attempting to keep the meanings of the two texts equal" (Elsevier Science Encyclopaedia of Language and Linguistics, 1993: 383).

These definitions deal with translation in the broadest sense of the word, without any particular focus on linguistics. If understood generally, translation appears to be a rather easy activity which involves search for equivalences for words in different languages. However, the fact that translation has for ages been sparking the interest of academic circles and that since mid-twentieth century translation studies have boomed for a relatively short period of time, leads to the conclusion that there is more to it that further complicates the translator's task.

Only one of the definitions given above mentions the complexity of the translation process. The definition in Elsevier Science Encyclopaedia of Language and Linguistics also refers to an aspect of translation which is essential for understanding it correctly. Namely, the definition goes on to say that "the fact that no two verbal systems are totally similar in representing the same socio-cultural reality creates many disturbing problems for the translator in his or her

efforts to maintain equivalence” (ibid: 383). This means that translation is an intricate process which entails much more than just a simple substitution of words from one language into another and that it reflects certain complex aspects such as cultural and social differences between different language systems which might create additional difficulties for the translator. .

On the other hand, scientists take a more comprehensive approach towards translation. In his seminal paper “*On Linguistic Aspects of Translation*”, Jakobson gives three categories of translation: **1) intralingual translation** or ‘rewording’: an interpretation of verbal signs by means of other signs of the same language; **2) interlingual translation**, or ‘translation proper’: an interpretation of verbal signs by means of some other language and **3) intersemiotic translation** or ‘transmutation’: an interpretation of verbal signs by means of signs of non-verbal sign systems (Munday, 2001: 5).

There are more elaborate and more exhaustive definitions of translation. According to Bassnett, “translation involves the rendering of a source language (SL) text into the target-language (TL) so as to ensure that 1) the surface meaning of the two will be approximately similar and 2) the structures of the SL will be preserved as closely as possible but not so closely that the TL structures will be seriously distorted” (Basnett, 2002: 11).

Catford defines translation as “substitution of TL meanings for SL meanings: not transference of SL meanings into the TL. In transference there is an implantation of SL meanings into the TL text. These two processes must be clearly differentiated in any theory of translation” (Catford, 1965: 32-37).

Being aware of the fact that translation goes far beyond basic knowledge of the two languages that a translator works with, Levý explains that “it is not a monolithic work but an interpermeation, a conglomerate of two structures. On the one hand, there is the semantic content and the formal characteristics of the source; on the other hand, there is the entire system of artistic features specific to the target language, contributed by the translator” (Levý, 1963).

Theodore Savoury defines translation as an “art”, for Eric Jacobsen it is a “craft” and according to German tradition it is a “science” (Basnett, 2002: 14). For Quirk, it is “one of the most difficult tasks that a writer can take upon himself” (Quirk, 1974).

These definitions emphasise the comprehensive nature of the translation process. It is an interdisciplinary concept and one of the fundamental notions in linguistics.

3.3. The Concept of Literary Translation and Its Uniqueness

Generally speaking, literary translation involves transferring a literary work (prose or poetry) from one language into another. Yet, this kind of translation is rather distinctive and for many it is the most difficult one.

According to Berman, literary translation applies to “texts so bound to their language that the translating act inevitably becomes a manipulation of signifiers, where two languages enter into various forms of collision and somehow couple” (Sánchez, 2009: 123).

Zilahy explains that literary translations “offer the translator a free choice with a wide range of solutions, but at the same time are much more demanding from the points of view of knowledge and inspiration” (Cary and Jumpelt, 1963: 285).

In his essay “*Types of Translation and Translatability*”, Jean Ure deals with the specificities of literary translation which may involve a number of different aspects such as the time period, the type of language used, the relationship between the original context of situation and the readers, the register etc. (ibid: 142)

According to Landers, “of all the forms that translation takes - such as commercial, financial, technical, scientific, advertising etc. - only literary translation lets one consistently share in the creative process” (Landers, 2001: 4-5). Furthermore, he explains that literary translation has a unique quality which sets it apart from other kinds of translation. “In addition to a thorough mastery of the source language, the literary translator must possess a profound knowledge of the target language and culture because literary translation means translating cultures. For a literary translator, *how* something is communicated can be equally important as *what* is communicated (ibid 2001: 7)

Parks argues that the uniqueness of literary translation lies in the fact that “it draws attention to itself as language rather than simply as content. And in this sense it partakes of the arrogance of literature, which usually assumes the right to

deviate from standard forms of discourse, to draw attention to itself as language” (Parks, 1998: 4)

It is obvious that translators have a rather difficult task which is being considered as the most difficult one from all other types of translation. Not only is it important to convey the original meaning, but it is also crucial to render the manner in which it is done in order to produce the equivalent effect on the reader. In order to understand this, it is necessary to focus on the unique qualities of literary translation. In the part which follows we are going to tackle these issues.

3.4. Unique Features of a Literary Text (the Original)

3.3.1. The Language of Literature

Eagleton defines literature as “highly valued writing” (Eagleton, 2008: 9). Literature is definable not according to whether it is fictional or imaginative, but because it uses language in a peculiar way; literature is a kind of writing, which in the words of Roman Jakobson, represents an organised violence committed on ordinary speech” (ibid: 2).

Speaking of the language of literature, especially prose, Leech and Short consider that “it has a distinctive aesthetic effect which tends to reside more in factors such as character, theme, argument etc.; these factors are expressed through rather than inherent in language. (Leech and Short, 1981:2). Consequently, literary expression is an enhancement or creative liberation of the resources of language which we use from day to day and to a certain extent the language in a literary work reflects the author’s artistic achievements“ (ibid: 6).

Parks notes that “literary texts may often seem anomalous from the linguistic point of view, in that they frequently depart from recognisable forms of discourse. The intention of a work of literature, we might say, is to be found in the nature of the difference between itself and other literary texts” (Parks, 1998: 9)

3.3.2. Foregrounding

It is clear that the uniqueness of a literary work resides in the fact that its language deviates from the norms that apply to other linguistic contexts. So, how does this phenomenon occur in practice?

The fact that literature uses language differently from what is expected in everyday context is related to the concept of foregrounding, which represents the essence of a literary work. The term **foregrounding** originates from the Czech theorist Jan Mukarovsky. Miall and Kulken explain that “it refers to the range of stylistic effects that occur in literature, whether at the phonetic, grammatical or semantic level. As Mukarovsky pointed out, foregrounding may occur in normal, everyday language, such as spoken discourse or journalistic prose, but it occurs at random with no systematic design. In literary texts, on the other hand, foregrounding is structured: it tends to be both systematic and hierarchical” (Miall and Kulken, 1994). According to these authors, in literature the purpose of foregrounding is to disrupt such everyday communication. Foregrounding enables literature to present meanings with an intricacy and complexity that ordinary language does not normally allow (ibid).

According to Leech, foregrounding is defined as “deviation from linguistic or other socially accepted norms which invoke the analogy of a figure seen against a background. The artistic deviation ‘sticks out’ from the background. The application of this concept to poetry is obvious; the reader picks out the linguistic deviation as the most arresting and significant part of the message and interprets it by measuring it against the background of the expected pattern (Leech, 1969: 57).

Catherine Emmott explains that foregrounding “is a term used by stylisticians to describe those points in a text when the language is sufficiently unusual to draw a reader’s attention towards the linguistic medium itself, thereby having a highlighting effect at these points” (Louwerse and van Peer, 2002: 91-92).

In his book “*Под Вавилон: задачата на преведувачот*” Dragi Mihajlovski also deals with the concept of foregrounding. He quotes Koneski according to whom “foregrounding represents a deviation of a certain element in a literary text from the norms and conventions and representation of that element from an unusual perspective as if it were seen for the first time” (Конески in Михајловски, 2007: 78).

In the book “*Key Terms in Stylistics*”, Nørgaard, Busse and Montoro relate foregrounding to “linguistic devices on all levels of language that somehow stand out against the background of the text in which they occur, for example, or against contextual factors such as genre (Nørgaard, Busse and Montoro, 2010: 95). **Deviation** and **parallelism** are examples of foregrounding. Deviation refers to moves away from a norm on all linguistic levels, whereas **parallelism**, in turn, is

characterized by (overuse of) repetitive structures. By these linguistic means, features are promoted into the foreground and become obvious for the reader” (ibid: 96).

Similarly, Leech mentions the same two methods by which foregrounding is achieved. Bearing in mind the definitions of foregrounding and deviation given above, he goes on to say that it should be seen as a disruption of the normal process of communication: it leaves a gap which is to be filled by the reader (Leech, 1969: 61). Parallelism, on the other hand, represents “the introduction of extra regularities, not irregularities, into the language (ibid: 62). Regular patterns which are repeated systematically draw the reader’s attention.

3.3.3. The Importance of Foregrounding for Translation Process

It is obvious that foregrounding is the fundamental feature of the literary text without which art is unthinkable (Михајловски, 2007: 80). Its motivated use by the author makes it important for the translator as well.

According to Boase Beier, the term foregrounding is related to translation because (to echo Jakobson) we regard foregrounding as evidence of emphasis on form; it alerts us to the speaker’s wish to draw attention to a particular word, phrase or passage. Such clues are present in order to guide the reader to the author’s intention. Additionally, for the translator foregrounding is therefore not just something to be aware of in stylistic terms, but also for what it says about text type, a fundamental question for the type of translation to be carried out (Boase Beier, 2006: 91). In this regard, bearing in mind the cognitive approach to foregrounding, Beier underlines that foregrounding techniques can be seen as a reflection of a cognitive state. A translator thus has to consider both the cognitive state and the cognitive effects on the reader of patterns which draw attention to particular points in the text (ibid: 94).

Foregrounding is a unique feature of a literary text and it is used with a view to giving an insight into the author’s intention. It makes a distinctive impression on the reader who can thus reach the author’s or a character’s mental state. Bearing in mind this, it seems that the purpose of the translation is to recognise the foregrounded elements in the original text, grasp the message they send because they affect the way in which the text is perceived by the reader. This effect can be compared to the original’s intention. The translator should strive to transpose the foregrounded elements from the original in the translation exerting the same

effect on the reader. In fact, the translator has two major tasks: to reach the minds of the author and the reader and to make it possible for them to communicate through translation.

3.3.4. Style as a Feature of Literary Texts

Style is another concept which is crucial for literary texts and it also has a considerable bearing on the translation process.

Although the interest in style dates back to Antiquity, stylistics gained recognition as a serious scientific discipline as late as the beginning of the 20th century (Минова-Гуркова, 2003: 33). The first thoughts on style originate from Aristotle, for whom style was regarded as “the basic idea behind the different features of a text”, and from Plato, who considered style to be “a distinctive quality of a text”. The interest in style continues throughout the Middle Ages and the Renaissance, when it was examined mostly through rhetoric, literature and grammar (ibid: 34-36). More serious approaches to style were taken in the early 20th century, a period of time which is considered to be the birth of stylistics as a scientific discipline (ibid).

For Buffon “the style was the man himself”; Bally regarded style as the expressive component of language as well as an influence of language on emotions, while Spitzer defines style as the author’s individuality (ibid: 12-13). These definitions show that at the beginning style was understood very generally and it was related to different social contexts. In addition, it can be noticed that in the past, when stylistics was still in its infancy, it was mostly related to literature and it was seen as an exclusive feature of literary works, although it later became clear that non-fiction works could also have a certain “style” of their own.

According to Crystal and Davy, “style may refer to some or all of the language habits of one person - as when we talk of Shakespeare’s style (or styles), or the style of James Joyce. More often, it refers to a selection of language habits, the occasional linguistic idiosyncrasies which characterise an individual’s uniqueness” (Crystal and Davy, 1969: 9). They further explain that “in a similar way, style may refer to some or all language habits shared by a group of people at one time, or over a period of time” (ibid: 10); to investigate style means to focus on those features which are restricted to certain kinds of social context, as opposed to other alternatives and classifications of those features into categories based upon a view of their function in the social context (ibid.).

For Leech and Short, style “refers to the way in which language is used in a given context, by a given person, for a given purpose” (Leech and Short, 1981: 10). This implies that “style can be applied to both spoken and written, both literary and non-literary varieties of language, but by tradition, it is particularly associated with written literary texts” (ibid: 11).

These definitions of style regard it as a choice from more alternatives dependent on the context in which it appears and on the function it should serve as well as on the affective stimulus it should provide.

In regard to the study of literature, style can reflect different aspects. It can be applied to “the linguistic habits of a particular writer (the style of Dickens or Proust, etc.); at other times it has been applied to the way language is used in a particular genre, period, school of writing or some combination of these” (ibid: 13). No matter which aspect is taken into consideration, style is closely related to **choice**. When analysing the style of a literary text “we should choose those aspects of language which are stylistically important, the principle behind the choice being dependent upon the purpose that should be fulfilled” (Тошовиќ, 2002: 14).

3.5. Style and Translation

Although the first reflections on style date back as early as Horace’s and Cicero’s works on translation, the relationship between the two has seldom been explored systematically. Most of the translation theorists pay little attention to style or totally neglect it, whereas only few take greater interest in examining the relationship between style and translation. This is surprising though, because according to Boase-Beier “style is central to the way we construct and interpret texts” (Boase Beier, 2006: 1). Logically, we can conclude that style as an integral part of the original has an influence on translation itself.

In her book “*Stylistic Approaches to Translation*”, Boase-Beier provides basic definitions on style and its reflection on translation. She outlines the basic concepts essential for translating style and offers a unique stylistic approach to translation based on cognitive principles which involve the reader (who might simultaneously be a translator) in the process of understanding a text.

According to her, “concern with style for translation studies means paying attention to what is unique to the text and its choices, being aware of the patterns

in the text, and paying attention to the essential nature and function of the text. To pay attention to style in translation studies means to consider how all these factors are reflected in the text and its translation” (Boase Beier, 2006: 2).

Similarly, Landers thinks that style is crucial for literary translation because it is one of the most important factors which contribute to its uniqueness. “In literary translation style can make the difference between a lively, highly readable translation and a stilted, rigid and artificial rendering that strips the original of its artistic and aesthetic essence, even its very soul” (Landers, 2001: 7)

Malmkjær also shows a considerable interest in the style of the translator, who also has to make certain choices. She explores style as an important aspect on which the translator has to pay attention because his/her choices are dependent on the choices made in the original text and only through comparison of the original and the translation can it be explained why the translation means as it does (Malmkjær, 2004).

These insights show that when it comes to the style of the translation, it can be perceived from various aspects: not only as the author’s choice but also as a choice made by the translator. Boase Beier emphasises the style of the source-text and its effects on the reader (or the translator) as well as the style of the target-text showing the choices of its author (the translator). She accentuates the role of the text-receiver, who through style creates an impression about the text and - since he/she can also be a translator - the way in which he/she conveys that impression in the translation. This perspective highlights the reader and his/her cognitive role in receiving the text; this role determines how he will experience the effect from the original and how he will convey it in the translation (Boase-Beier, 2006: 6)

3.5.1. How to ‘Measure’ Style?

If certain language features (grammar constructions, vocabulary, etc.) are used in order to create a stylistic effect, how can the readers observe that effect? How can we ‘measure’ the style of a text and which are its typical features?

Leech and Short explain that style is regarded as “a function of **frequency**” (Leech and Short, 1981: 42). To find out what is distinctive about the style of a certain corpus or text, “we work out the frequencies of the features it contains and then measure these figures against equivalent figures which are ‘normal’ for the

language in question. The style is then to be measured in terms of deviations - either higher frequencies or lower frequencies - from the norm” (ibid: 43). However, such an analysis may be impractical and problematic since it involves making a list of all linguistic features in a text and determining how frequently they appear. Consequently, it seems sufficient to rely on intuition about which language features are frequent in a text and thus create an impression about style (ibid: 47). In order to avoid complicated mathematical calculations, “it may be sufficient for many purposes just to enumerate textual examples of the feature under discussion” (ibid.).

These insights are related to **prominence**, a notion that appears to be quite useful for understanding how to measure style. According to Halliday, it is “the general name for the phenomenon of linguistic highlighting, whereby some linguistic feature stands out in some way. We assume that prominence of various degrees and kinds provides the basis for a reader’s subjective recognition of a style” (ibid: 48). A feature is considered to be prominent if it captures the reader’s attention. This implies that prominence is related to frequency of some linguistic features against others.

Crystal and Davy also discuss the ways of determining style. They explain that in order to measure style it is necessary to intuitively identify those linguistic features in a text which are of stylistic significance. According to them, the more significant stylistic feature will be “**a) that which occurs more frequently within the variety in question, and b) that which is shared less by other varieties**” (Crystal and Davy, 1969:21).

It can be concluded that the linguistic feature which frequently appears in a text, to the extent that the reader will intuitively note its presence, is considered to be stylistically significant in the text in question. This should not be overlooked in translation.

3.6. The Purpose of Literary Translation

The word **effect** is often associated with translation and its purpose. It seems that this notion is central to the goal that the translator should reach.

Zilahy claims that translation quality “is linked to the effect it is sought to produce. A translation is considered good when it arouses in us the same effect as did the original” (Cary and Jumpelt, 1963: 285)

Talking about different effects of literature, Parks explains that “in the literary texts syntax and lexis will often combine and collide with the semantic surface precisely in order to generate that richness and, frequently, ambiguity which we associate with literature” (Parks, 1998: 12).

When it comes to the purpose of literary translation, the stylistically significant features in a text influence the reader’s impression of the text. Styles can vary from high, poetic, ordinary to vulgar depending on the context. Having read the text and become familiar with its effect, the translator should try to understand the reason behind the use of the stylistic features in the text and tend to reproduce a similar effect in the translation itself.

3.7. Idiomatic Expressions as an Important Stylistic Feature of the Source Text

Idiomatic expressions belong to the group of words which have emotional and expressive nuances. Speaking of various types of fixed word combinations and expressions, Boyadziev defines idioms as “expressions which occur as a result of assigning new meaning to free word combinations. They are used in speech to add expressiveness to what is being communicated” (Бояджиев, 2002: 302). Furthermore, he explains that “the lexical units of which idioms are composed do not motivate their phraseological meaning; it is enormously complex and it encompasses several aspects reflecting both denotative and connotative aspects. Hence, most idiomatic expressions have a highly expressed emotional and expressive function rather than a basic nominative function (ibid: 306-307).

Minova-Gjurkova defines idioms as “fixed word combinations which are used as ready-made expressions. They usually consist of several words and the meaning of the whole idiomatic expression does not correspond to the separate meanings of the words it is composed of” (Minova-Gjurkova 2003: 146).

According to Fromkin and Rodman, “idiomatic expressions are phrases whose meaning is not predictable on the basis of the meanings of the individual words. These phrases start out as metaphors and are repeated so often that they become fixtures in language” (Fromkin, Rodman and Hyams, 2009: 190-192).

Stefanovski defines idioms as “fixed expressions consisting of more than one word whose meaning cannot be inferred from the meanings of the individual words” (Stefanovski, 2006: 57).

This means that idiomatic expressions are highly connotative. Apart from the denotative meaning, they also have additional stylistic nuances and associative components which serve as a basis for assessment and pragmatic elements dependent on culture and tradition, stereotypes and the ways in which language is used within a society. All these factors make up the expressive stylistic nuance of idiomatic expressions. The classification of the key components of connotative aspects of expressive lexical units given by Ristic is given below (Ристић, 2004:22-23):

1. **expressiveness** – this component is evident in semantic structures which express a degree of a certain feature or phenomenon;
2. **emotionality** – its serves for expressing an emotional and evaluative attitude towards what is being communicated;
3. **assessment** – this component has a social character and it is dependent on the norm. People, their behaviour and activities as well social phenomena are all subject to assessment;
4. **imagery** – an optional component which is based on comparison.

3.8. Some Strategies for Translating Idiomatic Expressions

Before we discuss certain strategies on how to approach idiomatic expressions when translating literary texts, it is important to tackle certain crucial concepts related to this question.

Namely, the questions concerning translation methodology and whether to translate “word-for-word” or “freely”, whether translation should be “literal”, “free” or “faithful” have always occupied the minds of those who deal with translation. In translation studies, these questions are closely related to the concept of **equivalence** and many have tried to define it. Among the first who explored this term in the context of translation was Jakobson, according to whom for the message to be ‘equivalent’ in both the source and the target-text “the code-units will be different since they belong to two different sign systems (languages) which partition reality differently” (Munday, 2001: 37).

According to Nida, there are two types of equivalence: **formal equivalence**, which “focuses attention on the message itself, in both form and content. Viewed from this formal orientation, one is concerned that the message in the receptor language should match as closely as possible the different elements in the source

language” (Nida in Venuti 2000: 129) and **dynamic equivalence**, which is “based upon the ‘principle of equivalent effect’. In such a translation one is not so concerned with matching the receptor-language message with the source-language message, but with the dynamic relationship, that the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message” (ibid.). Having in mind both types of equivalence, Nida considers that the success of a translation is measured against the extent to which it produces the same effect on the reader as the one in the original.

In relation to equivalence, Newmark talks about the “principle of similar or equivalent response or effect or of functional or dynamic equivalence”. The translator should produce a different type of translation of the same text for a different type of audience” (Newmark 1995: 10). This means that the translator should decide how much he will comply with the principle of equivalent effect depending on the source-text type and the audience’s expectations.

The translation methods¹ that are available to the translator correspond to the type of the original, the purpose of the translation and its audience. Choosing appropriate methodology and translation procedures is dependent on text types and translation criteria which apply to them.

In this regard, Katarina Reiss provides a typology of texts which aims at helping the translator decide how the source-text is to be approached. According to her, “the type of text is the primary factor influencing the translator’s choice of a proper translation method” (Reiss, 2000: 17)

Depending on which language function (representation, expression or persuasion) is predominant in a text, Reiss distinguishes three text types: **content-focused texts**, **form-focused texts** and **appeal-focused texts**² (ibid: 25).

¹ Different authors propose different types of translation methodology. In this regards, similarly to the methodology proposed by Reiss, Newmark suggests that the translator adopt two methods appropriate for every text type: **1) communicative translation**, which produces the same effect on the target-language readers as the effect on the source-language readers and **2) semantic translation**, which reproduces the exact contextual meaning of the source-text within the linguistic constraints of the target-language (Newmark, 1995: 22). For the purpose of this book, we focus on the translation methodology proposed by Katarina Reiss.

² For more information on Katharina Reiss’s text typology, especially on content-focused and appeal-focused texts, see Reiss, 2000: 27-31 and 38-41).

Regardless of the translation methods chosen by the translator, the translation process is eventually reduced to two activities: the translator “either takes the foreign author to the native reader, or he brings the native reader to the foreign author. In the first instance the translator conceives his task as one of so adapting the original text to the thought and speech patterns of his countrymen that they hear the foreign author speaking to them in their own language. In the second instance the reader will feel that a foreigner is speaking to him: he has to learn new ideas and expressions that are now familiar to him, and instead of being at home, he is a foreigner in a strange land” (ibid: 23). The conclusion is that “a translation method should be rather fully adapted to a text type” (ibid: 24).

According to Reiss’s classification, literary texts belong to the category of form-oriented texts. In such texts, “*form* is concerned with *how* an author expresses himself, as distinct from *content* which deals with *what* the author says” (ibid: 31). Generally speaking, in this category are included “all texts based on formal literary principles, and therefore all texts which express more than they state, where figures of speech and style serve to achieve an aesthetic purpose” (ibid: 34).

The author of such a text either consciously or unconsciously uses formal elements in order to create a distinctive aesthetic effect. These formal elements “do not simply exercise an influence over the subject matter, but go beyond this to contribute a special artistic expression that is contextually distinctive and can be reproduced in a target language only by some **analogous forms³ of expression**. Therefore, the expressive function of language, which is primary in form-focused texts, must find **an analogous form in the translation to create a corresponding impression so that the translation can become a true equivalent**” (ibid: 32). This means that the translator should primarily **achieve a similar aesthetic effect** (ibid: 33).

In spite of the fact that form-oriented texts convey certain content, they lose their distinctiveness if the original forms are not preserved in the translation. What is

³ Having in mind that form is concerned with “*how* an author expresses himself, as distinct from *content* which deals with *what* the author says” (Reiss, 2000: 31), the concept of form in this regard is not to be understood as the language elements or words classes an expression consist of, but rather as the manner in which it is used and the stylistic effect it produces. Consequently, speaking of analogous formal equivalents we mean translations that reproduce the manner and the style in which the language is used in the original.

more important than conveying the content is to find similar formal translation equivalents in order to achieve similar aesthetic effect in the translation. In a form-focused text “it is necessary to find a comparable device to represent its literary and aesthetic function” (ibid: 36).

When it comes to translating literary texts with idiomatic expressions being their important stylistic feature, the translator should bear in mind their complex properties. Firstly, idiomatic expressions are fixed patterns of language which resist variation in form and very often carry meanings rather different from the separate meanings of words they consist of. Hence, being able to recognize idiomatic expressions and interpret their meanings correctly is of prime importance for the translator. As lexical units with emotional and expressive semantic nuances, idiomatic expressions are highly metaphorical and connotative; they affect the translation process and to a certain extent complicate the translator’s tasks. Namely, their connotative nature reflects their affective meaning as well as the attitude of the speaker and his inner emotional state. Their uniqueness and originality arise from their connotative aspect. Semantically speaking, idiomatic expressions go beyond the referential meaning and convey indirect, hidden and figurative meanings shaped by culture, experience, social norms and practices, taboos. These aspects of meaning are not easy to grasp.

Given the unique features of idiomatic expressions, their dominant presence in a text makes them stylistically significant. Therefore, they affect certain concepts that are essential for the translator and the translation process. Apart from showing the stylistic value of a text, idiomatic expressions also depict the characters’ manner of expression, the register and the way in which the text is to be experienced by the reader in general. For example, if a character is angry, ironic or indignant, the use of idioms stresses such behaviours. Hence, idioms in a text give a clue as to how the reader is to perceive the text. All these aspects are vital for the translator and he/she should not ignore them when translating idiomatic expressions. As regards the translation of idioms in literary texts, the translator should strive to reproduce the effect they create in the original. This can be achieved by using formally similar translation equivalents that would leave the readers of the translation with the same impression.

Furthermore, in order to be able to successfully use the method of equivalent effect, which allows adaptation to the original author’s perspective and to understand idiomatic expressions correctly, the translator must display a perfect mastery of both the source-language and the target-language and their socio-

cultural specificities since different languages reflect different socio-cultural realities rooted in the connotative meaning of words, which is the core essence of idiomatic expressions. This means that when it comes to understanding and interpreting idioms, the translator should be able to reach the additional, hidden meanings and should know how to transpose those meanings in the target-language with a similar effect. Translation equivalents for idiomatic expressions may differ in different languages as to the language elements or word classes they consist of, but their content and effect must be the same. The translator should recognise such challenges and be able to deal with them.

Speaking of the translation procedures available to the translator, Vinay and Darbelnet talk about direct and oblique translation procedures⁴. Direct translation procedures “transpose the source language message element by element into the target language, because it is based on either (i) parallel categories, in which case we can speak of structural parallelism, or (ii) on parallel concepts, which are the result of metalinguistic parallelisms” (Vinay and Darbalent, 1958/1995 во Venuti, 2000: 84). Direct translation procedures are (ibid: 85-86):

1. Borrowing - the use of foreign terms into the target-language in order to create a particular stylistic effect or to overcome metalinguistic gaps:

English	Origin
déjà vu	French
chic	French
menu	French
tortilla	Spanish
tequila	Spanish

⁴ For more information on different classifications of translation methods see Vinay and Darbelent, 1958/1995 in Venuti, 2000: 84 – 91, Newmark, 1995, Newmark, 1995: 30-32 and Арсова-Николиќ, 1999: 147-150).

2. Calque - a special kind of borrowing whereby a language borrows an expression form of another, but then translates literally each of its elements:

English calque	Origin
flea market	French/ marché aux puces
Adam's apple	French /pomme d'Adam
antibody	German/ antikörper
Milky Way	Latin /via lactea
blue blood	Spanish/ sangre azul

3. Literal translation - a direct transfer of a source-language text into a grammatically and idiomatically appropriate target-language text in which the translators' task is limited to observing the adherence to the linguistic servitudes of the target-language;

English	Macedonian
I left my spectacles on the table	Јас ги оставив наочарите на масата.
Yesterday, we bought a dog.	Вчера, ние си купивме куче.
He spent the night in hospital.	Тој ја помина ноќта во болница.

Oblique translation procedures are used when translators “may also notice gaps, or “lacunae”, in the target language which must be filled by corresponding elements, so that the overall impression is the same for the two messages” (ibid: 85). Consequently, “it may, however, also happen that, because of structural or metalinguistic differences, certain stylistic effects cannot be transposed into the TL without upsetting the syntactic order or even the lexis” (ibid: 85). This means that sometimes it might be necessary to use translation equivalents that convey

the meaning in the given context, but they differ from the translations equivalents offered in dictionaries. Oblique translation procedures are (ibid: 88-92):

1. Transposition - involves replacing one word class with another without changing the meaning of the message;

English	Macedonian
After he comes back....	По неговото враќање ...
He leads a dangerous life.	Живее опасно .
I wrote to you early this year.	Ти пишав на почетокот на годината.

2. Modulation - a variation of the form of the message, obtained by a change in the point of view;

English	Macedonian
It is not difficult to show...	Лесно е да се покаже...
You are joking .	Зафркаваш? (statement into question)
The doors had been taken off their hinges.	Од вртите ги беа извдиле шарките. (active into passive)

3. Equivalence - rendering of the same situation by two texts using completely different stylistic and structural methods;

English	Macedonian
It's raining cats and dogs.	Врне, истура.
Stop splitting hairs.	Не барај влакно во јајцето.
To kill two birds with one stone.	Со еден удар, две муви.

4. Adaptation - the extreme limit of translation; it is used in those cases where the type of situation being referred to by the source-language message is unknown in the target-language culture. In such cases translators have to create a new situation that can be considered as being equivalent. Adaptation can, therefore, be described as a special kind of equivalence, a situational equivalence;

English	Macedonian
dollar	денар
mile	километар
Carlotte's web	Пајажината на Климентина

There are a great number of different translation procedures classifications. Generally speaking, different authors most often refer to the same essence of translation procedures, but they use different terminology. However, some classifications might include more or less procedures or take into account different aspects. The classification given by Арсова-Николиќ⁵ for example, mostly overlaps with the classification given above by Viney and Darbelnet, but it includes some typical procedures not taken into consideration by other authors. Her classification also involves **generalisation**, which means the use of a translation equivalent with a broader semantic field (*ex: жолта - brandy, тавче-зравче - beans, м'за з јуз - wine*), **neutralisation**, which means using a correct translation equivalent, but it does not reflect the appropriate 'colouring' (*мерак - wish, муабет - chat*) and a **paraphrase** (*аргатлак - day labour, кандило - icon lamp*) (Арсова-Николиќ, 1999: 147-150). Unlike the other two authors, Newmark in his classification includes **compensation**, when loss of meaning or sound effect or metaphor in one part of a sentence is compensated in another part as well as **contraction** or grammatical reduction (*ex: science anatomique - anatomy*) and **expansion** (*ex: the taste of - avoir le goût de*).

For the purpose of practically demonstrating the complexity of translating idiomatic expressions, we are now going to exemplify what it means to deal with their specificities mentioned above and how to grasp their connotative meaning

⁵ For more information on the comparative analysis of the classifications given by Viney and Dabelent and Арсова-Николиќ, see Ѓурчевска Атанасовска, 2018).

and reproduce it in the target-language by using formally (and semantically) equivalent translations.

In the survey conducted for the purpose of the PhD thesis entitled “*Translating expressive lexis: problems and challenges - based on examples of literary translations from English into Macedonian*”⁶ (title of the original: *Преведување експресивна лексика: проблеми и предизвици - врз примери на литературни преводи од англиски на македонски јазик*), Gjurchevska Atanasovska, among other things, explores the translation procedures used for translating different types of expressive lexis. The aim was to find out which translation procedures give best translation equivalents for expressive lexis within the methodology used for translating form-focused texts. Examples of appropriately translated expressive lexis⁷ were used to draw conclusions on which procedures give best translation results, whereas inappropriate translations reflected their negative effects on the overall translation quality and provided some guidelines for overcoming translation problems with expressive lexis.

When it comes to translation procedures that most appropriately convey the meaning of idiomatic expressions in the target language, the survey showed that oblique translation procedures provide rather appropriate translations. Let us analyse the following examples:

⁶ The PhD thesis addresses issues related to challenges which translators face during the process of following the purpose of the original and choosing appropriate translation equivalents for expressive lexical units as a stylistic feature of the original. The approach is based on a corpus-based study of examples of translated expressive lexis from English into Macedonian in literary texts. Bearing in mind the uniqueness of expressive lexical units, the analysis of these words from the originals and their translations shed light to the challenges which translators encounter during their work. The survey also provides guidelines for overcoming these problems with an educational purpose – to raise the awareness of what high quality literary translation means and the standards that it should meet. For further information on the survey and the thesis itself, see Ѓурчевска Атанасовска, К. (2018). *Преведување експресивна лексика: проблеми и предизвици – врз примери на книжевни преводи од англиски на македонски јазик*. Дата Понс, Скопје.

⁷ For the purpose of the survey, the examples were excerpted from the short story collections “*The Most Beautiful Woman in Town*” (O1 in the text, which stands for Original 1), by Charles Bukovski“ and *What We Talk about When We Talk about Love*” (O2 in the text) by Raymond Carver and written in English and its Macedonian translations (T1 and T2 respectively). The corpus was chosen because of the authentic language he uses, rich in informal vocabulary and expression.

English	Macedonian	Translation procedure
<p>“As we in Germany began knowing that the war was lost, and the net began to tighten – down to the final battle of Berlin – we knew that the war had taken on a new essence – the real war then became who was to grab the most German scientists.“ (O1, p. 39)</p>	<p>„Кога ние во Германија сфативме дека војната е загубена и дека обрачот почна да се стега за време на последната битка за Берлин, знаевме дека војната добива друга суштина. Вистинската војна тогаш беше околу тоа кому ќе му припаднат повеќето германски научници“. (T1, p 43)</p>	<p>equivalence</p>
<p>“After I’ve worked my fingers to the bone for them, sir! Of course not!” (O1, p. 48)</p>	<p>„Откако цел живот ќе се убијам од работење за нив, господине? Секако дека не!“ (T1, p. 55)</p>	<p>equivalence</p>
<p>“She had this mailing list. Was very nervous. She wanted me to hide it. Said Jensen was on the prow. I hid it in the cellar under a pile of India ink sketches Jimmy the Dwarf did before he died.” (O1, p.107)</p>	<p>„Имаше листа со адреси. Беше многу нервозна. Сакаше јас да ја скријам. Ми рече дека Џенсен душкал наоколу. Ја скрив на тавањот под едно купче скици од Индија кои ги нацрта Џими Дуцето пред да умре“. (T1, p. 112)</p>	<p>transposition</p>
<p>She is a cool, slim, attractive girl, a survivor from bottom to top. (O2, p. 106)</p>	<p>Таа беше ландокрвна, тенка, привлечна девојка, наследничка од глава до петици. (T2, p. 112)</p>	<p>equivalence+modulation</p>
<p>“You guys,” Terri said. “Stop that now. You’re making me sick. You’re still on the honeymoon, for God’s sake. You’re still gaga for crying out loud. Just wait. How long have you been together now? How long has it been? A year? Longer than a year?“ (O2, p. 119)</p>	<p>„Вие луѓе,“ рече Тери. „Престанете сега со тоа. Ми се смачува. Уште сте на меден месец, живи бога. Уште е рано да викате гласно. Само почекајте. Колку сте веќе заедно? Колку беше? Една година? Повеќе од една година?“ (T2, p. 129)</p>	<p>equivalence</p>

The idiomatic expression *to tighten the net* is typical of the police jargon and it means *to become closer to catching someone, especially a criminal* (ex: *The police are tightening the net around the smugglers*⁸). The expression is rather metaphorical and it evokes an image describing the process rather colourfully. In Macedonian there is an expression *се стеза обрачот околу некого*, which summons a very similar image by using the word *обрач* (*hoop*) and it means *to make it more difficult for someone to act or do something*. The translator in this case renders the same situation and meaning by using different structural devices. This results in an appropriate translation equivalent and the effect it creates in the target-language perfectly suits the context.

The expression *to work your fingers to the bone* means *to work extremely hard, especially for a long time* (ex: *She worked her fingers to the bone to provide a home and food for seven children*). By using the expression *убие, се од работење* (*to work so much that one could die*), the translator offered a quite appropriate translation equivalent from a stylistic point of view, conveying similar imagery and informality from the original, but again using different structural devices common in the target-language. In this context, we might also discuss other suitable translations like for example *скане, се од работа, рмба како коњ, работи како црн јавол* etc, which would also be stylistically and semantically appropriate in the Macedonian context.

The verb *to prowl* is most often used to describe the movement of animals meaning *to move around quietly in a place trying not to be seen or heard, such as an animal does when hunting* (ex: *At night, adult scorpions prowl the desert for insects*.) In the translation, the translator substituted the noun *prowl* for the verb *душка*. The expression *душка наоколу* (*to sniff around*) is rather frequent in Macedonian and conveys the same meaning and a similar effect.

The expression *from top to bottom* means *going to every part of a place in a very careful way*. The translator used the expression *од глава до нетици* (*from head*

⁸ The definitions and explanations of the idiomatic expressions given in the analysis of the examples were taken from various types of English and Macedonian dictionaries such as *Cambridge Dictionaries Online, Cambridge Dictionary of Idioms, Collins English Dictionary, Merriam-Webster Advanced Learner's Dictionary, Oxford Advanced Learner's Dictionary, The Free Dictionary and Thesaurus Online, Англиско-македонски речник на идиоми, Македонско-англиски речник на идиоми, Македонска фразеологија со мал фразеолошки речник*. For more information, see the Reference literature section at the end of the book.

to heels) that has the same meaning and effect as the original expression but is reproduced in the target-language by using structurally different devices from a different point of view in correspondence with the target extralinguistic context.

In English, the expression *for God's sake* is used to *emphasize that it is important to do something or when you are annoyed about something*. In the Macedonian translation, the translator uses the expression *жуми/жуми бога*, which also contains the word *God* (in Macedonian *бог*) and its meaning is similar to the original expression. It is typically used in situations when we want to swear that something is true or to accentuate something important or something unpleasant or negative that provokes irritation or anger. Although the Macedonian translation uses slightly different structures, it matches the situational context in the target-language. Consequently, we could say that it reproduces the necessary stylistic effect.

These examples show that the oblique translation procedures like equivalence, transposition and modulation actually allow us to take into consideration the context and the connotative aspect of idiomatic expressions and to provide formal equivalents for idiomatic expressions with similar meaning and effect in the target-language. The original and the translated expressions may differ structurally - which means they might consist of different words - but they match semantically and stylistically.

However, the translator should be careful when using direct translation procedures since, to use Reiss's words, they tend to "bring the native reader to the foreign author" (Reiss, 2000: 23). Direct procedures in a certain manner reposition the words or expressions from the source-language in the target language. This is acceptable if the two languages share either same concepts or situations. Let us analyse the following example.

English	Macedonian	Translation procedure
Tony was a man of his word . He came running out with the jug of muski. (O1, p. 156).	Тони беше човек од збор . Тој се врати трчајќи со балончето винце. (T1, p. 177)	Calque

The expression *to be man/woman of his/her word* is used to refer to *somebody who does what they say they will do, somebody who does not fail to keep a promise* (ex: *He is obviously a man of his word, a man of integrity*.) In the

translation, the translator uses an equivalent which conveys the necessary imagery and stylistic effect. The expression *човек од збор* is a Macedonian version of the original and represents a sort of a calque which exists in Macedonian. Its structural pattern is the same as in English. It translates literally the original expression. The expression is very common in colloquial Macedonian, although there are other translation alternatives that could match the context and produce a similar effect like for example *(cu) стои на зборот* (*to keep one's word* in English).

This implies that we should be careful when using calques to translate idiomatic expressions. This procedure is appropriate only if both the target and the source-language expressions share the same structural patterns and exist in the same form in both languages. The recourse to this procedure is justified only if the target and the source language and culture overlap in regards to a certain expression or concept.

Similarly, using literal translation for translating idiomatic expressions should also be done very cautiously. According to Viney and Darbalent, literal translation is accepted “when translating between two languages of the same family (e.g. between French and Italian), and even more so when they also share the same culture” (Vinay and Darbalent, 1958/1995 во Venuti, 2000: 84). However, since Macedonian and English are structurally and culturally different, we should be extremely careful when translating idiomatic expressions literally. The same applies to the neutralisation procedure which means using a correct translation equivalent, but not convey the same stylistic nuance (Арцова-Николиќ, 1999). Let us pay attention to the following examples:

English	Macedonian	Translation procedure	Effect on the translation
<p>Myrna went to the meetings, and then she went over to Mr. Fixit's house to cook for him and clean up. His kids were no help in this regard. Nobody lifted a hand around Mr. Fixit's house, except my wife when she was there. (O2, p. 15)</p>	<p>Мирна одеа на состаноци, а потоа одеа во куќата на г. Фиксит, да му готви и да чисти. Неговите деца не биле од никаква полза во тој поглед. Никој не подигал рака во куќата на г. Фиксит, освен жена ми кога била таму. (Т2, p. 19)</p>	<p>literal translation</p>	<p>loss of meaning</p>

<p>I had this place in back, even had my own garden, planted all kinds of tulips, which grew beautifully and amazingly. I <u>had the green hand.</u> (O1, p. 86).</p>	<p>Имав куќа, дури имав и градина, садев секакви лалиња кои растеа убаво и необично. <u>Имав зелена рака.</u> (T2, p. 97)</p>	<p>literal translation</p>	<p>loss of meaning</p>
<p>“Anybody can be a genius at twenty-five: at fifty <u>it takes some doing.</u>“ (O1, p. 135).</p>	<p>„Секој може да биде генијалец во дваесет и петтата, во педесеттата веќе <u>е потребен напор</u>“. (T1, p. 149)</p>	<p>literal translation</p>	<p>Minimisation of stylistic effect</p>
<p>Me, I held on to the night job. A monkey could do that work. But things were going downhill fast. We just <u>didn't have the heart for</u> it anymore. (O2, p. 22)</p>	<p>Јас па се држев за ноќната работа. Мајмун може да ја врши таа работа. Но, работите овде брзо одеа надолу. Просто веќе <u>немавме срце</u> за ништо. (T2, p. 26)</p>	<p>literal translation</p>	<p>Inappropriate meaning in context</p>
<p>The brunette glanced back onto the highway. It seemed to Jerry that she was looking at him in the right kind of way. But with a girl you could never be sure.</p> <p>“We’ll be seeing you!” Bill said as they went speeding by.</p> <p>“<u>It’s in the bag,</u>” Jerry said.</p> <p>“You see the look that cunt gave me?”</p> <p>“I don’t know,” Bill said. (O2, p. 54)</p>	<p>Црнката погледна назад. На Џери му се стори дека гледа во него како што треба. Но со девојка човек никогаш не може да биде сигурен.</p> <p>„Ќе се видиме!“ викна Бил додека брзо поминуваа.</p> <p>„Ја <u>имам в торба,</u>“ рече Џери. Го виде погледот што ми го упати таа чанта?“</p> <p>„Не знам,“ рече Бил. (T2 p. 59/60)</p>	<p>literal translation</p>	<p>loss of meaning</p>
<p>Laura is a legal secretary. We’d met in a professional capacity. <u>Before we know it,</u> it was courtship. (O2, p. 117)</p>	<p>Лора е секретарка на еден адвокат. Така и се запознавме. <u>Пред да го знаеме тоа,</u> почна додворување. (T2, p. 127)</p>	<p>literal translation</p>	<p>loss of meaning</p>

<p>But once, in the middle of all this happiness, Bill looked at Jerry and thought how much older Jerry looked, a lot older than twenty-two. By then Jerry was the happy father of two kids and had moved up to assistant manager at Robby's and Carol had one in the oven again. (O1, p.49)</p>	<p>Бил погледна во Џери и помисли колку постар изгледа Џери, многу постар одошто е, на дваесет и две години. Тогаш Џери беше среќен татко на две деца и стана помошник управник кај Роби, а Керол пак беше бремна. (Т1, р. 49)</p>	<p>neutralisation</p>	<p>Minimisation of stylistic effect</p>
<p>“The man's going off the deep end.” Dad said. “Clear crazy if he don't watch out.” (O2, p. 86)</p>	<p>„Човекот е многу вознемирен.“ рече тато. „Чиста лудост ако не се чува.“ (Т2, р. 94)</p>	<p>neutralisation</p>	<p>Minimisation of stylistic effect</p>

The expression *not lift/raise a finger/hand to do something* means *to do absolutely nothing to help somebody with something*. In the Macedonian translation, the expression from the original is translated literally with *noduza рака* (*to raise a hand* in English). *Подуза рака* in Macedonian sounds awkward in contexts like the one in the example above and it does not convey the necessary meaning and colourfulness. There are other examples with a similar meaning which would be more suitable in this context like for example *не мрда со прст, ни со прст не мрда, ни со малиот прст не мрда*, which are far more expressive and stylistically more appropriate.

The expression *green fingers/green thumb* is an expression which is used to refer to *considerable talent or ability to grow plants*. Hence, a person with a green thumb/fingers would be someone who is good at gardening and taking care of plants. In the translation, it can be noticed that the translator didn't understand the English expression and translated it literally. The expression *има зелена рака* (*to have a green hand* in English) is not usual in Macedonian and does not have a meaning at all. Other, structurally different but more stylistically and contextually appropriate translations could be used like for example *сè што ќе посади, сè се фаќа, го има градинарството/цвеќињата во малиот прст*. The expression *има златни раце* (*to have golden hands* in English) could also be quite an appropriate translation in this context, although it has a broader semantic field and can be used to describe someone who is good at any activity, not just gardening in particular. Additionally, there are even more colloquial and

informal translation equivalents, conveying the same effect and imagery, like for example *те биваше/бев махер/ми немаше рамен за градинарство/цвеќиња*.

The expression *take some doing/take a lot of doing* is used to describe *something that is difficult to do and needs a lot of effort*. The translator tries to find an appropriate translation, but the literal rendering in Macedonian results in a stylistically neutral expression without the necessary expressiveness and imagery. Instead, other, more common expressions could be used being contextually more appropriate and conveying a similar effect like for example *лесно е да си умен/паметен на дваесет и пет, биди паметен на педесет да те видам* (*it is easy to be clever if you are twenty five, be clever when fifty*).

To have/not have the heart to do something means *to not have the necessary willingness or strength to do something*. The expression is usually used in negative contexts. The translator used the expression *нема срце (за нешто)*, most probably relying too much on the original, but in Macedonian this expression is used with a different meaning, usually to refer to contexts when someone is not capable of doing something or does not have the courage to do something). There are other, more appropriate expressions in Macedonian which would serve as better translations in this context like for example *не му е до ништо/нема кеиџ за нешто* etc.

If something is *in the bag*, you *are certain to get it or to achieve it*. In the example above, the character from the story is certain that the girl he is talking about likes him. The translator once again translated the original expression literally and produced a meaningless translation in the target-language. The expression *ја имам в чанта* sounds ridiculous in Macedonian and is likely to confuse the reader. The translator could have searched for other, contextually more appropriate translations. An expression with a similar meaning to *it's in the bag* could be *има нешто в џеб* (*to have something in your pocket* in English), while there are other more colloquial idioms which could be taken as stylistically appropriate in this context like for example *моја е, ја имам, печена е, завршена работа*.

The idiomatic expression *before you know it* means *very soon*. The analysis of the example shows that the original expression is translated literally with *пред да го знаеме тоа*, which sounds strange and unusual in Macedonian and it spoils the dialogue by making it less colorful, more formal and rigid. For creating a maximum stylistic effect upon the reader, it would be much more appropriate to use an expression which means *quickly* and which is common in everyday

situations like for example *дoдeкa дa тpеннeи*. It is much more colloquial and colourful and it has a frequent usage in Macedonian.

The expression *to have a bun in the oven* is a humorous, old-fashioned way to say that somebody is pregnant. In the original, this expression is used in a modified form, *have one in the oven*, but the context indicates the similarity in meaning. In the Macedonian translation, we come across the stylistically neutral and rather formal expression *бpeмeнa*, which does not contain the colourfulness of the original expression and does not match the original register. The translator failed to find a stylistically more suitable equivalent which should have accentuated the connotative dimension and informality of the original. It is much better to say *дeтe e нa нaм* in this context, an expression which is very frequently used in everyday speech and it is more expressive than *бpeмeнa*.

The expression *to go off the deep end* is an informal idiom which means *to suddenly become very angry or emotional over something*. The analysis shows that by using the very formal and stylistically neutral expression *тoј e мнoгy вoзнeмyрeн*, the translator neglects the connotative stylistic aspect and the register of the original. Thus, the translation loses the expressiveness and the imagery, which should be its hallmark instead. In Macedonian, there are several idiomatic expression used to express a state of anger or nervousness, such as *жyв ce јaдe/узeдe, зyбy/уззyбy нepвy*, which are rather informal as well as the colloquial *зaбeзa* (*to lose mind, control over something, to go crazy*) is very very common in everyday situation. Any from these expressions would be a much more suitable translation in this context because of the expressiveness and vividness they possess.

The examples indicate that literal translation or neutralisation might not always produce suitable translation equivalents for idiomatic expression. They do not always manage to fully transpose the connotative aspect of idioms, which in different cultures partitions the same concepts differently from a formal point of view. Literally translated or neutralized idioms may often sound awkward, unnatural or stilted in the target-language and they might confuse the reader by being difficult to understand. This could have a negative effect on the overall impression of the translation and might completely mar its aesthetic aspect.

Speaking of how inappropriately translated idiomatic expressions might affect the overall translation quality, the examples of inappropriate translations indicate three negative effects that appear to be the most typical ones and they are shown in Table 1 below. In most cases, inappropriate translations of idioms result in *loss*

of meaning in the translation, minimization of its stylistic effect and inappropriate meaning in context.

Table 1

Negative effects of inappropriately translated idioms on overall translation quality

Effect
Loss of meaning
Minimisation of stylistic dimension
Inappropriate meaning in context

The negative effects of inappropriately translated idioms may affect the translation quality in many different ways. They may change the overall context and fail to keep the meaning from the original. Hence, the translation may contain inappropriate register as well as ridiculous constructions and expressions which impair the reading and make the whole impression about the text unusual and strange in the target-language. Thus, idiomatic expressions lose their colouring and their expressiveness, which are their most important elements. This tendency has a considerable influence on the translation itself and negatively affects the overall stylistic impression on the reader. Minimised stylistic dimension and inappropriate meaning in context may also appear as a result of overlooking the stylistic features of the original.

In cases like these, the translation loses a considerable amount of meaning, sense and expressiveness and does not meet the necessary stylistic standards. These situations produce bizarre constructions and phrases in the translation, which impede the reading of the text and make it sound rigid and artificial. Furthermore, the imagery of the idioms is spoilt, which means that their vital element is missing from the translation and in a situation like this the reader is deprived of the stylistic effect that he/she should experience while reading. In addition, this has a negative effect on the reader because it changes the mental image that should be created while reading and can furthermore discourage him/her from reading the translation.

These conclusions certainly do not mean that there is a hard and fast rule for which translation procedures should be preferred and which ones should be absolutely avoided when translating idiomatic expressions. We cannot go as far as to prohibit the use of some translation procedures and recommend exclusive use of others. It is clear that direct procedures are possible when languages show similarities on different levels, while oblique procedures also show certain limitations in relation to the extent to which they convey semantic and stylistic nuances in different languages. As translation is a complex procedure that includes dealing with different text types, registers, lexis, grammar, cultures and even audiences, we cannot simply predict every possible situation or challenge that a translator might encounter and provide a set of rules and translation methodology and procedures for every different situation. Translation is much more than that. The insights given above only point out potential positive and negative aspects of using particular translation procedures when translating idiomatic expressions based on practical experience. They should serve as guidelines on how the translator should approach translation of idiomatic expressions and provide him with the necessary tools for choosing the right strategies for translating idiomatic expressions and meet the necessary translation quality standards.

These findings aim at understanding the seriousness of translating idiomatic expressions. Speaking of idioms as an important stylistic feature of the original, it is absolutely necessary to translate them with all their expressive charge and energy because ignoring them and their expressive nuances in translation will result in reading a dull and monotonous translation, a translation without a soul.

4. WHEN TRANSLATION GOES WRONG

4.1. Exercises on Translation of Idioms

Exercise 22 – Study the idioms and their translation equivalents and then identify the translation procedure used in each example. Write it on the blank space below. In some of the examples there might be a combination of more procedures.

a) It's raining **cats and dogs**.

Врне, истура.

b) Suzan doesn't really mean that women shouldn't be allowed to vote. She is just playing **the Devil's advocate**.

Сузан всушност не мисли дека жените не треба да имаат право на глас. Само изигрува **адвокат на фаволот**.

c) You might think I am **splitting hairs**, but I would like to ask what do you mean by "standard" procedure.

Можеби мислите дека го **делам влакното**, но сакам да прашам што подразбирате под „стандардна“ процедура?

d) At first, Beth was angry with her sister, but **blood is thicker than water** and she eventually forgave her for what she did in the past.

На почетокот, Бет ѝ беше лута на сестра си, **ама крвта не е вода**, па најпосле ѝ прости за она што го имаше сторено во минатото.

e) I've **got the short end of the stick** again, I'm afraid. I will have to work on New Year's Eve.

Изгледа пак го **извлеков поделбелиот крај**. Ќе треба да работам на Нова година.

f) Yesterday, as I was driving in that part of the town I had a strong feeling of **déjà vu**.

Вчера додека возев во тој дел од градот, имав силно чувство на **дежа ви**.

g) She is always trying **to have the last word** in any argument.

Таа секогаш се обидува **да го има последниот збор** во секоја расправија.

h) When I finally found him, he was **as drunk as a skunk**.

Кога конечно го пронајдов, беше во **алкохолизирана состојба**.

i) When she met her husband after a long time, she was **in seventh heaven**.

Кога се сретна со сопругот по долго време, беше **на седмо небо**.

j) Maybe it's your fault as well. Remember that it always **takes two to tango**.

Можеби е и твоја вина. Запомни дека **за танго се потребни двајца**.

k) I am **at sixes and sevens** these days. So much work to do!

Во последно време **не знам каде ми е главата**. Имам многу работа!

l) She is so thin because she **eats like a bird**.

Слаба е бидејќи **јаде како врапче**.

m) His sister is very beautiful, but she is **no oil-painting**.

Сестра и е убава, ама таа е **грда**.

n) You can't take me in with your lies - I am **nobody's fool**.

Не можеш да ме измамиш со твоите лаги. Не сум **наивна**.

o) Travelling through the jungle was **no picnic** for the lost tourists.

За изгубените туристи **не беше лесно** да се патува низ џунглата.

p) Sandra is **the apple of my eye**.

Сандра е како **јаболкото на моето око**.

q) Tom wants to be the manager of the company, not **play the second fiddle**.

Том сака да биде менаџер во компанијата, а не **да свири втора виолина**.

r) **The golden rule** for working with children is to be patient.

Кога работиш со деца, **златно правило** е да бидеш трпелив.

s) We were all surprised when she announced her resignation **out of the blue**.

Сите се изненадивме кога таа **од нигде никаде** соопшти дека си дава оставка.

Exercise 23 – Look at the examples of translated idioms below and decide whether the statement about the translation procedure used in each is true or false. Put a tick to mark your answer.

English	Macedonain	Procedure	True	False
a) as white as a sheet	блед како крпа	modulation		
b) I wasn't born yesterday.	Не пијам нафта.	equivalence		
c) to be born with a silver spoon in your mouth	да си роден со златна лажичка во уста	transposition		
d) to be on the mend	закрепнува	calque		
e) to lick somebody's boots	се додворува (некому)/се улизува некому	neutralisation		
f) to have a whale of a time	убаво си поминува	equivalence		
g) in the blink of an eye	додека да трепнеш	transposition		
h) too many cooks spoil the broth	многу бабици, килаво дете	equivalence		

Exercise 24 – Look at the list of proverbs given below. Think about how you would translate them in your mother tongue.

a) Every cloud has a silver lining.

b) Where there's a will, there's a way.

c) Early bird catches the worm.

d) All that glitters is not gold.

e) As you sow, so you shall reap.

f) Easy come, easy go.

g) Barking dogs seldom bite.

h) God helps those who help themselves.

i) The end justifies the means.

j) The road to hell is paved with good intentions.

k) Out of sight, out of mind.

l) Where there's smoke there's fire.

Exercise 25 – Think about idiomatic expressions in your mother tongue that would be difficult to translate in English. Make a list.

Exercise 26 – Correct the errors made by students. There is a mistake in each of the following idioms. You might need to change, add or remove a word or change the word order.

- a) The loud noise made me jump out my skin.
- b) After the long illness, Tom was just bones and skin.
- c) I wanted to tell Sarah what I really thought about her, but I bit my tongue off.
- d) He looks really nice, but I think he has some skeletons in the kitchen.
- e) He escaped from the police by the skin of his tooth. They almost got him!
- f) Mr. Robinson is almost 90 but he is still young at his heart.
- g) Keep your hairs on! The meeting has not finished yet!
- h) Persuading Josh to buy a round of drinks is like getting blood from a bone.
- i) I spent all the money I had. The house cost me an arm and a foot.
- j) The thought of bungee jumping makes my hairs stand on end.
- k) What's wrong with you? You look as white as a sheep!

KEY

The first few exercises as well as other exercises in this book focus on translation from English into another language. Due to the fact that they can be translated into many different languages, there is no key offered for some of the exercises in this books.

Exercise 7 - a. something is better than nothing/a bird in the hand is worth two in the bush; b. to reap what one sows; c. a journey of a thousand miles begins with a single step; d. what goes around, comes around; e. don't put all your eggs in one basket; f. birds of a feather flock together; g. absence makes the heart grow fonder; h. the early bird catches the worm; i. light at the end of the tunnel; j. a leopard can't change its spots; k. you cannot make a silk purse out of a sow's ear; l. ignorance is bliss; m. don't put too many irons in the fire; n. a watched pot never boils; o. necessity is the mother of invention.

Exercise 8 - a. By hook or by crook/By fair means or foul; b. Once a wolf always a wolf/Nature is stronger than nurture/Old habits die hard; c. When hell freezes over!/Over my dead body/On the twelfth of never/One of these days is none of these days; d. You never miss the water till the well runs dry; e. All bark and no bite/All talk and no action; f. You snooze, you loose/First come, first served; g. The apple doesn't fall far from the tree/Like father, like son; h. It takes one to know one; i. Mind your own business; j. Any port in a storm; k. All good things must come to an end; l. What you don't know can't hurt you; m. It's matter of taste; n. Money is the root of all evil; o. Don't judge a book by its cover/There's more to it than meet the eye/Still waters run deep; p. Facta, non verba/Deeds, not words/Doing is better than saying; q. Think before you act/ Caution is the parent of safety/It's better to be safe than sorry; r. Blessing in disguise/Light at the end of the tunnel; s. What goes around comes around/Every man is the architect of his own fortune; t. Beggars can't be choosers; u. With risk, comes rewards/No pain no gain/Nothing ventured, nothing gained.

Exercise 10 - a. Pursuant to; b. By way of derogation from; c. Hereinafter referred to as; d. By virtue of; e. Hereby adopts the following; f. Shall enter into force on; g. Unless otherwise provided by; h. Law Amending the Law on; i. Without prejudice to; j. 24/7; k. According to convenience; l. Act of good faith; m. The contracting parties agree as follows.

Exercise 11 - a. Obese people; b. to a correctional facility; c. must have security; d. passed away; e. will be let go/become redundant; f. people with negative cash flow; g. is downsizing; h. as a sanitation worker; i. The elderly/Senior citizens; j. she is elderly; k. for disabled persons; l. in the plus-size section; m. get a golden handshake; n. Community members.

Exercise 16 - 1, 5, 2, 6, 8, 9, 3, 11, 4, 7, 10

Exercise 18 - c, f – universal; e, h – literary; a, d - professional; b, g – group-specific

1. teetering on the brink of collapse; 2. alpha and omega; 3. tighten the belt; 4. under the table; 5. out of circulation; 6. to see the light of day; 7. like a cat on hot bricks; 8. took a nosedive.

Exercise 19 - c - general; e - political; g - journalistic; a - economic; b - financial; d - court-related; f – medical

1. to stand your ground; 2. beyond all reasonable doubt; 3. jump on the bandwagon; 4. go under the knife; 5. not to put all your eggs in one basket; 6. to have a broad exchange of opinions; 7. is sucking a lot of money in profits out of

Exercise 20 - 3, 6, 7, 1, 4, 8, 2, 5

Exercise 21 - 1. sailing; 2. Shakespeare; 3. nautical origin/sailing; 4. history; 5. railway; 6. literature; 7. money; 8. society; 9. Bible; 10. nautical origin/sailing; 11. hunting; 12. baseball.

Exercise 22 - a) equivalence, b) calque, c) literal translation, d) calque, e) equivalence, f) borrowing, g) calque, h) neutralisation, i) calque, j) literal translation, k) modulation, l) modulation, m) neutralisation+transposition, n) neutralisation+transposition, o) transposition, p) literal translation, q) literal translation, r) calque, s) modulation+transposition

Exercise 23 - a) false, b) true, c) false, d) false, e) true, f) false, g) true, h) true

Exercise 26 - a) ...jump out of my skin; b) ...Tom was just skin and bones; c) ... but I bit my tongue; d) ... but I think he has some skeletons in the closet/cupboard; e) ... by the skin of his teeth; f) but he is still young at heart; g) Keep your hair on!; h) ... is like getting blood from a stone; i) The house cost me an arm and a leg; j) ... makes my hair stand on end; k) You look as white as a sheet!

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